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MOVING PICTURE WORLD

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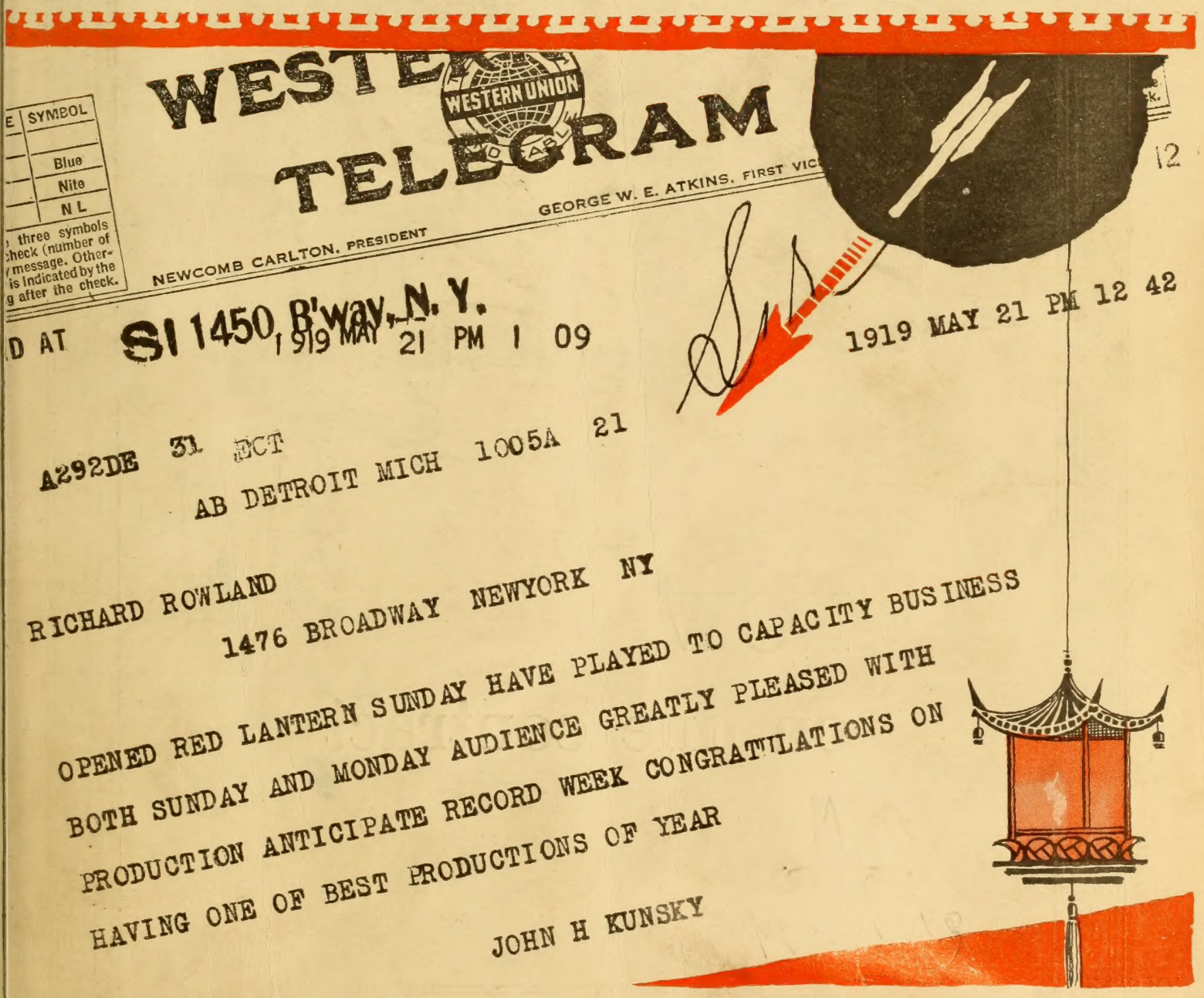

WESTERN UNION TELEGRAM

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OPENED RED LANTERN SUNDAY HAVE PLAYED TO CAPACITY BUSINESS BOTH SUNDAY AND MONDAY AUDIENCE GREATLY PLEASED WITH PRODUCTION ANTICIPATE RECORD WEEK CONGRATULATIONS ON HAVING ONE OF BEST PRODUCTIONS OF YEAR

JOHN H KUNSKY

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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Hold your open time—
you can book

NOW
on one contract

ONLY THE BEST IS GOOD ENOUGH!

None but the best! If this is your business motto, then you will be interested in the Spoor-Thompson automatic method of processing film. Motion picture producers of great insight and foresight are rapidly adopting this far advanced and highly developed system. Not only does it give you highly artistic effects in your positive prints, but it is a tremendous saving. You are doing your pictures and your business an injustice unless you get the best that is offered. Our sales manager, Mr. Charles F. Stark, will give you details.

SPOOR-THOMPSON PROCESS

Laboratories: 1333 Argyle Street, Chicago
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Carl Laemmle offers

Dorothy Phillips

A GREAT drama of the workings of Fate. An unforgettable picture of a woman and three men struggling in the net of Destiny—loving, living, fighting, dying, winning riches, losing all they thought most dear, finding, in the end, that they have won more than they have lost. A surging photoplay superbly staged and directed by Allen Holubar, who directed "The Heart of Humanity." Book it and advertise it as another Phillips triumph. You'll play to a capacity house. It's one sure bet.

JEWEL PRODUCTIONS INC
1600 Broadway. New York.

"Destiny"

READ all the advertising of all the pictures advertised by all the producers in the country and **still** you won't be able to get away from this fact—DOROTHY PHILLIPS, in "The Heart of Humanity," is being seen by more people than are seeing any other actress on the screen today. In **your own theatre** she made the biggest hit of years. Cash in on this tremendous wave of publicity and popularity. Show her in her **newest** picture—and show her **now.**

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

STORIES WANTED

The Universal is in the market for stories—not ordinary stories but extraordinary stories. We want that type of story that makes folks sit up nights and lose sleep.

We want red-blooded stories about people and things. We want stories that will look as good on the screen as they do to your mind's eyes as you peruse them.

We want human-interest stories, the kind that will make folks walk three miles thru the snow and sleet to get a chance to pay their good, hard-earned money to see them.

Such stories are to be had. Such stories are going to be written now the same as in days gone by. If you know of such stories, tell us about them. If you know who writes such stories, put him in communication with us.

We will pay and pay well for the right kind, BUT they must be the right kind. No half way or "nearly good" stories accepted. We are setting the pace with superfine screen productions and we want the best there is to be had to enable us to continue the lead we now have.

THE UNIVERSAL FILM MANUFACTURING CO.

Largest Film Mn'fg. Co. in the Universe

CARL LAEMMLE, President

1600 Broadway, New York

The Brains behind the Big Three

HEARST NEWS
UNIVERSAL CURRENT EVENTS
INTERNATIONAL NEWS

The costliest and most brilliant newspaper

brains in the entire world are behind the BIG THREE. The shrewdest minds, the cleverest ideas, with all the combined power of the Hearst newspapers, magazines and publicity avenues are daily backing up the BIG THREE with a force that is making itself felt in every city, town and hamlet in the land. All the world's news WHEN IT'S NEWS, gathered by the globe-covering staff of International camera and news men, backed by such drawing cards as the famous "TAD'S" "Indoor Sports."

That's why the BIG THREE are now seen by more people every week than all other news reels on the market put together.

Hundreds of thousands of people who were

lukewarm on news weeklies are now red hot after the BIG THREE because the BIG THREE misses nothing that human skill can procure. Instead of running one news reel per week, begin now and run three per week—UNIVERSAL CURRENT EVENTS, HEARST NEWS and INTERNATIONAL NEWS—and get ALL the world's news first for your house. Then tell the public so thru advertising. Results will delight you. People are clamoring for news pictures. The war has shown them the value of SEEING all the world's events. Book all three and let your public know you show them regularly each week.

Produced by International
Released by the Universal

Are you Showing EDDIE POLO in the famous "Cyclone Smith" Stories?

Special Ad Props and Posters

5 REEL ENTERTAINMENT IN TWO

"Every one of this 'CYCLONE SMITH' series contains as much genuine entertainment in two reels as the best five-reelers." So a committee of exhibitors stated after reviewing the first releases.

Every picture has had SPECIAL ATTENTION. Every picture, therefore, is SPECIAL in direction, in story, in lighting effects, in method of presentation and in Box Office Value. Every picture is handled the same as the biggest production.

That's what will make this series a sensational success in your house, especially now with Polo's big reputation as the star of that extraordinary box office serial-winner —"THE LURE OF THE CIRCUS."

No two-reelers ever produced compare with these, and if you give them the same newspaper and other advertising as your big features they will make as much money for you. Special ad props and paper ready for each release. SEE THEM FOR YOURSELF. That's the answer.

Booking Now Thru All UNIVERSAL EXCHANGES

The One Thrilling Serial Success that you simply can't afford to miss

Tops 'em all forty different ways

The Sensational World Renowned

JAMES J. CORBETT

in the new

UNIVERSAL

Serial Supreme :

"The MIDNIGHT MAN"

COMING !

ALBERT E. SMITH

presents

EARLE WILLIAMS in "A ROGUE'S ROMANCE"

By H. H. Van Loan — Directed by James Young

A VITAGRAPH FEATURE

LIKE a diamond of many flashing facets is this unusual story

It is action—it is romance—it is drama—it is comedy. It is lights—it is shadows.

It is different.

"A Rogue's Romance" tells of a man who could be a thief and "be a gentleman about it."

And yet *was* Monsieur Picard a thief? Did he not, after all, do more good—much more good—than he did harm? If a priceless necklace disappeared from a gorgeous ballroom, did it not re-appear in the form of bread for homeless little children?

The war was over before the first scene of "A Rogue's Romance," when we first see Monsieur Picard. He had won the Croix de Guerre on France's fields of honor. Yet, back in his tailored society clothes, he returns to his old game, looting the jewels of women, and their hearts as well.

Respected in the town of Montoir, Monsieur Picard lives with three little war orphans whom he has adopted. We see him romping with his kiddies, enjoying their pillow-fights, administering a laughing warning now and then. He is happy in his guardianship—protecting his little ones from the world which, as Monsieur Picard, he heartlessly loots. And then the sunshine recedes and the shadow of death enters the little home. A doctor is needed—at once.

Slipping along the highway at express train speed, Picard's car breaks down near the villa of Anton Deprenay, wealthy jeweler. He forces Mlle. Helen, Deprenay's daughter, to give him the keys to the garage. He presents her with his war cross, his most treasured possession, as security for the car. And as he speeds onward through the night he bears with him the love of a woman.

The police, led by Duval, Prefect of Montoir, are hot on Picard's trail, and break into his apartments that night, but he escapes in Helen's car, which the Prefect recognizes. Winning his fight for the child's life, Picard returns the car the following day, but Helen refuses to see him. He must prove himself worthy of society before she can offer him the love that he has already won.

The scene now shifts to St. Nazaire, where Helen lives, and where Picard, under the name of Dubois, is the center of the gay social whirl. A necklace worth a fortune mysteriously disappears at a reception. The host gathers the guests in the library, turns out the lights, and gives the thief opportunity to throw the gems on the table and escape identification. Helen, to shield Picard, whom she believes guilty, throws her own necklace, a replica of the stolen one, on the table. But the flaring headlights of a motor car cut through the window and reveal her ruse. All is consternation, but Picard saves the situation by his sharpened wits. Later, he proves his innocence of the theft to the woman he has come to love.

Subsequent episodes—daring, thrill-laden—place the police so hotly on Picard's trail that he decides to escape danger by going into the very heart of it. He assumes the rôle of Magnier, a famous detective, and spoils the plan of a smooth-tongued promoter to victimize the town councilmen and many innocent buyers of stock. He then writes a letter to the Prefect assuring him that the much-sought "Monsieur Picard" has ceased to exist.

And, verily, he has, for convinced of his reformation, Helen marries him and with her he strolls out into the sunlit highway of honesty and true love.

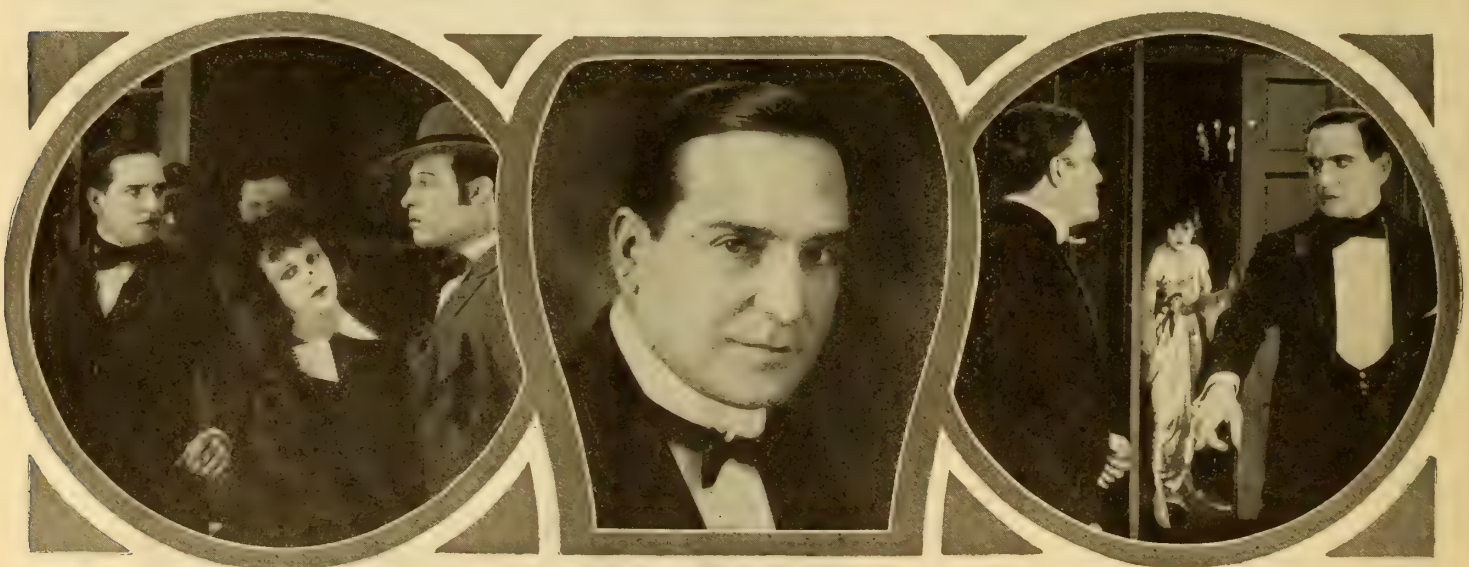
Here is compelling drama, ending in a crashing climax. And skilfully threaded through the story are gay scenes of ballroom and tavern, Apache dances and countless flashes of gay night-life. "A Rogue's Romance" is easily the most *unusual* play in which Earle Williams has ever appeared. It will be talked about.

BOOK IT TO-DAY.

EARLE WILLIAMS AS AN ARCH SOCIETY CROOK

EARLE WILLIAMS has never so completely triumphed in a characterization as in that of "Monsieur Picard" in "A Rogue's Romance." Here is a polished gem of story, given a rich and unusual setting.

In exploiting this picture, make it clear that Earle Williams delineates the suave, polished "Arsene Lupin" type of character—although his work in this newest feature can be compared to nothing that he has previously done.



Scenes from Vitagraph's unusual feature starring Earle Williams. Panel to right of portrait shows Monsieur Picard, himself a society crook, exposing a Raffles of a meaner stripe; at left Picard subdues an Apache ruffian.

GREAT AUTHORS' PICTURES

INC.

BENJAMIN B. HAMPTON'S splendid vision and imagination, that, months ago, led him to organize Great Authors' Pictures, Inc., were the first definite moves to bring the greatest of American writers into the motion picture industry — contributing not only their famous stories, but *taking a personal hand in the actual production of them as well.*

Great Authors' Pictures, Inc., is the other revolutionary production unit promised to the exhibitors of America by W. W. Hodkinson in the trade press announcements of his company two months ago.

Simultaneously W. W. Hodkinson has been gathering around him for distribution through his national organization not only Mr. Hampton's powerful Great Authors' alliance, but other units in which the responsibility for big pictures is going to be placed definitely *upon the authors themselves.*

So conclusively big are the results that have been achieved by Mr. Hampton with his first Great Authors' production, Stewart Edward White's *"The Westerners,"* and with Zane Grey's *"Desert Gold,"* the first of his Zane Grey Pictures, Inc., productions, that already other companies with authors of lesser importance and popularity *are following Benjamin B. Hampton and W. W. Hodkinson* with prospectuses laying emphasis upon the importance of famous writers.

For more than a year W. W. Hodkinson and the fine associates whose producing ideals are in harmony with his own have foreseen the great evolution that has now made big stories *the prevailing demand* of the exhibitors of the nation, and they are ready *with completed productions* to supply this demand *now* instead of at some time in the future.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

SAHARA

is a luxurious, colorful, powerful, emotional drama with its scenes shifting from Paris to mysterious Cairo.

It is a big special production on its exclusive picturization values, but made still bigger to exhibitors and the public because of the work of these remarkable screen craftsmen:

J. PARKER READ, Jr.: The first wonderful production of a man who henceforth will be a new factor to be reckoned with in the field of quality pictures.

ALLAN DWAN: One of the few very great directors in the industry. "Sahara" is the greatest and ablest picture he ever supervised.

C. GARDNER SULLIVAN: The foremost author of the screen. The master scenarist. *The man whose stories make stars.* "Sahara" is his finest story.

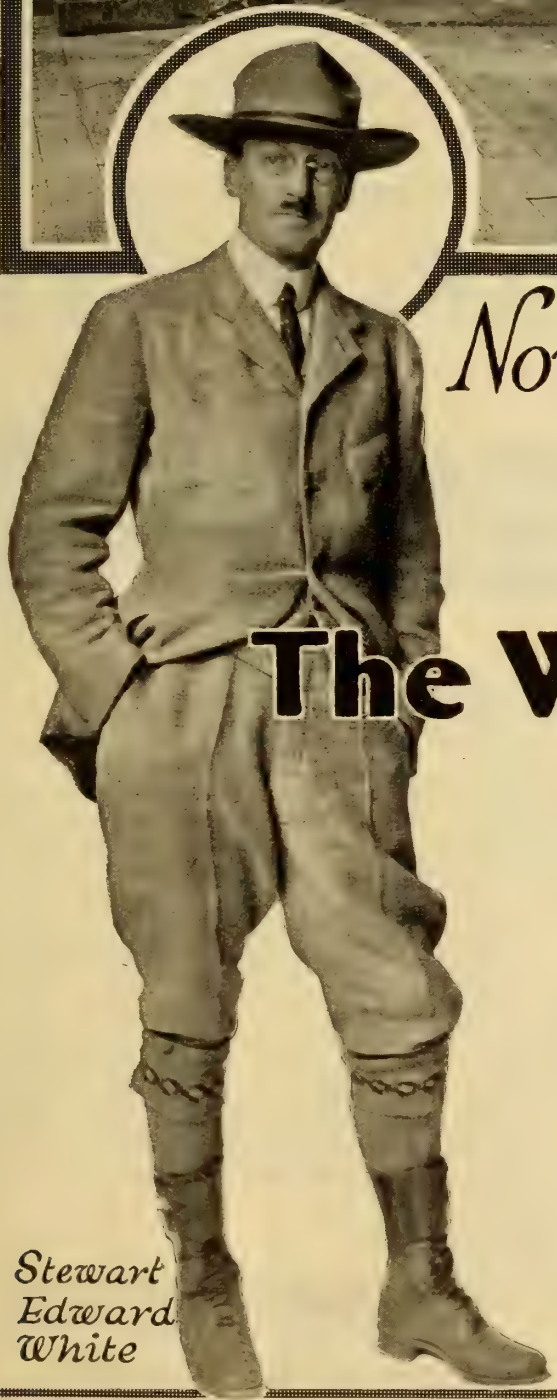
LOUISE GLAUM: When you see her in "Sahara" you will say: "I always felt she was the screen's greatest emotional actress; *now I know it.*"

DR. HUGO RIESENFELD, the famous managing director-composer of the Rivoli and Rialto, has prepared the musical score for "Sahara." It's wonderful.

ADVERTISING AND EXPLOITATION: There has been provided for "Sahara" the most unusual advertising material available on any picture in a year.

Prints have been shipped to the Hodkinson organization in the thirty Pathe American offices. We cannot quote prices for first runs from New York despite the wires received from exhibitors in many cities. Please see our Hodkinson men and, above all, see "Sahara" itself.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated



Stewart Edward White

Now Ready for Pre-Release

Hold your playing dates open for the first of the

Benjamin B. Hampton Productions
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Directed by Edward Sloman

The Stars:

ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE

This is the first of a series of notable screen dramas, with a famous author personally participating in all of the stages of production to attain *an accurate and sympathetic picturization of his stories as he wrote them.* Made under the watchful eye of Benjamin B. Hampton, the first producer to recognize that big productions can be best made from the stories of the nation's leading writers.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

E. K. LINCOLN as "DICK GALE"

T. HAYES HUNTER *Director*

RUSSELL SIMPSON as "LADD" EDW. COXEN as CAPT "THORNE"

WALTER LONG as "ROJAS" W. LAWSON BUTT as "YAQUI"

EILEEN PERCY as "NELL"

MARGERY WILSON as "MERCEDES"

In response to nation-wide inquiries from exhibitors who are asking our sales organization, "When can I book 'Desert Gold?' ", we announce the completion and readiness for release of *the first Zane Grey novel which the author himself has ever had a hand in producing.*

Benjamin B. Hampton & Eltinge F. Warner
present

ZANE GREY'S

most powerful picture

DESERT

with an all-star cast:

E. K. LINCOLN

W. Lawson Butt, Walter Long, Margery Wilson, Eileen Percy, Russel Simpson, Arthur Morrison, Edward Coxen, Frank Lanning, Frank Brownlee, William Bainbridge.

Directed by T. Hayes Hunter

This first of the Zane Grey Pictures, Inc. is the story of Fighting Dick Gale who rode into Hell for the love of a girl. The story of *Rojas*, the bandit; of beautiful *Nell* and dark-eyed *Mercedes*; the story of the wonderful Zane Grey people in the West that millions know as "Zane Grey's Country."

O! What a story this is!

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

GOLD
This man's stories *made the West famous*—
"Desert Gold," "Riders of the Purple Sage," "The Light of Western Stars," "The Lone Star Ranger," "The Rainbow Trail," "The Border Legion" and a dozen others.
"*Desert Gold*" the greatest Zane Grey picture ever made... You have Zane Grey's own word for it. He has himself assisted in every detail of its production.
Zane Grey.

"Not worthy of a moment's sorrow!"

That's what "society" said of the one they condemned. Yet the woman whom their leader threatened to publicly disgrace compromised herself that happiness should exist for the one who sought to disgrace her.

Such is the valor of mother-love. An appeal to heart interest in the screen classic—

Presented by Triangle

"Lady Windermere's Fan"

by

OSCAR WILDE

Give your audiences what they demand—a photoplay production of the most powerful drama by our most remarkable author.

Released June 15th

Triangle Distributing Corp oration

New York

Over twelve hundred thinking exhibitors and state rights buyers have "addressed Box 42, all trade papers"

we thank them again for assisting us in selecting the best title for a notable photoplay, from among the five suggested. By a tremendous majority they have chosen

"THE SOLITARY SIN"

one of the strongest and most appealing titles ever selected for any attraction.

"The Solitary Sin" portrays vividly—forcefully—dramatically—one of the greatest social problems that has ever confronted the human race.

It is splendidly produced—with a sterling cast, including

JACK MULHALL HELENE CHADWICK
PAULINE CURLEY

and others of equal note.

The two following pages tell more about it →

STATE

The box ofifce attraction of the season

A Sure Fire Clean-up for States Right Buyer and Exhibitor

"THE SOLITARY SIN"

—a showman's picture—an attraction for LONG RUNS and INCREASED PRICES— Cash in on it

Wire Inquiries To——→

RIGHTS

"THE SOLITARY SIN"

A SPECIAL that will create screen history and box office records.

It deals with a tremendously vital problem that affects every man, woman and child—and is so delicately treated that no one could possibly object to any scene in it.

Sheer, intense drama—a picture neither you or your audiences will ever forget.

THE SOLITARY SIN CORP'N

1482 BROADWAY **NEW YORK CITY**

"WHEN 'BEARCAT' WENT DRY"

SELECTED FIRST BY THE FOREMOST PRODUCING CONCERN AND OWING TO THE LOSS OF A CERTAIN STAR SOLD IN NOVEL FORM TO US. READ BY TEN OF THE BIGGEST EXHIBITORS IN THE EAST AND ENDORSED AS MATERIAL FOR A HIGH CLASS SEN= SATIONAL AND INTERESTING PICTURE.

GIVEN TO THE SAME WORKING CREW WHICH PRODUCED ''WHOM THE GODS WOULD DESTROY'' AND TOLD THAT THEY SHOULD SPARE NO PAINS TO MAKE THIS AS GOOD AS MONEY AND TIME WOULD PERMIT.

OLLIE L. SELLERS AS PRODUCING MANAGER AND E. MASON HOP- PER AS DIRECTOR, BERNARD DURNING, VANGIE VALENTINE, LON CHENEY, WINTER HALL, WALT WHITMAN, AD BRADY, N. K. WIL- SON, GORDON RUSSELL, AND JOHN LYNCH LEFT ON FEBRUARY FIFTEENTH FOR MARLIN TOWN IN THE KENTUCKY MOUNTAINS AND NOW AFTER FOUR STRENUOUS MONTHS OF FAITHFUL PFRFORMANCE TO DUTY CAREFUL ATTENTION TO THE DETAILS OF CHARLES NEVILLE BUCK'S TREMENDOUS ROMANCE ''WHEN 'BEARCAT' WENT DRY'' IS NEARING COMPLETION.

IT WILL BE FINISHED WITHIN TEN DAYS. IT WILL BE SHIPPED EAST FOR EXHIBITION BY JUNE FIFTEENTH AND THE TRADE IN GENERAL WILL HAVE AN OPPORTUNITY TO SEE THE MOST IMPORTANT SUMMER ATTRACTION POSSIBLE.

''WHEN 'BEARCAT' WENT DRY'' IS NOT A PROHIBITION OR ANTI PROHIBITION FILM. IT IS ROMANCE OF THE VIRILE SORT. INTRIGUE PLOT AND COUNTER PLOT. IT IS CLIMAX AFTER CLIMAX, SENSATIONAL EPISODE AFTER SENSATIONAL EPISODE. IT IS A FILM MADE TO ORDER UNDER DIRECTION OF EXPERTS TO PULL MONEY INTO THE BOX OFFICE. AND IT WILL.

ANNOUNCEMENT OF DISTRIBUTION AND RELEASE DATE SHORTLY.

MACAULEY PHOTOPLAYS, Inc.
516 5th AVENUE

HARRY L. REICHENBACH
Special Representative

JESSE D. HAMPTON presents

Desmond

LIFE'S A FUNNY PROPOSITION

"It is a wholesome comedy and provides incidents of comic interest which most anyone can appreciate."

—*Exhibitor's Herald.*

"Your patrons should derive healthy enjoyment out of this picture."

—*P. S. Harrison's Motion Picture News.*

THE MINTS HELL

"The picture reaches the pinnacle of scenic beauty. The film is a model. Unusual screen drama."

—*Alfred Greason, Trade Review.*

"The production as a whole is a powerful presentation of life in the gold diggings of the Yukon. It is full of intense realism."

—*Margaret MacDonald Moving Picture World.*

WHITEWASHED WALLS

"Exhibitors will find this new Desmond film a wholesome, interesting and amusing piece of screen entertainment."

—*Francis Agnew, Morning Telegraph*

"This picture belongs to the light, pleasing variety. The production is of the standard set by all pictures handled by the Robertson-Cole organization."

—*P. S. Harrison, Motion Picture News.*

The PRODIGAL LIAR

"It is a clean, clever comedy, well acted and produced with just enough tense situations to give it a touch of drama. The picture is one that will please all audiences."

—*Exhibitor's Trade Review.*

"Splendid western picture. Big business two days. Very good picture. Good puller."

Exhibitor's Comments, Motion Picture News

Released by

Robertson-Cole Company

Division of Films

through

Exhibitors Mutual

JESSE D. HAMPTON presents

H.B. WARNER

SUPERIOR PICTURES

The Man Who Turned White

THIS is a production people will talk about and bring others into your theatre to see.

First runs have been contracted for in every important center. Some exhibitors are already asking for increased bookings, others for repeat dates. They have screened the picture—*they know.* "The Man Who Turned White" is as big as anything put out this year.

Released by

Robertson-Cole Company

Division of Films

through

Exhibitors Mutual

Bessie Barriscale

A Trick of Fate

There is enough out of the ordinary in this story to make it a first rate attraction for any crowd that responds to exciting fiction. —*Wid's.*

Box Office Reports in Dramatic Mirror—Box-office value—great: Above average. Barriscale's costumes appealed especially to women.

Directed by
HOWARD HICKMAN

All of a Sudden Norma

"Admirers of Bessie Barriscale will find new interest in her appearance in this picture."—*Morning Telegraph.*

"All of a Sudden Norma—Excellent. Very Pleasing"—*Exhibitors Comment Motion Picture News.*

Hearts Asleep

'It is an entertaining subject adequately handled. — *Morning Telegraph.*

'The Picture possesses heart appeal, builds to a good climax and gathers plenty of suspense along the way. It can be depended upon to give complete satisfaction."—*Helen Rockwell Exhibitor's Trade Review.*

Josselyn's Wife

By Kathleen Norris

"This is a picture which exhibitors can advertise heavy, personally recommend and play longer than the ordinary run If not her masterpiece, it certainly ranks with the best Miss Barriscale has ever appeared in."—*Exhibitors Herald.*

"The production is so well made, so perfect in ordinary detail so faithfully enacted by a cast of well known and competent players, that its effect on the spectator is absorbing." — *Margaret MacDonald, Moving Picture World.*

Produced by
B. B. FEATURES

Released by
Robertson-Cole Company
Division of Films through
Exhibitors Mutual

It took courage to build the first studio at Fort Lee!

Here is an opportunity. Have you courage? Have you foresight?

Courage and foresight are the companions of opportunity. Are these three your comrades?

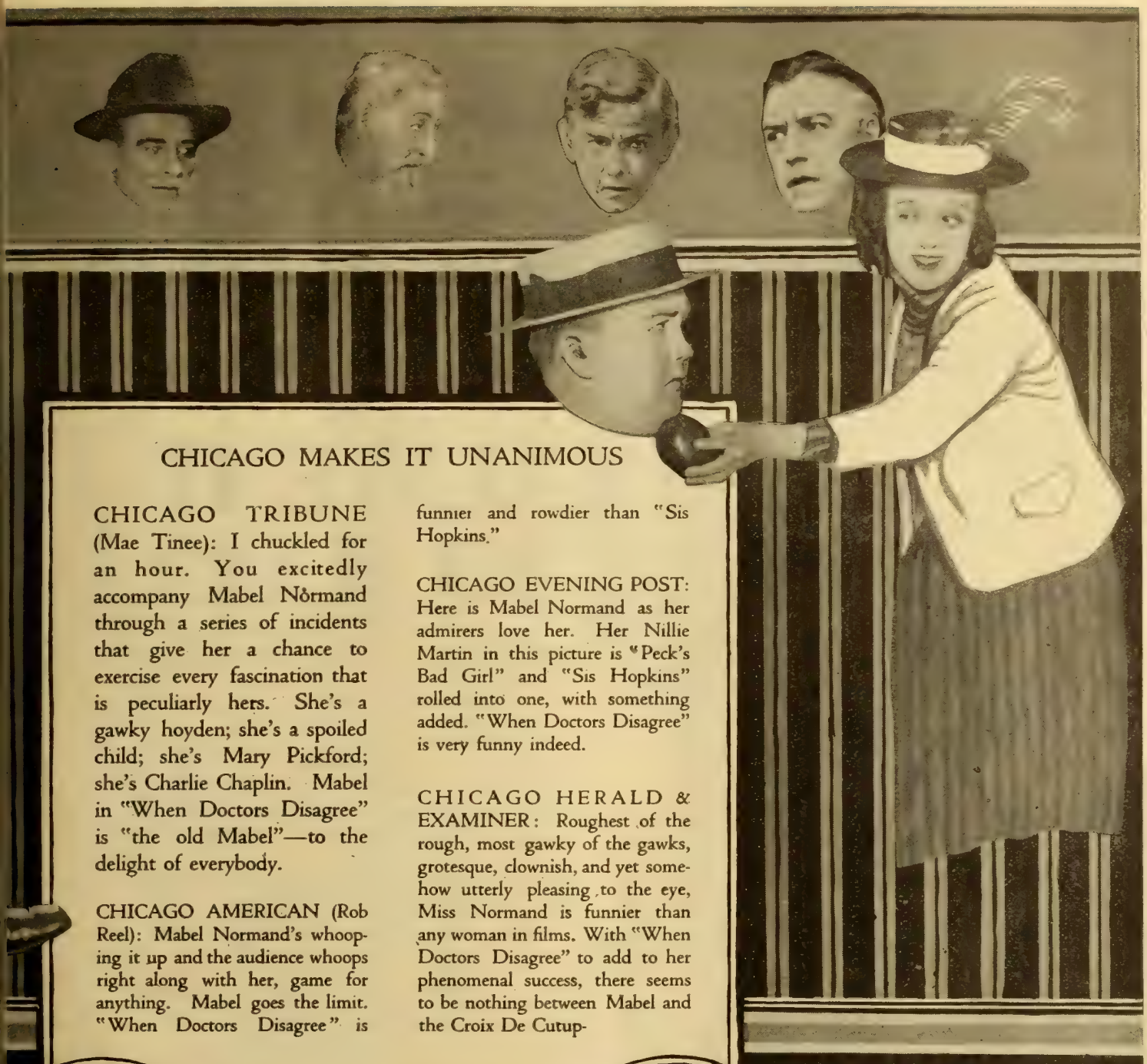
A wonderful opportunity for studio location confronts producing companies operating in the East. Closer to New York and more accessible than any of the Jersey studios and most remarkable in the varied character of territory it encloses, is a 43½ acre tract in the Nepperhan section, bordering on the Yonkers reservoir. Property of Mr. T. Loughman.

19.1 miles from Columbus Circle—more quickly reached than Fort Lee—automobile roads all the way; suburban trains on the Putnam Division and from Grand Central Station every few minutes—riding time twenty-five to thirty minutes—trolley line to convenient points.

Buildings on the estate include a large house in fair condition and several genuine antique buildings, barns, etc., very useful for motion picture purposes, and some highly unique structures. ¶ The estate itself is rolling country and contains orchards, fields and hills in charming variety. ¶ The approach includes roads of various variety, width and surroundings. Some are through open country, others between hills, and still others through dense woods. Traffic is very rare on these roads, since the estate runs between the Boston Post Road and the inland Yonkers Road which are favorite thoroughfares. ¶ The estate is practically adjacent to the Yonkers Reservoir, a beautiful lake about four square miles, dotted with islands, bayous and other interesting spots. ¶ Near the estate runs the Catskill Aqueduct; the constructors dug out a quarry to secure rock, and this could easily be filled in to make a wonderful pool of about one hundred yards square. ¶ Shots from various points on the estate disclose a vast range of interesting views of every variety.

FOR PARTICULARS ADDRESS T. L., BOX 127, care of MOVING PICTURE WORLD

Samuel Goldwyn
Presents
MABEL
NORMAND



CHICAGO MAKES IT UNANIMOUS

CHICAGO TRIBUNE (Mae Tinee): I chuckled for an hour. You excitedly accompany Mabel Nôrmand through a series of incidents that give her a chance to exercise every fascination that is peculiarly hers. She's a gawky hoyden; she's a spoiled child; she's Mary Pickford; she's Charlie Chaplin. Mabel in "When Doctors Disagree" is "the old Mabel"—to the delight of everybody.

CHICAGO AMERICAN (Rob Reel): Mabel Normand's whooping it up and the audience whoops right along with her, game for anything. Mabel goes the limit. "When Doctors Disagree" is funnier and rowdier than "Sis Hopkins."

CHICAGO EVENING POST: Here is Mabel Normand as her admirers love her. Her Nillie Martin in this picture is "Peck's Bad Girl" and "Sis Hopkins" rolled into one, with something added. "When Doctors Disagree" is very funny indeed.

CHICAGO HERALD & EXAMINER: Roughest of the rough, most gawky of the gawks, grotesque, clownish, and yet somehow utterly pleasing to the eye, Miss Normand is funnier than any woman in films. With "When Doctors Disagree" to add to her phenomenal success, there seems to be nothing between Mabel and the Croix De Cutup-

in

When Doctors Disagree

by Anna F. Brand *Directed by Victor L. Schertzinger*

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn *President*

Samuel Goldwyn
Presents

MADGE KENNEDY

in

LEAVE IT TO SUSAN

By Rex Taylor

Directed by Clarence G. Badger

"When Madgie left her train to
Give her dog a run—doggonit!
The train sailed merrily away
Without Miss Madgie on it.

And there she was right out in the middle of the desert and everything with nothing but her dog and her fur cape to keep her company."

That's the way Mae Tinee, the none-too-susceptible critic of the Chicago Tribune, felt about "Leave It to Susan." It drove her to poetry.

And then she continued:

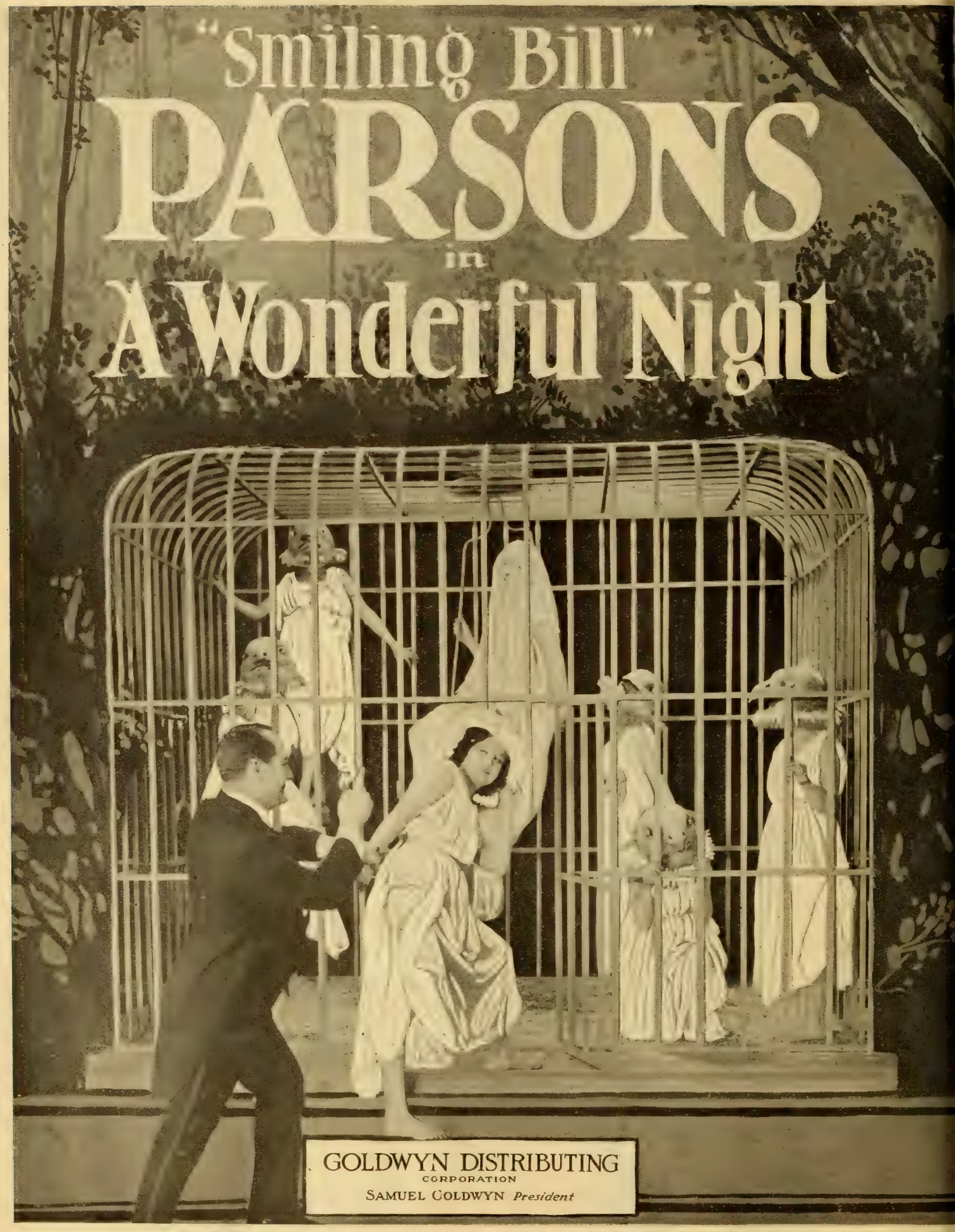
"This is a darling of a picture—an interesting, cleverly told, human story. The whole effect is to send you forth purring. Nobody rubs you the wrong way."

That is the verdict wherever Madge Kennedy has been shown in "Leave It to Susan."

It is another link in that long, strong chain of successes that binds Madge Kennedy to the affections of millions of admirers.

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn – *President*

She knew he was a bandit by the handkerchief he wore.


"Smiling Bill"
PARSONS
in
A Wonderful Night
GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN President

Peppy!

That's the way "Smiling Bill" Parsons starts his second year of Capitol Comedies.

That's the way he has made the first release—"A Wonderful Night" —under his new policy of fewer and better comedies.

That's the way the plot runs in this tale of the old bird who wasn't so wise as the silly little chickens.

FORD EDUCATIONAL WEEKLY

ALL THAT UNCLE SAM DOES for a three-cent stamp is nothing to what the exhibitor and his patrons receive for the amazingly nominal cost of the Ford Educational Weekly.

It is *quality service* for *quantity price*.

Without the desire and determination to do through the screen what has been done through the libraries, the Ford Educational Weekly would be the most expensive short feature on the market.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO
Motion Picture Laboratories

PRESENTING
CARL HARBAUGH'S
ELABORATE PRODUCTION
OF
MARY MURILLO'S
REMARKABLE DRAMA

THE OTHER MAN'S WIFE

With
STUART HOLMES
AS THE MAN

And
ELLEN CASSIDY
AS THE WIFE

OPEN FOR IMMEDIATE BOOKINGS

BOOKED BY:
INDEPENDENT SALES CORPORATION
FRANK G. HALL PRESIDENT

DISTRIBUTED BY:
FILM CLEARING HOUSE INC.

A Powerful Drama About Women

By man-made laws of tradition evolved centuries of sex-bound women emeshed in a slavery of sex. The bond by which man—in his natural desire for a mate—has held her, cheating himself of the SUPER-WOMAN.

The Other Man's Wife

is one of the most pretentious productions of the present theatrical season.

By means of a gripping drama with intensely interesting situations and a powerful ending, a big subject is presented in an extremely sensational manner.

If you cater to high-class audiences, do not fail to arrange play-dates for this exceptional feature immediately.

BRITISH-AMERICAN PICTURES FINANCE CORP.

Distribution by
FRANK G. HALL
thru
FILM CLEARING HOUSE, Inc.
and
INDEPENDENT SALES CORP.

SIT TIGHT!!

The MacManus Corporation Has Been Sitting Tight

There was a reason.

The greatest picturization of one of the World's most momentous episodes has been in preparation for YOU for months.

The MacManus Corporation sat tight until it had something tremendous to offer.

And this is the time to say the right thing.

For the first time an all-star cast of world-famous characters appear in an authentic version of the most picturesque and talked-of episode of recent times. When the names of these men and the chapter of history they wrote is announced, a sensation will sweep the nation.

The most stirring story ever filmed since the photo-play was first presented.

It is your turn to SIT TIGHT.

And when YOU KNOW WHAT THE MacMANUS CORPORATION HAS TO OFFER, YOU WILL WANT WHAT WILL PROVE TO BE THE MOST POPULAR PICTURE EVER MADE.

The Proving Ground, No. 2 West 47th Street, New York.

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W.GRIFFITH

More enduring than tablets of bronze is the hold that these master-artists have on the minds and affections of the millions. To them has come the supreme tribute of the seekers of happiness and the better things of life—men, women and children alike—who have enshrined them in their hearts for all time.

And that they may give to the full as their art grows in its maturing richness, they have dedicated themselves to making the motion picture screen free—an unfettered medium for all that is best in life's play hours.

To make the pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith available to the entire film world without the restrictions and obligations and limitations of the program and star series systems of film rental, United Artists Corporation has been created.

Each production—as nearly perfect as human skill and genius and art can make it—will be rented on its own individual merits.

United Artists Corporation thus guarantees to Exhibitors their full freedom in the booking and exploiting of the screen's supreme productions. It gives to them the opportunity to reap the full benefits of their own ability as showmen.

First Release September 1st, 1919

A DOUGLAS FAIRBANKS PICTURE

Bookings now being made

UNITED ARTISTS CORPORATION

729 SEVENTH AVENUE, NEW YORK

OSCAR A. PRICE, PRESIDENT HIRAM ABRAMS, GENERAL MANAGER

MAURICE
TOURNEUR
PRESENTS
THE GREAT DRURY LANE
MELODRAMATIC SUCCESS
"THE
WHITE HEATHER"
BY CECIL RALEIGH AND HENRY HAMILTON
A Paramount-Artcraft Special
PRODUCED BY MAURICE TOURNEUR PRODUCTIONS, INC

Seven Fathoms Deep!

(By special arrangement the undersea scenes in "The White Heather" were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.)

FROM heather to high seas runs this absorbing melodramatic story, produced with all Maurice Tourneur's splendid art. Scenes of animation and beauty vie with scenes of tense, thrilling drama. The fight undersea has never been equalled for spectacular effect.

A real special, worthy of big exploitation and a longer run.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

JESSE L. LASKY

ROBERT "in" SECRET

The Most Successful Play of the American Stage.

A Paramount-

PRESENTS

WARWICK SERVICE"

Artcraft Special

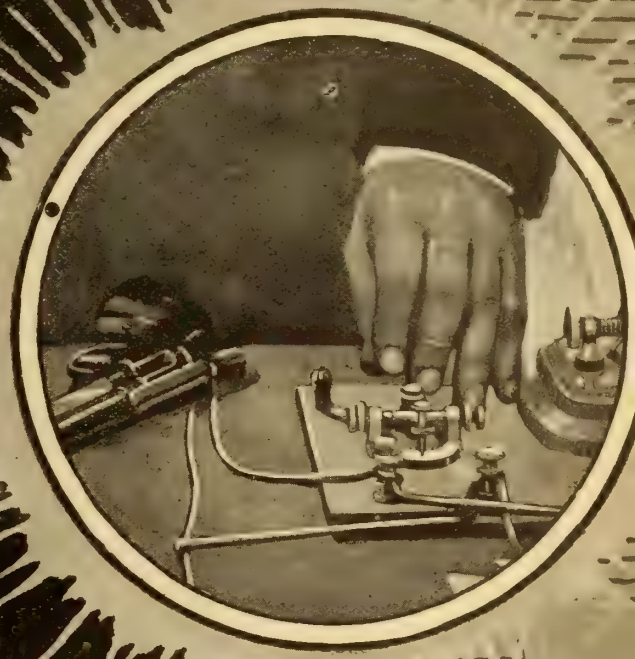
By
William Gillette
Scenario by
Beulah Marie Dix
Directed by
Hugh Ford.

Breathless Suspense

NO dramatic play, written, spoken or screened has ever approached the romantic interest of "Secret Service." In it are all the elements of love, suspense, action and surprise that have enabled it for years to hold its place as the most successful play of the American stage.

The production of this Paramount-Artcraft special is in keeping with its value to exhibitors as a money-making story with an enormous appeal. Robert Warwick is supported by a cast including Theodore Roberts, Raymond Hatton, Wanda Hawley, Casson Ferguson, Guy Oliver, Irving Cummings, Edythe Chapman, Robert Caine and many others.

A production worth an extended run.



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

The Query

May 2, 1919.

Mr. Douglas Fairbanks
Hollywood, Cal.

Dear Mr. Fairbanks:-

Please advise us whether your last picture released by Famous Players-Lasky Corporation, "The Knickerbocker Buckaroo," was made by you under your original contract or is a "Special."

A prompt reply will be appreciated.

Very truly yours,
The Bridge Theater,
Baltimore, Md.

The Reply

May 7th, 1919.

The Bridge Theater,
Baltimore, Md.

Gentlemen:-

Answering your favor of May second, I beg to advise that our contract with the Famous Players-Lasky Corp., was completed on February 5th this year and that "The Knickerbocker Buckaroo," which is to be released May 18th is a special.

Trusting this is the information you desire, I remain,

Very truly yours,

Douglas Fairbanks

Treasurer
Hollywood, Cal.

DOUGLAS FAIRBANKS

in

"The Knickerbocker Buckaroo"

An Artcraft Picture

Directed by Albert Parker

SPECIAL in name and extra SPECIAL in value

FIRST run exhibitors are finding in "The Knickerbocker Buckaroo" an entertainment that is packing their theatres for long runs. Douglas Fairbanks at his best. A whirlwind of a comedy drama, with enough of plot to make it entertaining and containing all the elements which have made Fairbanks' former successes what they are.

You can book this as a special, promise great things and keep absolute faith on your promises.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

Typical of the success of this strong feature is the report from the famous Proctor Enterprises

A box office winner

A patronage builder

Popular Approval

An all-round success

TELEPHONE CHELSEA 2766 — CABLE ADDRESS: PROCTHEA-NEW YORK

PROCTORS — 23d STREET THEATRE

F. F. Proctor's Theatrical Enterprises

F. F. PROCTOR GENERAL MANAGER

F F PROCTOR 5 5TH AVE THEATRE NEW YORK CITY
F F PROCTOR 5 23RD ST THEATRE NEW YORK CITY
F F PROCTOR 5 58TH ST THEATRE NEW YORK CITY
F F PROCTOR 5 125TH ST THEATRE, NEW YORK CITY
F F PROCTOR 5 PALACE NEWARK N J
F F PROCTOR 5 ROOF THEATRE, NEWARK N J
F F PROCTOR 5 PARK PLACE THEATRE NEWARK N J.
F F PROCTOR 5 GRAND THEATRE ALBANY N Y
F F PROCTOR 5 LELAND THEATRE, ALBANY N Y
F F PROCTOR 5 BIJOU PARK, ALBANY N Y
F F PROCTOR 5 ANNEX ALBANY N Y.
F F PROCTOR 5 NEW THEATRE TROY N Y.
F F PROCTOR 5 GRISWOLD THEATRE, TROY N Y.
F F PROCTOR 5 LYCEUM THEATRE. TROY N Y.
F F PROCTOR 5 THEATRE COHOES N Y
F F PROCTOR 5 JERSEY ST THEATRE, ELIZABETH N J
F F PROCTOR 5 BROAD ST THEATRE. ELIZABETH N J.
HIPPODROME THEATRE ELIZABETH N J
F F PROCTOR 5 THEATRE, PLAINFIELD N J
F F PROCTOR 5 THEATRE, MT VERNON N Y.
F F PROCTOR 5 ROOF THEATRE, MT VERNON N Y.
F F PROCTOR 5 THEATRE, YONKERS N Y
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F F PROCTOR 5 THEATRE SCHENECTADY N Y.
F F PROCTOR 5 BIG STOCK COMPANY
ALSO AFFILIATED WITH ONE HUNDRED OTHER THEATRES IN THE UNITED STATES AND CANADA

NEW YORK CITY, N. Y., May 23d. 191

Select Picture Corporation.
729 Seventh Avenue.
New York City.

Attention. Mr.Henry Siegel.

Dear Sir:

"Bolshevism on Trial" was run at this theatre, May 19-20-21- and we did enormous business. I felt so interested that I thought that it was only fair that I should write to you.

It was a big drawing card,and drew a clientel of new patrons. The box office reports that they had continuous inquiry about the picture.

"Bolshevism On Trial" is instructive and entertaining. There were many favorable comments, and I wish that there were more productions of this class on the market.

It was surely a big hit at this house.

M. J. Duffy
Manager

From the Novel "COMRADES"
By THOMAS DIXON

Produced by
MAYFLOWER PHOTOPLAY CORPORATION
Isaac Wolper, Pres.

Directed by
HARLEY KNOLES

SELECT SP PICTURES

presents

in

"JACQUES of the SILVER NORTH"

A drama of the deep-snow lands of the Canadian Northwest, in which virile Mitchell Lewis is again seen as a Canuck, strong of chest and great of heart.

By ROBERT NORTH BRADBURY
and FRANK HOWARD CLARK

Directed by
NORVAL MacGREGOR

MITCHELL LEWIS

SELECT SP PICTURES

MARION DAVIES

in

"GETTING MARY MARRIED"

by John Emerson and Anita Loos

is not only a vision of loveliness
but a delightful treat, as well!

AN ALLAN DWAN PRODUCTION

SELZNICK PICTURES

HORSE SENSE simply means knowing what's good for you.

Exhibitors with horse sense are securing Selznick Pictures Franchises beginning with

OLIVE THOMAS

In a Houseful of Pep

"UPSTAIRS AND DOWN"

Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

ANNOUNCING

RALPH I N C E PRODUCTIONS

Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

A PERFECT ATTRACTION

EUGENE O'BRIEN

In Leila Burton Wells'

"THE PERFECT LOVER"

A RALPH INCE PRODUCTION

Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

A DRAMATIC SENSATION

ELAINE HAMMERSTEIN

In S. Jay Kaufman's

"LOVE OR FAME?"

Distributed by

SELECT PICTURES CORPORATION

Now clear your mind →

for you're going to read a letter that money could not buy

from the world's most successful exhibitor →

about the biggest money-maker
ever shown at any of his theatres,
and he's played them all

read every word

1493-1505 BROADWAY

EXECUTIVE OFFICES

NEW YORK May 23, 1919.

Mr. R. H. Clark,
General Manager,
First National Exchange of New York,
501 Fifth Ave.,
New York, N. Y.

Dear Mr. Clark:-

After reading the box office reports from twenty-five of the Loew Theatres in New York City which have played the First National attraction, "Auction of Souls", I feel that it is only fair to tell you that this production, without a single exception, is the biggest business getter that has ever played our theatres.

We have shown several really big specials, but "Auction of Souls" is the greatest of them all, as a production, as a story, for its phenominal appeal, and, of equal importance, as a box office energizer.

Youre very truly,

Marcus Loew

ML/SR

get that

Some exhibitors thought

but if you're a Christian or a Jew or just a plain American

From the President emeritus of Harvard University

Cambridge, Mass.
4 February 1919.

Dear Sir:

In accordance with your request of February 2nd, I saw last evening the motion picture entitled "Auction of Souls" or "Ravished Armenia". It is a horrible representation of the atrocities perpetrated at intervals for centuries past by the Turkish Government on its Armenian subjects; but never so fiercely and ruthlessly as during the past four years, when the Turkish Government has had the effective support of the German Government. It is a heart-rending exhibition to witness; but well within the facts, and softened in many details to spare the feelings of sympathizing spectators unaccustomed to scenes of barbarous cruelty.

I hope that it may be exhibited throughout the country to millions of American men and women who have little knowledge of the heroic survival of the Armenian race through the oft-recurring agonies of religious and civil persecution.

The sight of this motion picture is capable of implanting in many millions of thinking and unthinking Americans three convictions which may reasonably determine the public conduct of the American people in the near future: First, that the Armenian people deserve to be rescued, comforted, and made free and secure for the future by the use of the full power of the democratic western peoples; secondly, that the Concert of Europe, which since the Crimean War, at least, has signally failed to protect the Christian populations of the Near East and to establish justice in that part of the world, should now be replaced by a more effective international organization; and thirdly, that if this enterprise of restoring Armenia be a crusade, that is, an enterprise undertaken in a good cause with unselfish enthusiasm, it is a crusade in which the American people should ardently desire to take part.

Sincerely yours

Charles W. Eliot

Mr. H. E. Hancock

Follow Loew's lead

"Auction of Souls" too sensational

you'll be influenced by these testimonials from distinguished men who have seen the film and know what it's effect on your audiences will be!

official recognition of Aurora Mardiganian

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To National M.P.Com.. of American Committee for Armenian and Syrian Relief

Gentlemen:

We wish to advise you that the majority comment on your photoplay "Anotion of Souls" From Ravished Armenia reviewed by The National Board of Review on January 25, 1919 was as follows:

ENTERTAINMENT VALUE Impressive EDUCATIONAL VALUE Unusual

ARTISTIC VALUE: Dramatic interest of story Gripping Coherence of narrative Convincing Acting Inspiring Photography Excellent Technical handling Good Costuming (if period production) Sincere Atmospheric quality—Scenic setting Life like Historical value (if period production) Admirable

MORAL EFFECT Elevating

GENERAL COMMENT. A frank straight-forward exposition of sufferings of Armenia which makes a sincere and powerful appeal to every drop of red blood in America's manhood and womanhood.

THE FUNCTIONS OF MOTION PICTURE REVIEW.

The critics of the motion picture advise regarding morally objectionable elements before they are presented to the public. They bring to the picture the judgment of the typical audience. They appreciate the necessity of liberty of speech and liberty of creation. Under no circumstances must these be curtailed. The critics must give full liberty to ideas presented through the drama, matters of propaganda, historic interpretation, or inspired, must be given the right to register ethical convictions. same time society, which is being amused, entertained or inspired, must be given the right to register ethical convictions. The National Board of Review through its members aims to perform this service for society with broad-mindedness, liberality, and even-handed justice. It avoids enforcing personal opinions. It does not believe in coercion. It searches diligently for fundamental convictions and renders decisions which it is convinced will have broad public support. Though it is a voluntary extra-legal body having no legal power resident in itself, its decisions become effective through the crystalization of public opinion regarding the treatment of the subjects represented, and which it seeks to gauge and reflect through the cooperation of official and non-official correspondents of the National Board of Review in all parts of the country

NOTE:

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

MORAL EFFECT—This applies to the moral effect of the picture either consciously or unconsciously produced.

ARTISTIC VALUE—This term is interpreted broadly to include the acting, the drama itself, the stage setting artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and absence of incongruous elements

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

The Mayor of Los Angeles
Honorable Frederic T. Woodman
requests the pleasure of your company
as honor guest at
Luncheon
Wednesday noon, January eighth
one thousand nine hundred and nineteen
Hotel Alexandria Reception Room
to meet
Miss Aurora Mardiganian
the young Christian girl who was rescued from Mohammedan bondage to carry the message of stricken Armenia to America

R. S. V. P.
Parlor K
Hotel Alexandria

Dr. A. J. Scott,
Chairman, The Mayor's Committee

he speaks from experience

That $10 per seat picture

"Auction of Souls"

from H. L. Gates' book "Ravished Armenia"

the true story of

Aurora Mardiganian

who re-enacts in the film what she went through during two years in the hands of the Turks

holds audiences spellbound

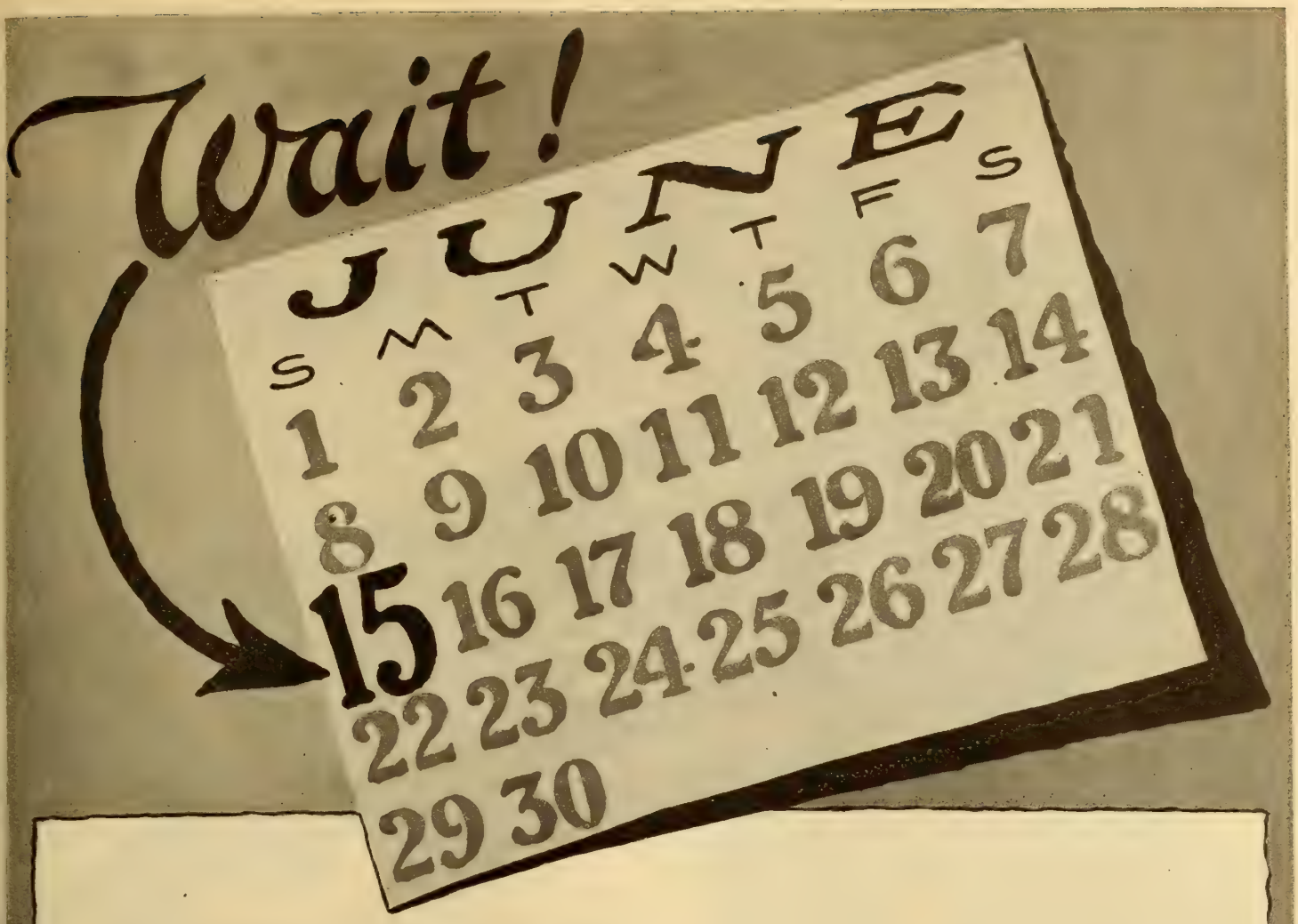
8 reels, several thousand people, a vivid living presentment of fact that makes the blood of American women boil.

Directed by Oscar Apfel

Produced by Col. W. N. Selig for the National Motion Picture Committee of the American Committee for Relief in the Near East, and shown to society people in the principal cities for the benefit of the Armenians.

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION



You owe it to yourself not to make any definite contracts for the coming season 1919-20 until you have learned what WILLIAM FOX has in store for you.

WILLIAM FOX has just returned from abroad and the announcement he is making now to all Branch Managers and Representatives of the FOX FILM CORPORATION assembled NOW in New York at their Fifth Annual Convention, regarding new stars, new policy, new type of production and bigger stories is one of vital interest in YOUR business.

Our policy this year will be one that will meet the requirements of every type of exhibitor, big and small.

Managers and Representatives will be back in their territory to see you by June 15th and again we urge you for your own protection to WAIT until you have seen and heard them.

F O X
FILM CORPORATION

BY COMMAND OF THE

ONE SUNSHINE

The LUC

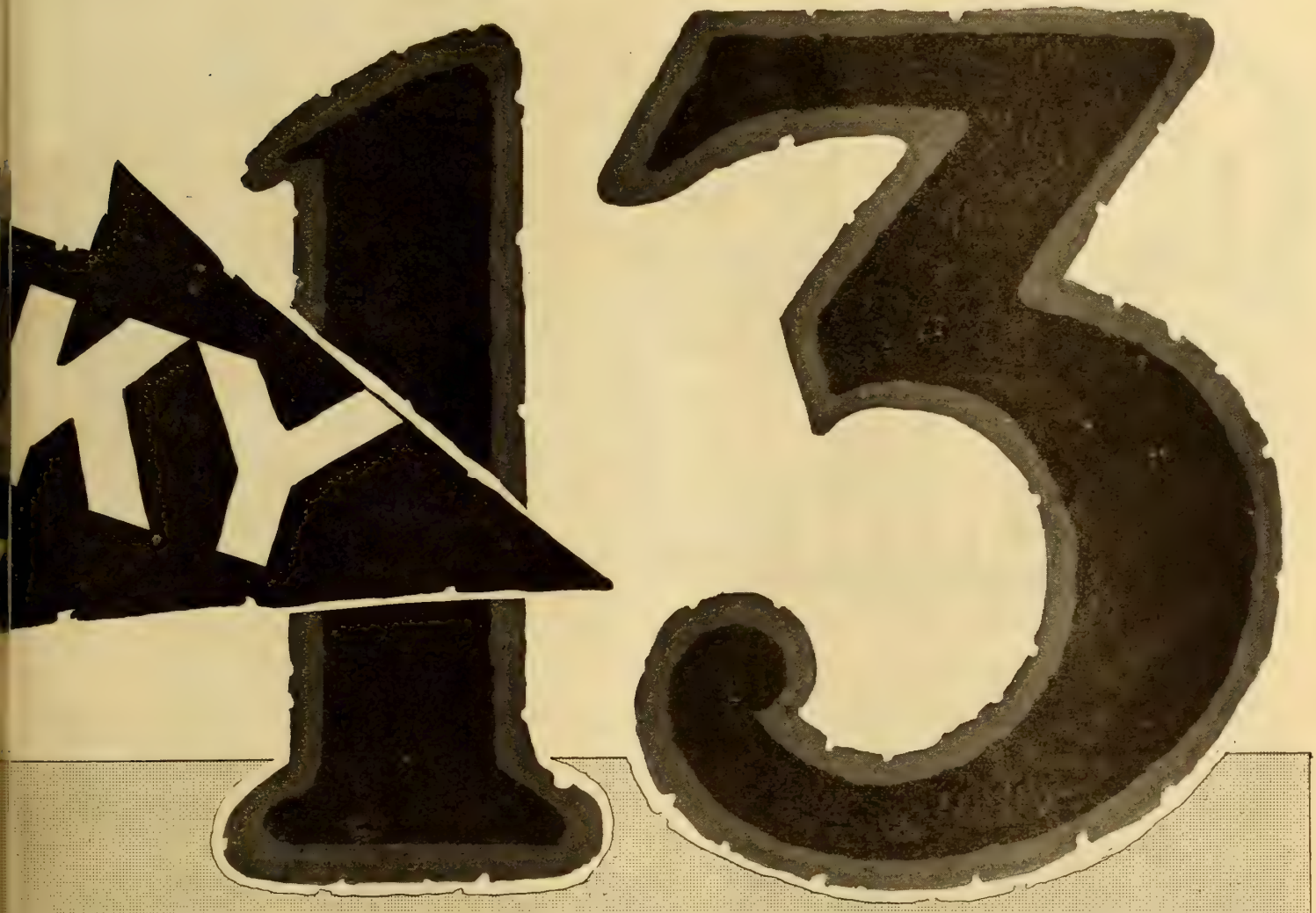
RELEASED NOW

SECOND EDITION

FOX SUNSHINE COMEDIES

EXHIBITORS OF AMERICA

COMEDY A WEEK



ROARING LIONS AND WEDDING BELLS
A MILK-FED VAMP
HIS SMASHING CAREER
DAMAGED-NO GOODS
SHADOWS OF HER PEST
THE SON OF A GUN
HUNGRY LIONS IN A HOSPITAL
ARE MARRIED POLICEMEN SAFE?
A SELF-MADE LADY
A NEIGHBOR'S KEYHOLE
WILD WOMEN AND TAME LIONS
A TIGHT SQUEEZE

ROARING LIONS ON THE MIDNIGHT EXPRESS

COMMUNICATE WITH THE NEAREST BRANCH OFFICE IMMEDIATELY FOR FULL PARTICULARS

FOX
FILM CORPORATION

FRANK A. KEENEY
PRESENTS

CATHERINE CALVERT
IN

MARRIAGE FOR CONVENIENCE

BY E. LLOYD SHELDON

DIRECTED BY
SIDNEY OLCOTT

A BRILLIANT STAR IN A BRAVE STORY OF LOVE AND INTRIGUE
THE MOST VIVID PICTURE PLAY OF THE SEASON

HIGH LIGHTS ON HIGH LIFE

ALSO IN
"MARRIAGE" BY GUY BOLTON
"A ROMANCE OF THE UNDERWORLD"
FROM PAUL ARMSTONG'S SOCIAL ANALYSIS
AND
"OUT OF THE NIGHT" BY E. LLOYD SHELDON

WHAT THE CRITICS SAY:

New York Morning Telegraph: Catherine Calvert is seen at her best in the new adaptation from the French by E. Lloyd Sheldon, "Marriage For Convenience." The drama is well visualized and excellently well staged.

The Chicago Evening American: Catherine Calvert displays extraordinary versatility in her work under the Keeney flag in "Marriage For Convenience." The play is well built and it has been most advantageously pictured. Miss Calvert's acting leaves nothing to be desired.

WM. L. SHERRY SERVICE EXECUTIVE OFFICES 729-7TH AVE. N.Y.

NEW YORK CITY, EASTERN NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKED DIRECT THROUGH THE WILLIAM L. SHERRY SERVICE
ALL OTHER TERRITORY SOLD DIRECT BY SHERRY SALES FORCE
DISTRIBUTED THROUGH FILM CLEARING HOUSE EXCHANGES.

THE GOLDEN WEST PRODUCING CO., PRESENTS

GILBERT ANDERSON

BIG GUN HERO
OF THE BADLANDS

IN

A DRAMATIC
RANCH LIFE
STORY

"SMOOTH" MAD"

A TRIUMPH OF ROMANTIC REALISM

ALSO IN *"THE SON OF A GUN"* ONE OF THE MOST SUCCESSFUL OUTDOOR PRODUCTIONS OF THE DECADE AND.—

"RED BLOOD AND YELLOW"

A REAL LIVE STORY OF HUMAN PASSION RIGHT FROM THE RAW

WHAT THE CRITICS SAY

The NEW YORK WORLD says:

"The Son of a Gun" is one of Anderson's best bits of work. It takes one out of the crowded streets into the wide spaces and face to face with odd human crises seldom met with in Broadway.

The SAN FRANCISCO EXAMINER says:

"Red Blood and Yellow," one of the latest of Gilbert Anderson's quick trigger shows, seems to be just as popular with the proletariat as have been all other "Broncho Billy" offerings. "Red and Yellow" has a regular story, and a very good one at that.

WM. L. SHERRY SERVICE EXECUTIVE OFFICES 729-7th AVE. NEW YORK

NEW YORK CITY, EASTERN NEW YORK NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKED DIRECT THROUGH THE WILLIAM L. SHERRY SERVICE. ALL OTHER OTHER TERRITORY SOLD DIRECT BY SHERRY SALES FORCE.
DISTRIBUTED THROUGH FILM CLEARING HOUSE EXCHANGE

The Comedy Comet

In a series of two-reel comedies based on Bide Dudley's stories in the New York "Evening World."

"The Office Force"

The Acme of Comedy Film Production

Hilarious, Yet Distinctively High Class

JOHNNY DOOLEY

AN INTERNATIONAL ASSET

Johnny Dooley Comedies have been constructed with strict attention paid to the high entertainment values, and much time and money has been expended in producing "class," thus getting away from the time-worn slap-stick and accompanying vulgarity.

Johnny Dooley does something new—his long experience on the legitimate stage has taught him the peculiar things that put snap and ginger into his work—stunts that provoke laugh upon laugh.

A comedy can only be measured by its ability to produce entertainment and the **Johnny Dooley** Comedies certainly entertain.

Details of distribution will be announced when completed.

JOHNNY DOOLEY FILM COMEDIES, INC.

C. L. BACH, President

Longacre Building **New York**

ROTHAPFEL UNIT PROGRAMME
Now
Enjoying an Indefinite
Run
at the
Park Theatre, New York
and Presented
for a Full Week at First Class
Theatres Throughout the Country
The First
Rothapfel Unit Programme
(Theme—The Pursuit of Happiness)
Is Being Booked with
Unprecedented Rapidity
for
One, Two, Three
and Four Day Showings
Distribution by
FRANK G. HALL
through
FILM CLEARING
HOUSE, Inc.
and
INDEPENDENT
SALES CORP.
Foreign Rights Controlled by
ROBERTSON-COLE COMPANY

WORLD-PICTURES

"LITTLE ORPHANT ANNIE"

A Success Everywhere

BECAUSE:

1. Millions know and love this heroine of America's greatest poem.

2. The production has all the charm and beauty of James Whitcomb Riley's Masterpiece.

3. Exhibitors everywhere are seeing its possibilities and are "cashing in" on the wonderful poem and wonderful picture.

Write or Wire WORLD Now

"They're growing more popular with each subject,"
says the Liberty Amusement Co. of Spokane of the inimitable

HAROLD LLOYD COMEDIES

These comedies are now playing the best theatres of the country. They have found their way in on one thing only – sheer merit. Every theatre that shows them agrees that they are

The Best One Reel Comedies Made

One Reel Every Week Produced by Rolin

ALBERT CAPELLANI PRODUCTIONS, INC. PRESENTS

JUNE CAPRICE AND CREIGHTON HALE

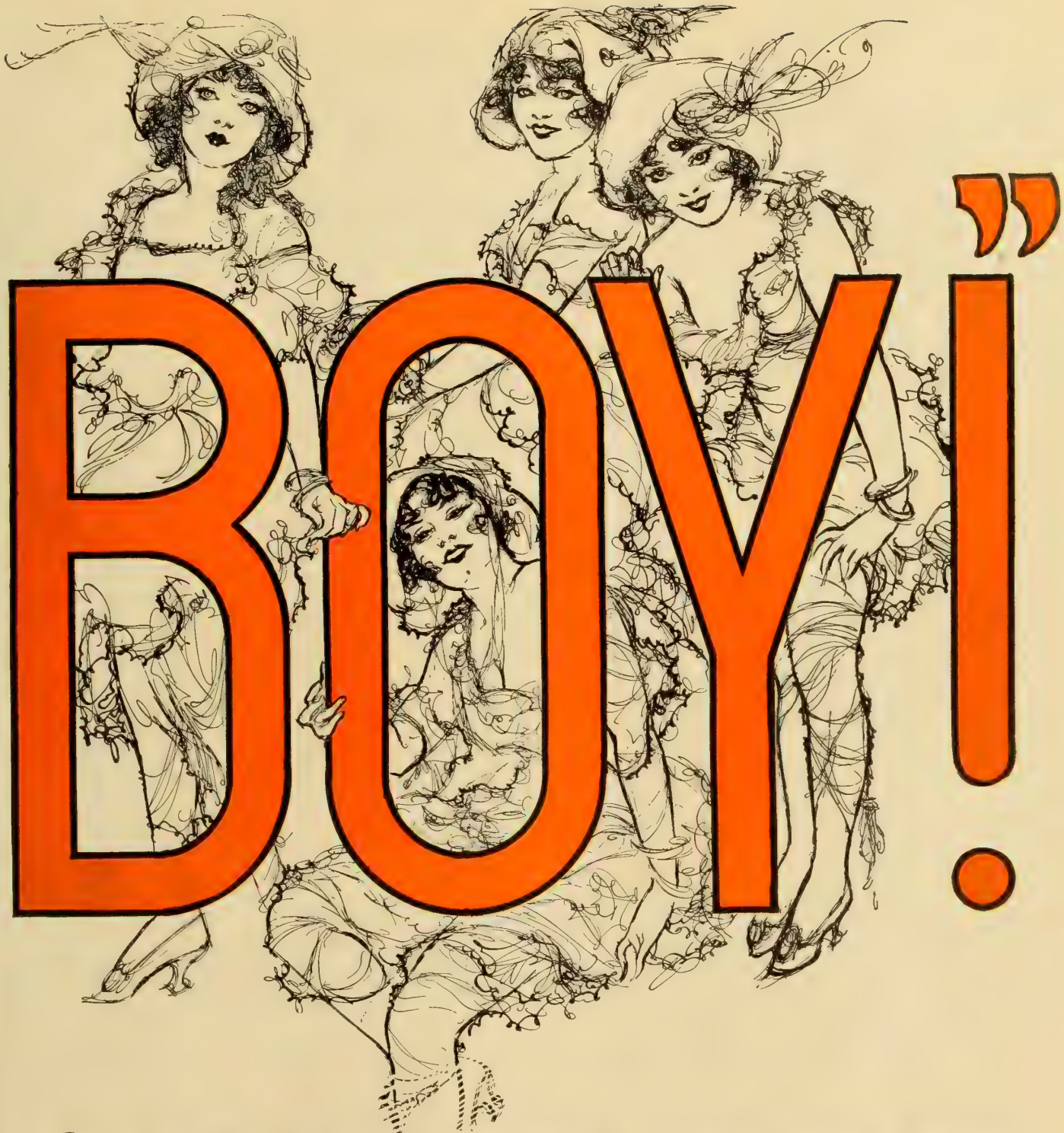
in the Filmusical-Comedy

"OH, BOY!"

Adapted to the Screen and directed by ALBERT CAPELLANI From the Musical Success of Elliott, Comstock & Gest

Written by P. J. Wodehouse and Guy Bolton

PATHÉ
DISTRIBUTORS



Produced by the man who from his accomplishments deserves the title of the Genius of the Screen, Albert Capellani himself.

A brilliant, scintillating, captivating and "peppy" comedy-drama, destined to be as sensationally successful as the stage production from which it is adapted. Full of laughs and running over with spice and ginger.

A True Special in Six Parts

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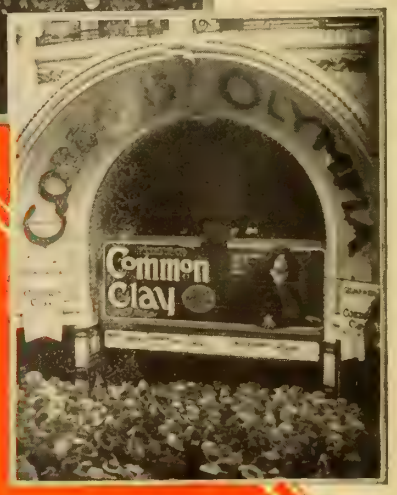

It has played the Rialto, N. Y.; Gordon's Olympia, Boston; Reuben and Finkelstein, Minneapolis and St. Paul; Riviera, Chicago; Quinn's Rialto, Los Angeles; Turner and Dahnken's Tivoli, San Francisco; Clinton Square, Albany, N. Y.; Olympic, Pittsburgh; Alhambra, Toledo; Walnut, Cincinnati; Walnut, Louisville; Orpheum-Strand, Cleveland; Moore's Rialto, Washington; Newman, Kansas City, Mo.; Rex, Seattle; Strand, Omaha; Regent, Rochester, N. Y.; Liberty, Spokane; Merrill, Milwaukee; Rialto, Atlanta, and *hundreds* of other big and famous houses. They all report CROWDS!

Everywhere "Common Clay" has played (and it has played the leading theatres of the land) theatre managers report unparalleled crowds. "Common Clay" on its record must be considered the money-making sensation of the year!

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FANNIE WARD

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"We stood them out in the rain all evening. . . On the second night the second house was sold out at 7.30." Palace Theatre, Washington, O.

"Lobby packed with a thousand people to the street. . . 100% picture. . . Besieged with favorable comment." Merrill Theatre, Milwaukee, Wis.

"Highly successful business. . . Picture close to 100%." Strand, Iowa City, Ia.

Crescent Theatre, in the Bronx, New York City, broke all records. Stopped selling tickets five times on Sunday. . . Played to 11,000 admissions the first two days.

Gordon's Olympia, in Boston, played the picture for *three weeks!*

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H. R. H. Princess Victoria
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NEW YORK

BRIGHT PROMISE FOR JUBILEE BANQUET

Testimonial to Messrs. Cohen, O'Reilly and Berman Evening of June 18 Will Be Assuredly Big Affair

CHARLES HARING, secretary of the committee to tender a testimonial banquet to Messrs. Cohen, O'Reilly and Berman at the Waldorf-Astoria on the evening of Wednesday, June 18, having sent out a number of letters to the most influential and active exhibitors in the State of New York to act on the committee to enlist attendance at this affair, is in receipt up to this writing of over fifty answers.

Each one of the exhibitors who have so far answered the call couch their letters in the most enthusiastic terms. They all express the necessity of the exhibitors coming to this banquet to pay tribute to these three men who by their unceasing efforts paved the way to the legalizing of the exhibition of pictures on Sunday.

It is also evident from the quick response to Secretary Haring's letters that this affair will take rank with the biggest meeting of exhibitors of the State of New York, and it is also evident that it will take precedence in the matter of enthusiasm and unanimity of purpose over any other banquet or convention ever held in this state in which the exhibitors of New York were a party.

That there will be large attendance from up-state is assured. Already a number of the boxes have been spoken for, so that it is expected that many of the wives of members of the fraternity outside of the city of New York will grace the affair with their presence. A number of features will be introduced on that evening different than any seen heretofore at conventions and banquets, but the nature of them is being held a secret by Chairman William Fox and his immediate associates, but on one point Mr. Fox is positive, and that is: "A pleasant time will be had by all."

Whitaker Will Represent Big Four in Washington

V. P. WHITAKER, who has been closely identified with film rental in the Washington (D. C.) territory and Southern points for the past six years, has been appointed sales manager of the distributing depot which United Artists Corporation will open in Washington.

Mr. Whitaker is the first depot sales manager to be engaged by Hiram Adams, general manager of United Artists. Mr. Abrams is building the sales organization gradually, selecting the men with great care, in the hope that when the personnel is rounded out United Artists will have a sales force of specialists.

The six years of service in the Washington exchange field that Mr. Whitaker has to his credit covers a longer period than any man's in the territory, it is said, and his selection to establish United Artists' Washington depot should prove a popular choice with the theatremen in that section of the country.

Sunday Closing at Capital.

Washington will be closed very tightly if Congress passes the bill which has been introduced by Senator Jones, of Washington, providing for the "proper observance of Sunday as a day of rest in the District of Columbia." The measure provides that it shall be unlawful for any person to labor or to employ any person to labor or pursue any trade or worldly business on Sunday, except in newspaper work and public services.

Failure to comply with the provisions of the act are to be punishable by a fine of from $10 to $50 for the first offense, and for each subsequent offense by a fine of from $25 to $100, and by imprisonment in jail for from one to three months.

Local exhibitors are already making their plans to fight the measure.

Rubye De Remer Signs Contract with World Film

FLUSHED with success as the star in "Fires of Fate," now running at the Harris Theatre, New York, Rubye De Remer announces that she has signed contracts with World Pictures to star in a series of productions for that company. Her initial picture will be "Dust of Desire," written by Forrest Halsey, the well known novelist, playwright and short story writer.

Rubye de Remer.

Miss De Remer began her screen work in a World Film picture with Marie Dressler in "Tillie Wakes Up." Her second engagement saw her elevation to stellar honors in "Enlighten Thy Daughter." Her beauty attracted the attention of Florenz Ziegfeld and she became a member of the Midnight Frolic under his direction. While appearing in this attraction she was seen by Rex Beach, who engaged her to create the principal role in a picture version of his novel, "The Auction Block." When she had finished with this attraction she was engaged by Weber & Fields as one of the principals in their musical comedy "Back Again." At the termination of her contract she was engaged as leading woman for Harold Lockwood in his productions of "Pals First" and "The Greater Romance."

Following this Miss De Remer costarred with Mitchell Lewis in "Safe For Democracy." Her work won her an engagement with William Farnum when he starred in "For Freedom."

Alice Brady Is Wedded to James Crane, Actor

ALICE BRADY was married on Tuesday evening, May 20, to James L. Crane, the actor. Dr. Frank Crane, father of the bridegroom, performed the ceremony at the Crane residence. The bridegroom's mother and sister were Miss Brady's attendants.

William A. Brady, who is in London with Mrs. Brady (Grace George), was notified by cable of his daughter's wedding immediately after the ceremony, and the young couple the following day received Mr. and Mrs. Brady's cabled congratulations.

Miss Brady and Mr. Crane have been engaged for some time and had not originally intended being married until after the return of Mr. and Mrs. Brady from London. The fact that Miss Brady will continue indefinitely in "Forever After," the play in which she is appearing at the Playhouse, and that Mr. Crane's professional engagements make imperative his presence in the city also for some time to come, resulted in their decision to be married at once.

Sunday "Services" in Winnipeg.

Sunday moving picture performances have been introduced in Winnipeg theatres, although there is a law against Sunday shows in the Province of Manitoba, of which Winnipeg is the capital. These performances consist of services in several theatres and the features of these services are moving pictures. Winnipeg people have taken kindly to these shows.

At one of these shows in Winnipeg, the music was supplied by a four-piece orchestra and the "program" consisted of an introductory reel, a Burton Holmes' travelogue, two hymns, the words of which were projected on the screen by means of slides, a vocal solo, a short sermon by Rev. Bruce Thornton and finally a feature, Marguerite Snow in "Rosemary," a five-reel release. This service was held under the direction of a local clergyman, Rev. George F. Salton.

Strikers Issue Theatre "Permits."

Winnipeg, Manitoba, became isolated from the outside world as a result of the general strike of all organized workers which was called in that city to secure a universal eight-hour day and other concessions. The business of the city came almost to a dead stop, but it was not long before the strike committee which assumed the management of local operations decided to issue "permits" to local moving picture theatres to conduct their usual performances. These permits enabled the union operators and other union men employed by exhibitors to remain at work. It was felt that the usual operation of the theatres would provide a necessary diversion.

Moving Picture World covers its field like a picture covers the screen. It is read in every country and in every clime.

SUNDAY SHOWS EXCITE WATERTOWN

Council Passes Measure by Vote of 8 to 3 and Now Takes Steps to Override Mayor's Veto

Albany, May 27.

PASSED by the common council by a vote of 8 to 3, vetoed by the mayor, and with the council now attempting to override the mayor's veto, the fight for Sunday motion pictures in Watertown, N. Y., has become the question of the hour in the northern city and the one chief topic of conversation. When the question of Sunday motion pictures was voted on at last week's common council meeting, the city hall was not large enough to hold the hundreds that thronged the building to support one side or the other. So vigorous did the talk become that the police were called upon to hold the crowd to some semblance of order. In no place in the Empire State, since Governor Smith signed the bill, has there been a greater agitation both for and against Sunday movies than in Watertown.

Mayor Against Sunday Shows.

Mayor I. R. Breen vetoed Tuesday night's action of the common council last Friday. At the same time, the mayor approved the ordinance which will give Watertown Sunday baseball. The mayor claimed that there was no necessity for Sunday motion pictures in Watertown. Petitions bearing 3,281 names had been filed by those opposing the opening of Watertown's motion picture houses on Sunday, while 1,252 names were contained on the petitions favoring Sunday shows.

In his memorandum, accompanying his veto, Mayor Breen stated that the opening of Sunday movies in Watertown would be the entering wedge for other places of amusement to petition the council for the right to open, including pool and billiard rooms, as well as the dancehalls.

Pastors Urge Defeat of Measure.

Pastors in all of the churches of Watertown last Sunday urged their congregations to defeat the ordinance which has been passed by the common council, and as a result the eight aldermen who favored Sunday shows were obliged to take refuge on Sunday afternoon and evening and flee the city in their automobiles. In some of the churches, cards addressed to the aldermen were passed around and something more than 500 were signed, which petitioned the aldermen not to attempt to override the mayor's veto. GRANT.

Powers Film Products Buys Building Occupied by Firm

ANNOUNCEMENT was made on Monday, May 26, in Rochester that P. A. Powers, acting for the Powers Film Products Company, of that city, had arranged for the purchase of the land and buildings now occupied by the company. The land comprises about six acres and is bounded by Dewey, Ridgeway and Knickerbocker avenues and Primrose street.

The plant was formerly occupied by the defunct Fireproof Film Company and after being idle for a long time was taken over by the Powers company about a year ago. The land, buildings and power house are valued at close to $1,000,000. It was also announced that the company is contemplating the erection of additional buildings to cost in the neighborhood of $500,000.

During the time that the company has been in business the output of the plant has grown steadily and the operating force has been increased accordingly. Officers of the company say that the proposed new buildings are absolutely necessary to take care of the growing business of the company.

THREE OPINIONS ON OPEN BOOKINGS

Picture Showmen Express Themselves On the Subject—Freedom in Choice of Films Declared to Be Fairest

By George W. Trendle,

General Manager of the John H. Kunsky Circuit of Theatres, Detroit.

In reply to your request for an opinion regarding the advantage or disadtage of booking on the open market, rather than contracting for a program, as has been done in the past, I want to say very emphatically that we are for the open booking.

We find that through independent booking we are enabled to provide a consistent run of high-class attractions from week to week without being obliged to show pictures to our patrons which we know will not be satisfying; i. e., under the old program scheme we were obliged to take three mediocre productions to get one high-grade one, and we were also obliged to show three poor pictures to our patrons out of every four productions exhibited, and in this way, while we kept down the cost of the rental on the one extraordinary picture, our average business was reduced greatly in excess of the saving.

On the scheme of open booking we find that we are enabled to pay almost twice what we would ordinarily pay for high-grade pictures, as we find that by showing one good picture after another the attendance at the theatre increases to a point where the actual cost of the production means nothing in comparison to the amount of business it will draw. To go further, I might say to make it more explicit, we would much rather pay $2,000 for a good production than to pay $150 for a fair one, as the increased patronage during the week would more than make up the difference. I believe you will find that in going to the exhibitors who have tried out this policy that they will agree with me in every particular.

By Charles L. Galster,

Manager Palace Theatre Company, of Petoskey, Mich.

We are heartily in favor of the program star series and are sure that practically 100 per cent. of the exhibitors who are any distance from Detroit are in the same boat that we are in this matter. On account of us being some distance from Detroit, it is impossible for us to book to any extent openly.

If we were located in Detroit or a couple of hours' ride out from that city it would be an easy matter for us to get in touch with the different managers, and in that way we could possibly get on a working basis of strictly open booking. I also think that open booking is more expensive to the exhibitor, as it necessitates the selling of each film by itself, whereas on the other method you sell your service for an indefinite period.

By Jack Rosenthal,

Model Theatre, Philadelphia.

Being an exhibitor in a portion of Philadelphia where there is keen competition, the article on the "single picture" booking policy expressing the views of J. D. Williams, manager of the First National Exhibitors' Circuit, was read with a great deal of interest and appears to me as being the only logical manner of solving the "single picture" system of releasing.

I prefer the star series contract because it relieves me of considerable worry and money. With the competition that I have to contend with it would be foolish for me to rent a Mary Pickford, an Anita Stewart, or any other production in which a well-known star were cast, on the single picture basis. To do this I would play into the hands of my competitor, for should I do a wonderful business with the picture and not be secured on the next release in which these stars appeared, where would I be? It would mean that I would have to compete in the rental price with my competitor and probably pay a much higher price than before. Then, should I allow the film to be shown by my rival, he would gain by my publicity campaign in exploiting the first picture. I believe in protecting myself and always take good care to see that I am going to get all future releases of pictures in which a star appears after I have extensively exploited the first one.

There has never been much protection for exhibitors, but the plan advocated by Mr. Williams seems to me as being equitable and one that should be adhered to by exhibitors all over the country, especially where there is competition.

The method of booking independent, non-star attractions by the First National is an excellent thing, providing the subject filmed is timely and is released when it is being discussed by every one.

I believe Mr. Williams has raised the issue on a vital point and should be given the backing of every wide-awake exhibitor.

Tandler to Write Music for Romaine.

Adolph Tandler, conductor of the Los Angeles Symphony Orchestra, is to write the special music for the Romayne Superfilm production of Upton Sinclair's book, "The Millennium," to be directed by Walter McNamara.

As the story deals entirely with the future Mr. Tandler is enthusiastic over the opportunity this production will give him of letting his inventive faculties have full rein in the composition of unique futuristic music.

OLSON CRIME THEORY BASIS OF FILM

Vitagraph to Develop in Photoplay Premise of Jurist That Criminal Defectives May Be Cured

THE third in a trilogy of police dramas filmed by Vitagraph is planned for production early in the fall by Albert E. Smith, president of the company. As in the first two, Alice Joyce will be starred. The vehicle will be based on the new methods of crime detection and correction as developed by the psychopathic laboratory of the Municipal Court of Chicago. It will complete Vitagraph's cycle of police dramas.

Albert E. Smith will supervise this production, which George Randolph Chester, production editor of Vitagraph, has been commissioned to write. Aside of the elements of novelty and "punch," according to Vitagraph's prognosis, the play will have a special significance to the law-making and law-enforcing bodies and individuals who specialize in criminology.

Chief Justice Harry Olson, of the Chicago Municipal Court, is in a way the sponsor for the picture. He is lending Mr. Smith aid in its production and has placed at his disposal the mass of information contained in the criminal archives of his court as well as lending his own knowledge of the subject to the project.

Commenting on this broad-minded stand of Judge Olson in lending not merely cognizance to Vitagraph's undertaking, but giving it virtually the stamp of official approval, Mr. Smith, who is just back from his West Coast trip and who stopped over in Chicago to consult Judge Olson, has this to say:

"Judge Olson is a man of powerful personality, magnetic, learned and, with all, human. He adjourned court when he learned that I was stopping over to discuss with him the subject of reducing to the screen the fruits of his investigation in the detection of mental defectives and the breeding of criminals that goes on with these dangerous specimens of human society at large."

Tom Terriss will direct the picture and that the principals supporting Miss Joyce will be picked from the Vitagraph stock forces.

Handwriting will figure as the great test of defectiveness in the plot of the forthcoming picture, supplanting, in a way, as the media of developing interest and suspense the employment of hypnosis in the Vitagraph version of "The Third Degree."

Select Pictures to Open Five New Branch Offices

SAM E. MORRIS, general manager of Select Pictures Corporation, has announced that his company will, in the near future, establish several new branches at points widely separated throughout the United States. The projected new exchanges are five in number and will be located at Albany, Salt Lake City, Indianapolis, New Haven, and in New York City, where a New Jersey exchange will be established quite separate from the New York exchange, already in operation.

Mr. Morris states that the purpose in establishing these exchanges is to render an even better service to exhibitors throughout the country than the service which Select exchanges have already been making. The points selected are those where it seems possible to improve existing conditions as regards shipments and delivery of prints and accessories. It is believed that these improvements will result in a faster service and a surer service, and will necessitate less handling of shipments of films than heretofore.

The establishment of the five exchanges will bring Select's list of branch offices in the United States up to a total of twenty-six.

Ben Schulberg Still Claims London Will Be Film "Hub"

B. P. SCHULBERG, who last week issued the statement by John D. Tippett that London would "in the future be the centre of the film markets of the world," in connection with the publication of which the Moving Picture World printed the views of film executives who did not agree with Mr. Tippett's prediction, now replies in the following manner:

"Mr. Williams' statement that 'the centre or pivotal point of any industry is at the centre of production' is all right as far as it goes, but it precludes altogether the possibility of the center of production being moved; it will therefore be recalled that the center of production of motion pictures was first France, then Italy, then New York and now Los Angeles. It is no further from France to California than from California to France.

"The assertion that 'London may have certain geographical advantages as a shipping and distributing point for world commerce in films, but it lacks climatic essentials for production' requires the explanation that the first half of his statement wins the argument for us, and the second half does not affect the issue, as one need not necessarily produce exteriors in London.

"We go to Florida for exteriors from New York, we can go to South England for exteriors from London, much quicker and more frequently; the fog is partial to London, and does not extend all over England; and France and Italy are much nearer London than Los Angeles is to New York.

He Answers Mr. Selznick.

"Coming to Mr. Selznick's comment: 'How can a man who has been engaged in selling motion pictures not know that New York is the center around which the entire motion picture industry revolves? He is like the fly on the center of a cart-wheel—unable to tell how much dust his own travel was raising.'

"Let me remind Mr. Selznick that no Roman ever believed the capital of the world would not always be Rome. No German believed in 1914 that Germany would ever be defeated. Occasionally, not only individuals, but large groups, and even whole nations, are wrong, and Mr. Selznick's witty remark does none the less alter the fact that London is the financial center of the world, and finance is always the basis of any industry, and even the motion picture business.

"I would like to conclude this reply with the reiteration that Mr. Tippett referred to London's future as the center of the 'film markets of the world.' The main market of an industry is not always, and in fact is very seldom, located in or adjacent to its biggest production centers. There is more oil sold at No. 26 Broadway every day than in all the oil fields of America."

More New York Incorporations.

Among the motion picture concerns incorporated in New York State during the past week, were: Traders Film Corporation, $500, Arthur Weil, Geo. W. Yates, Joseph R. Malcolm; Thanhouser Laboratories, $200,000, Vincent Peters, T. E. Donovan, Cyrus Brim; The G-M Film Printing Corporation, $1,000, Karl Kirchway, Jerome Michael, B. J. Longstreet; Screen Letter Box, $50,000, Jack and Harry Cohn and Tobias A. Keppler; Screen Smiles, $25,000, Samuel O. Siegel, H. H. Yudkin, Frances Weinberger; The Nicholas Kessel Laboratories, $25,000, Charles and Adam Kessel and M. C. Kenny; the Aechanam Theatre Company, $10,000, Joseph Stondell, Samuel L. Stern, Moe Albert; Reel of Knowledge, $50,000, Jack and Harry Cohn and T. A. Keppler; Tiger Film Corporation, $25,000, Florence Dale, Edward J. May, H. W. Ferrin; the Brewar Amusement Company, $4,000, Hustav and Anna Brett and Henry Wartholowitz.

You Have Until June 15.

Because of its inability to distribute the necessary forms in time to permit taxpayers to make their returns by May 31, the Bureau of Internal Revenue has announced an extension of time until June 15 in which exhibitors may file their reports of admissions under the new revenue law.

Because of the variety of new taxes in this law, the bureau has had to draft and have printed approximately a hundred forms. These forms have been drafted with extreme care, and frequent changes have been made with a view to securing a form which, while complete in every respect, was simple and easily filled out.

"True Heart Susie" Little Classic.

The newest D. W. Griffith production for Artcraft, "True Heart Susie," is one of Mr. Griffith's short story series.

Mr. Griffith has set down the characters of Pine Grove into a drama that is said to rank alongside his "Birth of a Nation." It is a new and quaint comedy, the comedy of naturalness, done as only Robert Harron, under Mr. Griffith's direction, can do; and a poignant touch of sorrow, done only as it can be done when D. W. Griffith directs Lillian Gish.

Films to Show Church Work.

Moving pictures of the rehearsals of the Children's Rally and the Folk Teams which will be the features of the Centenary Celebration of the Methodist Episcopal Church beginning June 20 at Columbus, Ohio, have been taken by the Pathé Weekly.

These pictures will be shown all through the country. They will illustrate phases of a five-year program of work throughout the world planned by the church and calling for the expenditure of $105,000,000.

KANSANS FORM NEW ORGANIZATION

State Exhibitors Association Grows Out of Convention at Hutchinson May 18-20—Has 200 Members on Its Rolls and $3,000 in Treasury—Miller Is President

KANSAS exhibitors have formed a new organization. They have gone about this job in a business-like way—and they have started off in a manner that promises the most effective work that has ever been undertaken in the state.

"The Kansas State Exhibitors' Association" is the name of this new organization, born, named, and put under way at Hutchinson, Kansas, May 18, 19, and 20. That it is firmly founded is sufficiently shown in the fact that it had $3,000 in its treasury before the second day was over, with more than 200 exhibitors on the rolls. Some of these were unable to attend the convention—but their membership was brought by others, with the substantial assurances of their co-operation.

Another preliminary picture, showing the spirit and atmosphere of this convention:

Seek Good Conditions For All.

"They are aiming and seeking to bring about the best conditions for all branches of the industry. There is nothing selfish in their purposes or plans. It is the birth of a high-minded and strong organization that can show what exhibitors can do under the higher ideals that prevail today."

That's putting it in the words of Dave Rogers, national organizer and the leading spirit in the Hutchinson convention.

The convention opened informally Sunday, May 18—an auspicious day for the beginning of such work. It was a beautiful day, full of Kansas sunshine—outdoors. A dozen or fifteen of the early arrivals did not see much of this sunshine, though, for they plunged into the task of helping the local exhibitors wade through a pile of work. A contest had been put on, twenty-five local firms contributing a month's stay in California for a try-out with one of the producers. The winner, Miss Gladys Parker, received more than a million votes, so it is easy to see that there was some job doing the counting.

Sunday evening the visitors were entertained at the Royal Theatre with a private exhibition of "Daddy Long Legs," Lee Balsly, of the First National, having brought the film for the opening feature of the convention.

Robinson Opens Convention.

The convention was opened in the Chamber of Commerce rooms at 10 o'clock Monday morning by W. C. Robinson, manager of the Royal Theatre—and he was given a cordial ovation—because everybody present knew how he and Fred Savage, of the DeLuxe, had worked to make the meeting a success. Mr Robinson simply declared that the crowd was here now and ready for business—and introduced Dave Rogers as the temporary presiding officer.

H. A. McClure, of Emporia, the newest of the last crop of new exhibitors, was appointed temporary secretary.

The morning session had been informal, representatives of the exchanges being present. In the afternoon the exhibitors met by themselves, for greater freedom of discussion. It should be stated, however, that it was not a "star chamber session" in that the various exchanges were discussed, for so far as heard by the majority of those present, no exchange was mentioned. The exhibitors had big things to attend to, and did not permit any individual grievances to intrude.

Senator Thompson Welcomes.

The address of welcome to Hutchinson was delivered by State Senator Will. S. Thompson, who spoke many pleasant things about the moving picture industry and its part in the education, as well as the entertainment of adults and children.

The South Comes North.
Mrs. Baron in the center; Mr. Baron and a friend from Augusta, Ga.

Mr. Rogers kept the chair only long enough to get the organization into official shape to handle itself, which was as far as the election of a president. J. M. Miller, owner of the Palace and Princess theatres at Wichita, was chosen to head the new Kansas organization. R. T. Liggett, of the Gauntier theatre, Kansas City, was elected vice-president; Mrs. Charles Baron, of the Isis, Augusta, secretary, and William Meyn, of the Photorium, Kansas City, treasurer.

Various committees were appointed Monday afternoon, to bring in suggestions on the lines of work which the association should undertake.

Ball Held Monday Evening.

Monday night was full of entertainment, there being sufficient varieties so that every visitor had ample scope for his tastes. The leading feature was the ball at Convention Hall, an event that the Hutchinson social circles had been eagerly awaiting. A program of vaudeville started the program. There were the impersonations of famous screen stars too, though there were only five persons who ventured on this contest.

Tuesday morning, the convention dug into work again. President Miller is noted as a successful business man, who likes to see work started and finished expeditiously. Consequently, this convention worked—it worked just like a board of directors. There was no speech-making.

The new organization was formed, its bylaws adopted, the name decided upon—Kansas State Exhibitors' Association—and the division of work into committees was arranged.

Will Be Four Divisions.

There are to be four divisions, each under a chairman, with a body of helpers. These are the legislative, the censorship, the membership, and the sub-organization committees. Each will at once study its subject, and prepare for submission to an executive board, an outline of findings, and suggestions for action. The executive board has been given power to proceed, as representing the entire association, along any lines suggested by the various committees, and approved by the board.

It was made clear in many talks during the convention—brief remarks, the more impressive for their brevity—that the committees, and the association, are going about the tasks in a spirit of seeking to help solve problems. The censorship committee, for instance, is

A Bunch of Fillum Magnates Who Captured a Pretty Cashier.
Left to right: Fred Martin, J. J. McCarthy, F. S. Cass, Blanche Cones, H. W. Glickauf, Joe Gilday, M. B. Johnson, S. G. Mayer and C. Tucker.

The Tompkins Family.
J. E. Tompkins, of Colorado Springs; Mrs. Tompkins and Miss Tompkins.

starting out with a clear slate, no prejudices or established notions of what should be done. Some members of the convention frankly declare that they believe the state censorship is on the wrong tack; others were confident that the present plan is working out admirably. But the committee has no opinion.

Investigation to Precede Action.

The same plan will be followed by the legislative committee. There will be careful investigation, and then a businesslike analysis of the situation and recommendations. This course is to be followed in all the activities of the association, it is announced—there is to be an earnest effort to find the right solution for all problems, after getting at all sides of the problems.

Membership work is to be tackled in a practical way, too. A man will be sent into all parts of the state to tell the exhibitors personally just what the association is trying to do, and how it is going about the job.

With a membership right on the jump, including exhibitors from nearly every section of the state, the necessity for frequent "get-together meetings" can be handled by means of district organizations. These sub-organizations will be semi-formal, and in no way prejudicial to the importance of the state body. There will be a chairman for each district, who will call meetings, and act as the intermediary between the district and the state organizations.

Name Delegates For St. Louis.

The following delegates were appointed to the national convention to be held in St. Louis in June:

Fred Savage, Hutchinson; R. G. Liggett, Kansas City; G. L. Hooper, Topeka; A. E. Baker, Kansas City, and Mrs. Daisy Cunningham, Fredonia.

One thing might be mentioned that the convention did not do. It did not appoint a grievance committee. It is understood that the generally felt opinion of Kansas exhibitors is that each exhibitor should settle his own business affairs with each exchange with which he deals.

There was one exception to the rule of no speeches—but no exhibitor was the subject of the exception. The orator was Lew Hussy, state fire marshal of Kansas. He made an interesting talk on the fire laws of the state, reading from the statutes. And he complimented the exhibitors highly on the safe condition of the moving picture houses of Kansas.

Declare Against Music License.

One of the most warmly discussed subjects of the convention was the payment of fees for the use of music. The discussion was all one way—against paying. The following resolution was adopted, unanimously:

"We, the Motion Picture Exhibitors of the State of Kansas, in convention assembled at Hutchinson, May 20, 1919, do absolutely refuse to play music where a license fee or tax is charged to the exhibitor by the composers, publishers or authors. This resolution was passed unanimously by the 200 exhibitors voting."

The next meeting of the new association will be held in Wichita, probably in August. At that time the committees will have been organized and will have made their preliminary investigations of the activities which they hope to undertake along their lines. It is possible that the executive board may have "started something," too, by that time, since the board has authority to act.

Notes of the Convention.

J. E. Tompkins, proprietor of the Liberty theatre, Colorado Springs, also interested in the Royal, operated at Hutchinson by W. C. Robertson, and the

Hutchinson's Future Screen Star.
Gladys Parker, with Lew Nathanson on her right and Fred Savage on her left.

Tourney, managed by W. E. Johnson, at McPherson, was present at the convention. Mrs. Tompkins and their daughter joined him Monday, bound for Leavenworth.

Mr. and Mrs. Fred Savage showed the town to several of the visitors in their new motor car.

Mrs. Charles Bull accompanied Mr. Bull, proprietor of the Holland and Novelty at Wichita. Mrs. Bull does not profess to help manage the houses—although she sometimes passes on the pictures.

Mrs. Daisy Cunningham, manager of the White Way, Fredonia, elected a delegate to the national convention, expects Mr. Cunningham home from France soon.

An Argus Crystal Bead screen was installed recently in the DeLuxe, and the visitors had a chance to see it under the light. C. D. Struble, of Kansas City, also got another new thing before the exhibitors, in the Simplex new Mazda Lamp equipment, which was used in showing pictures at the Chalmers Hotel Monday and Tuesday evening, on a machine brought by Mr. Struble. Several of the exhibitors were much interested in the equipment.

E. W. Green brought the Fox picture, "The Wilderness Trail," which was put on for a party that crowded the dining room of the Chalmers Monday evening, and it was a decided success. Mutual and Equitable pictures were shown Tuesday evening. One of the salesmen had the distressing experience of discovering at the last minute, that the big picture he had promised for exhibition during the convention, had been "delayed in transit"—by some exhibitor in another part of the territory. He used the incident as an awful example of what the exhibitor feels like when some other fellow doesn't come through promptly.

Charley Harden borrowed somebody's automobile, and took a good looking party (in the sense of several persons) for a ride. He drives well.

Mrs. R. G. Liggett and Mrs. A. F. Baker accompanied their husbands from Kansas City, and enjoyed the visit to Hutchinson.

Appreciation of the leadership and help of Dave Rogers was shown by the exhibitors in the presentation of a gold-mounted fountain pen, with his name engraved on it.

Outside of the convention there was

Here We See the Watchdogs of the Treasury on Guard.
The gentleman on the left is unidentified. Next to him come Claire Patee, Van Prosy, Henry Dean, and William Meyn, treasurer.

some conversation among the exhibitors and individual comment on the Kansas City Film Board of Trade. There was a disposition among some exhibitors to take the position that all dealings between exchanges and exhibitors were matters of individual contract, and there was a tendency to deprecate any general rules that might apply to all, or through which any effect might react upon the relations of an exhibitor with one exchange, because of incidents in his relations with another exchange.

Miss Gladys Parker, who will have a try-out as an actress, won her honor by hard work, supported by the belief of her fellow-townsmen that she will make good in moving pictures.

Dean Was on the Job.

Henry Dean, who has been of great help to the exhibitors of Kansas City, Kansas, has been retained as attorney for the new state association. He was present at the convention, so got on his new work early, advising during the proceedings.

Exchange Men Look On.

Among the exchanges and supply firms represented were the following: Joseph H. Gilday, Paramount; Joe Fox, Select; Y. Darnell, Vitagraph; E. E. Reynolds, Mutual; E. McAvoy, Mutual; L. Livingston, Mutual; E. W. Green, Fox; Edward J. Peskay, Equitable; F. S. Cass, Universal; Stanley J. Mayer, and L. D. Balsly, and Charles W. Harden, First National; F. R. (Freddie) Martin, Film Clearing House; C. Tucker, Feature Film Studio; Bernays Johnson, Westinghouse Lamp Company; J. J. McCarthy, Universal C. D. Struble and C. E. Hilgers, Yale Theatre Supply Company; Jule H. Hill, and Charles E. Gregory, World Film; E. J. O'Donnell, United; H. W. Glikauf, Mickey.

Many Exhibitors Attended.

Among the Kansas exhibitors present were the following: A. F. Baker, Electric, Kansas City; C. H. Ball, Garden, Garden City; Charles Baron, Iris, Augusta; H. A. Beachley, Kansas City; H. R. Bisbee, Liberty, Caney; Charles Bull, Holland, Wichita; Chester W. Black, Lyons; Mrs. Daisy Cunningham, White Way, Fredonia; H. A. Davidson, Royal, Cherryvale; D. M. Fite, Novelty, Wichita; H. L. Gees, Mystic, Mulberry; R. E. Greenwald, Wichita; Barney Hatke, Royal, Sabetha; C. W. Hermes, Ellinwood; Bob Holmes, Royal, Emporia; G. L. Hooper, Orpheum, Topeka; Jack Howe, Cozy, Junction City; H. J. Jacquart, Star, Yates Center; A. A. Jaecke, Dreamland, Herington; E. A. Jewett, Isis, Sterling; W. E. Johnson, Tourney, McPherson.

Jack Johnson, Echo, Great Bend; Gus Kubach, Lyric, Abilene; R. G. Liggett, Gauntier, Kansas City; H. A. McClure, Electric, Emporia; W. A. McCollister, Wichita, Wichita; C. A. Mead, Kingman; William Meyn, Photorium, Kansas City; J. M. Miller, Princess, Wichita; M. O. Moulden, Columbian, Coffeyville; Lew Nathanson, Cozy, Topeka; D. T. Palmer, Lyric, Great Bend; Clare Patee, Patee, Lawrence; Ray Peacock, Stafford; J. C. Perry, Drexel, Coffeyville; George N. Pike, Star, Ashland; W. C. Robertson, Royal, Hutchinson; F. E. Rundel, Isis, Wellington; Fred Savage, DeLuxe, Hutchinson; M. VanPragg, Central Garden, Kansas City; O. A. Zimmerman, Zim, Winfield.

UNION THEATRE EMPLOYES CONVENE

Annual Convention of I. A. T. S. E. and Moving Picture Operators Assembles in Ottawa and Largely Attended

THE annual convention of the International Alliance of Theatrical Stage Employes and Moving Picture Operators was held in the Horticultural Building of the Central Canada Exposition at Ottawa, week of May 26. Approximately three hundred and fifty delegates from all sections of the United States and Canada were in attendance when the convention was called to order by President Charles C. Shay, who has been the executive head of the alliance for the past eight years. President Shay gave out the information that his organization now has a membership of nearly 25,000 and that a solid chain of local unions in every center of any importance across the continent has been established.

The executive of the Alliance had been at work all during the previous week at the Chateau Laurier, Ottawa, to consider minor grievances and to arrange various plans for the convention sessions. A number of deputations had been heard and many communications were read.

This arrangement had been followed so that the time of the convention would not be consumed with trivial matters. F. G. Lemaster of New York, general secretary of the alliance, arrived in Ottawa May 22.

More Than 500 Locals.

Announcement was made that the International Alliance now has more than five hundred local unions on its roll. One of the most active of these locals is the Ottawa Moving Picture Operators' Union, whose members took a prominent part in arranging for the reception and entertainment of visiting delegates. At a meeting of the Ottawa local, held just previous to the big show, the members voted unanimously to dig down deep into their pockets for a special assessment as their share of endeavor to make the delegates remember the Canadian capital.

The chief operator of each local theatre was delegated to request that the courtesies of the theatre be extended to all visiting delegates. Manager Hanitch, of the Dominion Theatre, Ottawa, invited all delegates to attend a performance at the theatre in a body, reserving a large block of seats for the purpose.

Fanned by Summer Breezes
Is Leah Baird, who stars in "The Volcano," a new Augustus Thomas feature released by Hodkinson.

Goldwyn Will Suggest Lobby Display Methods

COINCIDENT with the growth and expansion of Goldwyn picture service and promotion department comes the announcement of a novel plan for lobby displays and exterior exploitation.

Hunt Stromberg, director of service for Goldwyn, announces improvements that will minimize the investment of time, effort and money by the exhibitors.

"Plans for lobby displays have been more theoretical than practical," says Mr. Stromberg. "Exhibitors have been urged to do all sorts of things with their lobbies and, in the majority of instances, the ideas set forth involved too large an expenditure for the average theatre or were incapable of fulfillment by showmen in the smaller communities.

"With each Goldwyn press and service book, there will be pages or a section devoted to illustrated descriptions of lobby displays and stage settings. We will suggest displays and back them up with a sketch that will prove their practicability and timeliness.

Will Give Ideas for Cutouts.

"We shall incorporate ideas and plans for making cutouts of poster material. These suggestions will be guided by the advice of prominent showmen and lobby decorators.

"To co-operate efficiently in outdoor promotion, the service department has arranged to distribute new star twenty-four sheets to all exhibitors who agree to post one or more. The announcement of this policy was made several weeks ago and to date we have circulated several thousand.

"We have additional plans for exploitation and service—several of them absolutely original, almost a revolution in the industry—and these campaigns, fully described and illustrated, will be announced by means of The Goldwynner and the new press and service campaign book."

Oscar Apfel to Direct for World.

Oscar Apfel will for the next three years produce five-reel pictures at stated intervals which will be known and designated as Apfel Productions, and will be distributed through World Film exchanges. Mr. Apfel has completed "Phil For Short," with Evelyn Greeley as the star, as his first production. The second will be put in work next week with Miss Greeley again as the star in "Bringing Up Betty" by Charles Sarver and adapted by Clara S. Beranger.

GOLDWYN STUDIOS
AT
CULVER CITY, CAL.

FORTY ACRES
OF
MODERN PLANT
FOR
PHOTOPLAY
PRODUCTION

EMINENT AUTHORS PICTURES FORMED

Rex Beach and Samuel Goldwyn Organize Group of Famous Writers, Who Will Supervise Adaptation of Their Own Stories in Motion Picture Form

REX BEACH and Samuel Goldwyn have departed from precedent in the motion picture industry in obtaining six of the most popular novelists in America, under exclusive contract for a long term of years, to supervise the production of their own novels and stories in motion picture form.

A new corporation, which will be known as Eminent Authors' Pictures, Inc., has been founded with a capital stock of a million dollars. Mr. Beach is president, and Mr. Goldwyn, in whose hands will lie the direction of business details, is chairman of the board of directors.

All the works of Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Basil King, Gouvernor Morris and Leroy Scott are under the exclusive control of the new corporation for screen adaptation. Production rights not only to all the works that have been written to date, but all the works that will be written from now on are held for a long term of years.

Authors Will Have Authority.

The plans of the new company are unique. The author will have the final power of direction and supervision over his picture. All of the authors represented by the new corporation have had their works produced on the screen at various times. Out of their experiences has grown the conviction that the only method whereby an author can be represented authentically in the motion picture is through a direct authority over the details of making the picture. This does not mean that the work of the practical director will be invalidated. It does mean that the director will have, at every moment, the use of the knowledge, judgment and fine imaginative power which has made the works of these writers famous on the printed page.

The fact that producers everywhere are looking for great stories to serve as vehicles for their stars is by no means new to the exhibitor. He has himself realized this need on the screen, but the organizers of Eminent Authors' Pictures, Inc., feel that their new venture is the first real step toward putting this belief into living form.

Beach Influential in Formation.

The experience of Rex Beach as a writer for the screen has contributed materially to the formation of the company. His statement following the announcement of the new corporation vividly illuminates the situation in which authors have found themselves when their work has been screened. The statement is more than ordinarily valuable, because it comes from a man who has not only become famous as a writer, but who has also been associated for a long period of time with the production detail of the picture play. The Rex Beach pictures have been one of the most important features, it is generally conceded, of Goldwyn productions.

"The growing importance of the story in motion pictures makes it possible to star the story instead of the actor," says Mr. Beach. "The progress of the picture industry parallels the development of the stage in this—that the play is recognized as the thing and the actor is to be selected to fit the play, rather than that the play should be distorted to fit the peculiarities of the actor. The progress of the motion picture industry has been rapid. It has covered the same ground in ten years that it took the theatrical business fifty years to cover. The mechanical details of production, artistic photography and screen presentation, the intricate channels of distribution and exploitation, have all reached a high stage of efficiency; but the quality of screen stories and plays, as a whole, has not kept pace with the general advance of the art, or business, or whatever you may call it. So far as co-operation between the creative writers of genius and the men who make the picture, the business is just about where it was five years ago.

Screen Players Can't Sustain Industry.

"The industry rests upon a solid bedrock of good stories and plays. Remove that and it will not stand. Screen personalities alone cannot hold it up, for no matter how big or popular that personality, picture audiences expect and demand a story back of him or her, and a story, moreover, big enough and vital enough to match the star's personality and prestige. There is a dearth of original creative writers in motion pictures, and that scarcity will continue to grow so long as the business remains divorced from the necessary and vital source of supply, as at present.

"Eminent Authors' Pictures, Inc., presents to the screen the best brains of the writing world. While all of the writers included in the list have had some stories filmed, none of them has ever been seriously consulted regarding the method of screen treatment of their stories, nor have they been allowed that intimate co-operation and supervision which prevails in and is vital to the author. As a result, their pictures have seldom expressed their books or plays or stories at their best; nor faithfully reflected the genius of the writers.

Author's Individuality Preserved.

"Under our arrangement, every author in the group will be given the benefit of the most experienced and the most practical assistance obtainable in the screen preparation of his works. At the same time, every effort will be made to present his or her individuality. Every picture made will be put out under the name of the author."

Five of the Eminent Authors Who Will Participate in the Direction of Their Own Works by Goldwyn.
Left to right, Gertrude Atherton, Rex Beach, Leroy Scott, Major Rupert Hughes, Mary Roberts Rinehart, who will personally aid in the picturization of their writings.

GOLDWYN PURCHASES TRIANGLE STUDIOS

Plant at Culver City, Cal., Covers an Area of Forty Acres—Company Plans Big Productions

THE Goldwyn Pictures Corporation, in preparation for big production, has purchased the Triangle studios at Culver City, Cal., under lease since November, 1918.

The Triangle studios cover a forty-acre tract of hills, valleys, plains and woodland, giving great variety of scenic background to directors. The buildings and equipment, including two complete miniature theatres and six large production stages, comprise one of the elaborate establishments devoted to motion pictures. Since the studios were first leased the Goldwyn company has made all of its productions there and now has eight companies at work.

Studio Extension Necessary.

"The new studios will give us a splendid equipment for the big productions we are planning to make," said Samuel Goldwyn, president of the company. "Our plans have broadened to such an extent that it is essential for us to have the increased scope of the new studios to carry them out successfully. California is a wonderful place. It is with a good deal of satisfaction that we announce our permanent residence there as a production organization."

The Goldwyn studios are virtually a city in itself, with its parks, libraries, theatres, and long striking highways.

Laboratory in Separate Building.

The store houses and wardrobes, housed in separate buildings, are complete in every detail. A chemical laboratory in a building set apart, to eliminate danger from fire, is fitted out to the last detail with all the refinements of modern photography. Among the other buildings are a complete portrait studio, a garage with room for thirty-five cars, an extensive swimming pool, and a big steel and concrete vault to assure the safety of the equipment used in producing.

To give authoritative historical value to Goldwyn productions, Mr. Goldwyn has been steadily acquiring a library which now numbers many hundreds of volumes.

A complete hospital and relaxation ground for the employes complete the equipment.

No artistry has been spared in the construction of the grounds and buildings. Entrance to the establishment is through an arch, guarded by broad iron gates. The administration building is just inside.

Texas Vaudeville Houses May Pay Picture Tax, Too

OWNERS of vaudeville theatres in Dallas were summoned before the Dallas County grand jury during the second week in May and requested to show reason why they should not pay the state and county taxes as moving picture theatres, since they exhibited feature films in connection with their theatrical performances.

S. P. von Phul, manager of the Majestic Theatre, acting as chairman of the committee of vaudeville house managers, retained attorneys and says that the vaudeville men will not pay the tax since they already are paying state and county taxes as vaudeville houses. He declares that to force the theatres to pay the moving picture tax as well as the vaudeville tax would be nothing but a system of double taxation.

The action of the grand jury followed their notification by the attorney general of Texas that all vaudeville theatres showing pictures should be taxed as picture shows as well as vaudeville shows. A warm session in the district courts is promised.

DEEPLY MOVING EFFECTS FOR PICTURES

Jensen & Von Herberg, of Seattle, Invent Electric Displays of Impelling Nature for "Unpardonable Sin"

IN SEATTLE "The Unpardonable Sin" is being given an unusual presentation at the Coliseum by Jensen & Von Herberg, according to our correspondent. In the first place the advertising has been most pretentious. For two weeks ahead twenty-four-sheet posters were pasted up all over the city. The newspapers printed special stories about the pictures in the columns of their motion picture departments for weeks ahead.

Arrangements were also made with one of the biggest department stores to co-operate by a window display of the novel by Rupert Hughes, from which the picture was filmed. Then on the opening Sunday a double-page spread appeared in the newspapers. The opening performance was greeted with a long waiting line outside the box office.

As soon as the house was about full the auditorium was put in total darkness, and no one was allowed to be seated until after the concert by the Coliseum thirty-piece orchestra was finished. This concert was in the form of an overture, introducing, musically, all the themes of the dramatic story which was about to be unfolded on the screen.

Music Extremely Effective.

It began with low, whispering notes of mystery, gradually swelling into the low rumbling of an approaching storm. As the rumbling became louder streaks of lightning began to play back and forth across the stage just in front of the curtain. The rumbling grew louder and thunder claps began to jar the building, while the lightning flashes became more frequent, until its constant play lighted up the entire big curtain and the heads of the orchestra could be seen in a ghastly green light. At the same time the two box windows at either side of the stage near the top of the proscenium arch were gradually lighted with pale green.

The lightning ceased, and the storm theme changed to the swinging rhythm of a military march. The light in the windows changed from green to white, and over the entire house there gradually spread a dawning light.

When the climax of the military music had been reached the orchestra swung into the piping cadences of a shepherd's love song. As this died away the theatre was again darkened. There followed a cornet solo, "The Rosary," played by a member of the orchestra.

Wierd Cadence of Elocution.

After a hushed moment the orchestra again began to play low notes in a sad minor key and at the same time a man's voice in a thin weird tone began with "Pleading suffering, pleading suffering" and from there he went on, his voice gradually rising in strength and volume as he told of the suffering inflicted upon the innocent people of Belgium by Germany, ending with the declaration in oracle-like tones that Germany's murder of women and children was "the unpardonable sin." As he spoke a pale green light rested upon his face, as he stood in front of the curtain.

At the moment that he finished the title, "The Unpardonable Sin," was flashed upon the screen, and the showing of the picture began to a fine orchestral accompaniment. As the last scene faded out a man appeared on the stage and began singing the chorus of "That's the Tale the Church Bell Told." The words were flashed on the screen and remained until he had finished singing. With this appropriate epilogue the presentation was ended.

Manager Frank Steffy, of the Coliseum, is very proud of the way this presentation went over, for he has received congratulations on it from many of his patrons and has heard of enthusiastic comments from many others. The picture played to crowded houses, in spite of the fact that prices have been raised.

Fontana, Out of the Army, Comes Right Back for World

Moving Picture World:

Inclosed you will find a check of $3 for one year's subscription, starting with current number. I have just been discharged from the army, having been connected with the Seventy-seventh Division. I am to take over my old house, which I managed for over ten years.

I think I would be lost if I didn't have your valuable paper to keep posted on the whole trade in general.

ANTHONY F. FONTANA,
Manager.

Fred C. Quimby on Western Trip.

Fred C. Quimby, director of exchanges of Pathe Exchange, Inc., has left on a tour of the Pathe exchanges which will extend as far as Chicago, including Washington, Pittsburgh, Cleveland and Detroit.

Mr. Quimby's trip is in the interests of the coming feature releases on the Pathe program, including Virginia Pearson in "The Bishop's Emeralds" and Albert Capellani's production of "Oh, Boy!" featuring Creighton Hale and June Caprice.

RUBBERNECKING IN FILMLAND

Mary Pickford Plays Fair with Fans and Puts Herself in Soak While She Makes Good

By Giebler

IT was a dark and stormy night—in spots. Part of Creagan street was as dry as the hyperbolic bone, while other spots were weeping with wetness, particularly that part of the street near the entrance to A. Lapidowitz's new and second-hand store. It was awfully damp around Lapidowitz's place.

The rain came down in sheets. It rattled on the windows of the store; it wilted a coat and took all the creases out of a $2.98 pair of all-wool pants hanging out in front.

Two men, sheltered under a giant umbrella, looked out in the rain with cold and calloused eyes to where a frail looking girl with golden hair and only six hundred thousand dollars worth of Liberty Bonds in the bank, and a job that pays her only a little over a measly half million seeds a year, stood and shivered in the rain.

Did either of those two men say, "Lady, come in out of the wet," and then maybe step next door to the delicatessen store of Jacob Goldstone, and buy her a hot dog sandwich or something?

The Low-Lifers Let 'Er Soak.

They did not. They were a couple of hard-boiled eggs, those two fellows under the umbrella—regular low-lifers. They just stood there and let her get soaked.

Didn't the girl have any place to go? Sure, she did. She could have scooted around the corner and into a nice little bungalow and touched a match to the gas log; or she could have stepped right out of the rainstorm into a dry place—it was only a local rain anyway—there were lots of dry places around there.

Why didn't she do one of these things? Because it would have spoiled——

Dear reader, I can't deceive you any longer. This is not a sob story. It was not real—it was just a movie scene.

The poor little rich girl was Mary Pickford, and the two hard-boiled eggs under the umbrella were Syd Franklin, her director, and Charles Rosher, her cameraman. They were making night rain stuff for Miss Pickford's new picture, "The Hoodlum."

Miss Pickford, as Amy Burks, the daughter of a rich altruist, who gives up his home and goes to the slums to live with the poor, has just come to Creagan street to join her father, and she gets lost in the rain. And such a rain!

Such Another Rain There Wasn't.

Jupiter Pluvius hasn't anything at all on an enthusiastic property man with a well-oiled movie rain storm to operate.

I had heard of the big set out at Brunton, where Miss Pickford's second First National feature was being filmed, and it was all that people had said it was, and more. Creagan street is the most realistic thing in the way of a built-up street set I have ever seen. But of Creagan street later, in its daylight hours and filled with its three hundred people.

They did not lose any time when they got started on that rain stuff. It is not very good for little girls who almost went up the flue with the flu a few weeks ago to be standing around in the rain. California May nights are bad enough to stand around in just as they are, goodness knows; but add the contents of two or three rain barrels and they are apt to be fatal.

Just a Few Words Here.

There was no fiddling with the camera; no slapping the light machines on the back to make them shine brighter. They got all set first, started raining on Mary, and rushed the action through in a hurry.

I wonder if all of the Mary Pickford fans give her credit for the conscientious work she does in her pictures? Little Mary could just as easily have employed a double for the rain stuff. They could have made a shot of her standing in a nice dry doorway looking out at the downpour; then a shot of the double out in the rain with her back to the camera; or of the double kind of doubled up to shield her head and face, which would have looked perfectly natural, and it would have all got by.

But because Mary believes in playing fair with the fans she did it herself. She took the rain like a game little duck, and although there was a doctor on the set who made all kinds of a fuss about it being a foolhardy stunt, she was none the worse for it.

I saw her three days later getting ready to go out on location to Jim Jeffries' farm and make some scenes in a pig pen for "The Hoodlum," and she didn't even have the sniffles as a result of her soaking.

After they got through with the rain stuff, they made some night shots of the street, with a lot of extras, and—Oh, yes, speaking of extras, I want to tell you about T. L. Tally, vice-president of the First National Exhibitors, and Seymour Tally and Bill Knotts, manager of the First National exchange, acting in the movies.

Big Guns Become Movie Extras.

The Tally party had come out to see the work, and Syd Franklin pressed them into service as extras. Of course I'll not say that T. L. is a second Nat Goodwin, and Charlie Chaplin still has considerable on Seymour, and so far as Mr. Knotts is concerned, a rank injustice was done that man, as you shall see later in this story.

Taking it by and large, however, they acted real nice, so far as histrionics was concerned, but in another way they were bad actors. After they had worked for about an hour they got tired and concluded they would go home, but just as they were about to make a nice little

It's a Doggoned Shame Little Mary Has to Be Filmed in Such a "Low Life" Place as Creagan Street.
The street's a set from her next First National, "The Hoodlum." Little Mary's on the left with an upper case type, the type being Sally Cohen. Sally's sister is in vaudeville.

get away down at the end of the street near the engine house, Syd Franklin's eagle eye spotted them.

"Here," he yelled, "Whaddye mean walking off the set that way?"

They said they had just wanted to get out in the lot and see if the stars were shining.

"You'll never shine as stars yourselves if you don't stick around," said Syd. "You gotta work yourself up in this business."

Shine Stars Are Shines.

So they came back and stuck around till the last dog died.

I went out to the set again the next day, because I wanted to see it in daylight and full of people.

Creagan street was an artistic triumph. It was the mean street of any large town set down there on the lot, complete with all of the atmosphere—all of the outward signs of misery and poverty that goes with such streets.

The street was a block long, paved, and built up solidly with brick buildings on both sides. There were granitoid sidewalks, gutters, fire hydrants, and at the end the engine house, with its horses all ready to run at the sound of an alarm.

Two hundred and fifty people were in the street, and half a hundred more at the windows of the second and third stories of the houses, on the balconies and the fire escapes. Men with clothing barrows, men with hand organs, men with fruit barrows, vegetable wagons hawking their goods. A walking haberdashery with a string of neckties, suspenders, hats, shirts, shoes, everything, strung all over his person.

Mean Street on a Busy Day.

People passed in and out of the shops and stores, Lapidowitz's, Goldstone's delicatessen, the dancing academy, the pawn shop, Mme. Bertha's millinery shop, with its windows filled with the pitiful hats and the makeshift finery of the poor; into Tim Murphy's Fine Wines and Liquors; in the drug stores and bakeries.

I walked up and down the length of the street, mingled with the extras, talked to Mrs. Becky Einstein, who came from her little clothing store on the east side of our own fair city, to earn an honest penny at being a citizen in this east side street of the films, and to A. Schwartz, who gets all the extra work he wants to do, because he is a good bearded type.

I never saw such types—caps, lower case, italics, pearl and agate; children jumping ropes, peddlers, cops, beggars, bums, and Appetite Andy, who ate his way into the films long ago, and is still eating and still extra-ing. If there is any eating or drinking to be done in a film Andy is sure to get a bit, because of the great realism he puts into his work.

Andy, of the Thirst and Appetite.

Most of the cast was there. Ralph Lewis, who plays Andrew Guthrie, Amy's grandfather, with a wonderful make-up and the club foot he wore as Stoneman in "The Birth of a Nation"; Dwight Crittenden as John Burke, the father and altruist; Kenneth Harlan, the juvenile lead; Agie Hering, who plays Nora, a fine character part; Andrew Arbuckle as Mr. O'Shaughnessy; Max Davidson, of many vaudeville circuits, as Mr. Isaacs; Inez Gomez; Mary Bruce; Sally Cohen's sister; Mike Ready, who started in the films along with D. W. Griffith, and is still going strong; and of course Little Mary, who was here, there and everywhere.

"The Hoodlum" is going to be a pretentious production. The street cost $15,000 to build; there were three hundred extras at work in the set, in addition to the cast, and it must have cost a tidy sum just to pay for the fruit that was on the carts, the ice cream cones, the pies, the pastry in the bake shop windows, the kosher meat and sausages in Goldstone's window, and I personally saw Appetite Andy get away with four glasses of beer for an atmosphere bit in front of Mike's place at the corner of the street.

The High Cost of Supers.

While I was talking about the cost of the production to Studio Manager F. E. Benson, along came somebody and handed him a bill from T. L. Tally for the work done by him and his party the night before. Mr. Tally had reckoned the services of himself and party at one hundred dollars and twenty-five cents. The quarter was for Bill Knotts, exchange manager.

I told you a great injustice had been done to Bill Knotts. Think of Tally rating himself way up and poor Bill way down that way. Benson roared.

"I can get all the extras I want, good fresh ones, at five dollars a day, and these people want a hundred dollars for a few hours' work!"

Syd Franklin tore his hair.

"A hundred dollars for those birds isn't so bad," he said, "but what's that two bits down there in the corner for? Twenty-five cents for Bill Knotts? Well, I guess not! Not if know it."

Then Miss Pickford got in the argument.

"You all know we are making high class pictures," she said, in her most severe tones, "and we want only the best talent to be had. We'll pay the bill. We'll pay it in nice new crisp movie money. There's a whole bale of it over in the property room."

Mr. Tally says he is going to frame his share of the hundred, but poor Bill Knotts is still in the hole, because there is no silver stage money.

UNIVERSAL'S INDUSTRIAL MEN DINE

General Manager Harry Levey Outlines Work of Two Years—Many Executives Praise Progress

AN event in filmdom last week was the second anniversary dinner given by Harry Levey, general manager of the Universal educational and industrial department, at the Hotel Astor on Saturday, May 24. The occasion marked, as one Universal official expressed it, two years of "startling progress in a field of motion picture which, while yet in its infancy, has shown by its marvelous development that it is as rich in promise as was the motion picture industry itself in its first years."

The realization that in industrial and educational pictures for general distribution, Mr. Levey's department had struck a new note in film production, and on which serves many capacities, was brought home to the fifty guests who heard the speeches of the afternoon. With the exception of Carl Laemmle, who was unable to be present, and R. H. Cochrane, who was out of the city, every executive of the Universal company was present, as were the divisional heads of Mr. Levey's own department.

Fifty Subjects Have Been Made.

It was brought out during the talks of the afternoon that in spite of the department's youthfulness, the list of productions made in that time compared in size very favorably with any other Universal department. Mr. Levey made the statement that more than fifty subjects had been produced and released, most of them for distribution over selected areas.

It was pointed out that the Universal industrial department had developed the industrial release from an insignificant "trailer" period to the present day education-industrial feature. Five reelers, it was stated, with real stories for backbones; with interest and entertainment qualities, and with all the other touches are features of this department's development.

"These are only the start," declared Mr. Levey. "The demand for educationals and industrials has never been so great as it is today. I am violating no trade secret when I say that my department, with the sanction of the Universal directors, is even now considering the inauguration of what we are to term 'the Universal library.' This will consist of hundreds of educational and industrial releases placed at our seventy-six exchanges for the benefit of corporations and organizations in their vicinity who may care to use them in programs. This is a new idea, but is one, I am sure, which will be in keeping with the Universal idea of service."

Opens Seven Branch Offices.

Mr. Levey also made the announcement that his department had grown so rapidly, and that demands for further information and service had become so general throughout the country, that he had been compelled to establish branch offices in seven of the country's largest cities. These branch offices, he stated, would serve the territories in which they were situated.

Of further interest along this line, and as further evidence of the rapid growth of the industrial field, Mr. Levey said that he was planning to install a representative of his department in every Universal exchange.

"Heads Win" Is Heavily Booked.

Among those present was P. A. Powers, treasurer of Universal and well known in the film world. Mr. Powers made one of the inspiring talks of the afternoon.

One five reel feature, "Heads Win!", Mr. Levey announced, had been started on a career which would take it into 8,000 theatres, with 120 bookings in New York City and vicinity. It is to be exhibited, he said, in every city of importance in America.

DOUGLAS FAIRBANKS' TOP-NOTCHER

For Special Lavish Production, Clever Direction and All-Around Entertaining Qualities the Comedian's New Artcraft, "The Knickerbocker Buckaroo," Is the Big It

By Edward Weitzel

DOUGLAS FAIRBANKS has jumped "The Knickerbocker Buckaroo" over the highest hurdle of his screen career. This athletic comedian long ago set himself a pace which should take his stories along with record-breaking speed and leave the spectator marveling at their combination of machine-gun fire fun, physical fireworks, adaptability of plot and completeness of production. In other words, a moving picture comedy which should reflect the spirit of here and now, when airplanes are whizzing human beings through space at one hundred miles an hour and it is the fashion to run our lives on the eight-cylinder plan.

The reconstructed screen version of "Arizona" was patterned after this model, but it defied the skill of its new builder to shape it to his will.

But Douglas Fairbanks had a bright idea in the back of his head. All he needed to support his theory of what a modern screen comedy should be was the right sort of a story. "The Knickerbocker Buckaroo" is his vindication. It couldn't have been better suited to his purpose if the entire film industry had concentrated its effort on it, after the method used in building the Liberty motor.

Beats His Own Record.

"The Knickerbocker Buckaroo" is as full of jumps as a kangaroo's hind legs, and there isn't one of the jumps that doesn't advance the action of the story. Every daring move made by the agile comedian carries a connecting link of the plot along with it, and the short time in the middle of the picture when he is confined in a cell and obliged to remain inactive affords the spectator a much-needed chance to relax also—in imitation of a seventh inning stretch.

It is evident from the first flash on the screen that the producer of "The Knickerbocker Buckaroo" is out to beat his own record. But it is when the town of Sonora, on the Mexican border, is reached that the skill of the producer is best shown. It is difficult to believe that the place was built by moving picture workmen.

The Knickerbocker Starts West.

Teddy Drake, the part played by Douglas Fairbanks, belongs to the class of fortunate young chaps who waste their time and money in the clubs and on the night life of New York. His playful habit of leaping over the tables and other articles of furniture in the aristocratic club that is honored by having his name on its roll and being general upsetter for the organization, ends by his being expelled.

The matter is serious enough to make even Teddy take it seriously and he arrives at the conclusion that his thoughtlessness comes of thinking only of himself, so he resolves to give the other fellow a thought and try to make him happy. No sooner is his great idea born then he starts to put it into practice. Selecting a spot on the map by shutting his eyes and putting his finger down blindly, he learns he is booked for the Southwest. His trip in the Pullman enables him to test his benevolent intentions on several of his fellow passengers with amusing consequences, but he finds he has carried his helpful creed too far when he helps an old lady off the train and boards the wrong train himself in his hurry to get back to his coach.

Teddy's gallantry was undertaken before he had finished dressing and he is minus a shirt and a collar. His attempts to beg, borrow or steal a shirt from the passengers meet with no success until he runs into a Mexican bandit who is on his way to see his sick mother but knows the train will be searched for him by the sheriff when Sonora is reached. Teddy offers to change clothes with the Mexican. The thing is scarcely done when the train stops at the town and young Drake meets with a red hot reception.

The sheriff is crooked and heads a band of outlaws that is trying to get a young girl and her brother to tell where they have hidden the money they received for the sale of their ranch. At the time Teddy drops off the train the sheriff has the girl in jail and her brother is a prisoner in an old shack some distance from the town. The dishonest official and his pals want to get hold of the Mexican because he is one of the gang and has defied the leader.

The Race Is On.

Dressed in Manuel's clothes Teddy does not pause to thank the citizens of Sonora for the way they receive him, but does a flying leap for the roof of the nearest building. Then ensues a chase that outstrips everything seen before it on the screen. Up and down the town, all over the town and all around the town goes Teddy, leaping from roof to roof like a two-legged Rocky Mountain sheep. While seated comfortably on a window ledge of the jail he meets his future wife. She is on the inside of the bars and is the girl the sheriff is trying to rob. Her name is Mercedes. She tells Teddy about the plot against her and her brother, and where the money is secreted. About this time the bandits catch sight of Teddy and the whole town is off on the second lap of the lively free-for-all, and there is no slacking of the pace until Teddy is captured and himself put behind the bars. Another short breathing spell, then a prison escape and the third heat of the race is on. When it has finished Mercedes and her brother are free, their money is safe in their keeping, and a United States marshal has the crooked sheriff and his gang.

Doug Puts Up a Great Race.

Neat comedy points and slick bits of laughable business are stuck all through the picture, and it is supplied with a line of subtitles that run neck-and-neck with the best smile getters in the release.

Under such track conditions Douglas Fairbanks puts up a great race for the Popularity Stakes and goes past the grand stand to enthusiastic applause. His support contains Frank Campeau, Marjorie Daw, Edythe Chapman, William Wellman, Albert McQuarrie, and Ted Reed. The author of the story is not named, but Director Albert Parker and his two cameramen, Hugh McClung and Glen MacWilliams, have done themselves proud.

"The Knickerbocker Buckaroo" is Douglas Fairbank's ton-notcher.

Doug Discovers the "Villain" Is Really Her Brother.
Showing some smiles just after the prevention of an "abduction" in "The Knickerbocker Buckaroo."

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

What's 3 Million Among Us Friends?

ZIPP!—and another million is shot into the widely heralded and justly celebrated cinema Infant! While War Loans have been transacted in only billions, the salaries of actors and sales managers have long since been negotiated in trillions. And that's not all.

The Magic Rug has got 'em all dizzy!

Now comes a headline from one of the tradepapers: Form $3,000,000 Company in London.

Three millions; just like that!

If you never stopped to figure what $3,000,000 amounts to, never mind—for we have saved you the trouble.

That much money means:

One Fatty Arbuckle for 6 years.
One Mary Pickford for 3 years.
Four William Farnums for 3 years.
Three William G. McAdoos for 2 years.
S. Jay Kauffman for 1,200 years.
And
The entire staff of Wid's for life!

—stop—

Count that day lost
Whose low descending sun
Sees rentals shot to hell
And business done for fun.
—Julius Singer.

—stop—

"Hurry Home" Van Loan will be glad to know that the electric light sign in front of the New York Theatre says that "The New Moon" is "by Chet Withy."

—stop—

Publicists who insist upon submitting pictures of bathing girls ready for a swim and leading ladies wearing little else than summer furs—pictures that it is humanly impossible to keep away from the engravers—will be getting for the moving picture trade papers a barber shop circulation that will make the Police Gazette look like the War Cry.

—stop—

Some Fatalities in Sub-Titles.

Stabbed in a moment of passion.
Choked with emotion.
Shot in a fit of jealousy.
Drowned in a flood of tears
Poisoned by the breath of scandal.

—stop—

It reads heavy to see, from time to time, what great and important movements film distributors are "going to launch from key cities."

Here they are: Key. Ala.; Ky.; Ohio and W. Va.

—stop—

The Banquet Hound speaks up thusly:
"I hear you made a speech at the dinner 'tother night."
"Why, yes. I made a few soupenfishal remarks."

—stop—

Paul Scardon says he learned "composure" when he used to twist himself into all sorts of shapes on top of a small table while he was doing a contortion act.—Publicity.

And now that he is a contort-**nit,** might he be called uncomposed?

Framing Things for Censors.

Monday.—"Fit to Win."
Tuesday.—"The Solitary Sin."
Wednesday.—"The Scarlet Trail."
Thursday.—"Open Your Eyes."
Friday.—"The Spreading Evil."
Saturday.—"The Cardinal Sin."
Sunday.—Closed by "cranks" and clergymen.

—stop—

So many "combinations" formed on the magic mat in local circles have come to grief that the hotel where our magnates meet might better be called the dis-Astor.

—stop—

Another star has fallen.

Pete Milne has signed as publicist for Famous Payers-Lasky.

—stop—

Betty Blythe has just had another one of her stories published in a magazine. Now she wonders whether or not it would be a good idea to quit starring in the movies and become a sure enough author. —Publicity.

Sorry we cannot advise, for we know nothing about either art.

—stop—

Although we do not know it of personal observation:

Terry Ramsaye has returned to our city and Kinograms.

—stop—

The Leavitt Deep Sea Salvage Company was recently incorporated at Albany for the avowed purpose of "salvaging sunken vessels, catching fish and engaging in the motion picture business."

There's already a lot of unincorporated fisherman for suckers in the empy line.

—stop—

Not fancying the climate of Los Angeles, and being perfectly honest about it, Pat Kearney says he's glad to be back on the home-office staff of Famous Players-Lasky.

—stop—

Greetings to a Child Publicist!

On Tuesday, May 20, Nan W. Parsons made her appearance in the family of Pathe's publicity director.

The remarkable child was able to address and mail notices of her birth two days later.

It will here be observed that she began at once to help her father in his appointed task of space-stealing.

—stop—

Are You Any One of These?

If you are a "thoughtful business woman, ambitious college girl, restless matron, racy grandmother, cynical debutante, mental actress, weary bachelor, disapproving fiance, suppressed father, young man with a future, young man with a past or just a husband"—

Send $2 to Betty Shannon, No. 158 West Eleventh street, and receive for one year your copy of Judy—a publication recommended for all sorts of clucks besides those listed above.

We print this hint as pure reading matter, in the hope that we shall get a sample copy from which we may steal enough stuff to issue at least one **good** page of Rambles.

Now, we might repeat, is the time to subscribe!

Well Heeled Vamp Makes Sole Bid for Fame on Her Uppers.

AN advertisement in Woman's Wear, the merchandizing daily, made famous by Eugene Kelcey Allen, set forth that a certain shoe factory wanted "vampers." Here is one of the replies:

"My friends say I would make a hit in the movies. They say I am easy to look at and could make Theda Bara look like a watch crystal. Set an appointment, and Il'l show you how I can vamp. I need the money, so hurry up. I am extra good on eye-work."

We may now look for another producing company going into business on a shoe-string.

—stop—

Another big idea was squelched when we were asked by William Brandt, the Brooklyn picture-showman, what the "w s s" dashes have meant in this space-killing.

Instanter we decided to change to something men who get collect telegrams would readily understand.

—stop—

Tom North was of the opinion a certain producer was referring to continuous vaudeville when he talked about "suppér productions."

But in the end Tom found out the man meant "super" productions.

—stop—

Suffering censors!

Deferring to the Indianapolis Regulations, Sennett's Mermaids Appear Without Costumes.—Tradepaper Headline.

—stop—

Sharpshooters of the Screen.

"Shot in a Barroom" (L-Ko).
"Shot in the Dumbwaiter" (Star).
"Shot in the Extreme" (Keystone).
"Shot in the West" (Nestor).
"Shot in the Fracas" (Vogue).

—stop—

Don't get killed in the crush:

Started Theatre with $70 and Soon Sold for $5,000.—Tradepaper Headline.

—stop—

When C. Lang Cobb was just breaking into the film business, he tried to make the sale of a picture for $100.

"But I've seen it," remonstrated the buyer.

"$30," said Clang.

—stop—

Nothing to do but housework:

"Virtuous Wives" Made Clean Sweep in Irvine.—Tradepaper Headline.

—stop—

She Always Was a Hard Worker.

When Laura Burt lately entered pictures via World-Films, she wanted to select her own role. To Casting Director McIntyre she said:

"This part of 'Iris' must be a good one. I notice 'Iris in' and 'Iris out' runs all through the piece."

—stop—

Who says they can't come back?

Franklyn Farnum Reappears in Films in "The Gutter."—Tradepaper Headline.

—stop—

We observe by the mast-head that Ben H. Grimm, who lately left the Empy World staff, is now the Edward Weitzel of Wid's.

And a good one he'll make, say we.

—stop—

In the esteemed New York World of late issue, there appeared, under a Boston date line, these words:

"There are dozens of fashionable women residents of the Back Bay who have not touched water to their bodies for the past ten years."

Reads like reference to the Bronx Subway in mid-summer or the report of a visit to a Brownsville cinema in July.

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Saturday, June 7, 1919

A Reply That Is Not an Answer

THE secretary of the Film Exchange Managers' Association, of Atlanta, Mr. Tuttle, writes a reply to the letter of Melton Phelos, of Elyria, Ohio, printed in the issue of May 24. "The Film Exchange Managers' Association of Atlanta would like to call to the attention of Mr. Phelos a situation which shows that organization by the exchanges was an absolute necessity," says Mr. Tuttle.

The secretary of the Atlanta exchangemen proceeds to outline a situation which he says exists in one of the Georgia towns. A colored house, it is charged, was being supplied surreptitiously with films that had been booked to two houses catering to white persons. The story goes on to tell how a policeman saw screened in both white and colored houses the subject in question and of how he made an affidavit to that effect.

"When managers of prominence are known to be sub-renting we claim there is urgent need of organization of exchanges," says Mr. Tuttle, and inquires: "What about this, Mr. Phelos?"

We hold no brief for Mr. Phelos. We desire to point out, however, to Mr. Tuttle that he has missed the point of the complaint of the Elyria manager. The grievance, as we read his letter, was not in the fact that exchangemen flocked together or that they passed rules. He made the statement that under these rules exhibitors did not get a square deal; that the rules were in the interest of the exchanges; that if through error and not through intent a check in payment for film failed to reach the exchange the film did not go forward; that if through error or blunder of the booker or the express company, after the exhibitor had fulfilled his part of the agreement, the film failed to reach the theatre manager the only satisfaction obtainable was an expression of regret and an assurance that the subject would be sent some other time.

Mr. Phelos complained that on the part of the exchange there was little, if any, consideration for the amount of money the exhibitor had lost by reason of the mistake. He did not, as Mr. Tuttle seems to feel, condemn the idea of organization. He did not condemn the adoption of punitive measures in the case of any exhibitor who might have been proved to be guilty of unfair practices.

Mr. Phelos did condemn the absence of a disposition on the part of an exchangeman to make every amend when an exhibitor of integrity, after complying with the association rules, had been injured. In other words, that no distinction was made between the sheep and the goats, that goats were made of the sheep. If Mr. Tuttle will take up this angle of Mr. Phelos' letter undoubtedly he will provide matter of much interest for the distributing as well as the consuming division of the industry.

Science May Dig Too Deeply

AND now a New York man has invented a camera which photographs air in motion. It has been taken up by the army and will be employed in the work of designing and operating aircraft.

Another New York man—one prominent in the distribution of motion pictures—remarked the other day: "There are too many liars in this business. Do you know that men in the same office will lie to each other?"

Perhaps some day some other New York man will invent a camera which will photograph the thoughts passing through the human mind. Then, indeed, if our friend the film executive is correct in his characterization will there be valid grounds for cumulative and unexpected trouble in an already harried industry.

Eucalyptus Tree Offends Alaskans

THE sourdoughs up in Alaska complain of the "atmosphere" surrounding some of the "made in Alaska" photoplays which are furnished to them with a guarantee that they are the Simon Pure article. They insist that the portrayal of villains shod in mail order snowshoes, struggling through masses of the studio sample of the "beautiful" banked deep about the base of eucalyptus trees—one of the prides of Native Sons—jars their artistic as well as their practical souls. Very likely the adopted and adapted sons of the North have indulged in a slight exaggeration. Most probably they are looking with jealous eyes toward the gold that flows into Los Angeles from the coffers of the motion picture magnates. They are not satisfied with extracting the precious metal from Mother Earth; they would have returned to them in most alluring mold and fashion the gold that other men have dug—perhaps even in California.

The residents of Valdez have been thrown into a mild flutter by a report that a company was coming

north to make some real Alaskan motion pictures. "Heroes working in Valdez could slide down a mountainside in an avalanche without bankrupting their employers buying snow," says an official of a local organization. "Heroines could get up to their neck into the stuff the poets rave about."

Unless actors are built of sterner material than most humans it would appear that that Valdez official hardly will qualify as an A1 press agent.

Daylight Saving Still Under Fire

OUR Washington correspondent tells us of a determined effort to be made at the extra session of Congress to bring about a repeal of the daylight saving law. The farmers will continue to bring pressure upon Congressmen. They are strongly opposed to the lenghthening of the afternoon at the expense of the morning. And farmers stand second to no other division of human activity in the United States in their ability to accomplish in a legislative way anything they set their hands to doing.

Motion picture showmen have been among the more outspoken of the opponents of the innovation, and for reasons which require no enumeration. If we do not hear as much these days of their opposition it may be because they have become convinced of the futility of the attempt to upset the present rule. We are disinclined to agree with our correspondent that "the theatre men are for the most part willing to see the law stand." Certainly this statement hardly can be true of that part of them which owns and operates open-air houses. These men have been and undoubtedly still are unwilling to see the law stand. As to those who manage closed houses it may be different.

Pay the Cash, By All Means

THE Motion Picture Exhibitors' League of Cleveland has adopted a rule whereby the annual membership dues are placed at $50, payable in cash in advance for each theatre. There is an alternative to the payment of cash. That is the running of a slide for the association or an advertising film for at least fifteen seconds at every complete program during each day of the year. The best investment any exhibitor in the Cleveland League can make is to pay the $50 in cash for his dues. Not only does he obtain the advantages of membership in an organization that will further his own interests, but he will take no chances of offending his patrons by showing them advertising devices when they have paid in their good money to purchase straight entertainment.

Great Studios Indicate Confidence

THE motion picture showmen are not to have the building field to themselves. Matching the confidence in the stability of the industry displayed by exhibitors all over the country, as reflected in the great temples to the motion picture now under construction, the producers are forging ahead. Over in Long Island City the Famous Players-Lasky Corporation is putting up a studio which indicates the faith of the officers of the company in the immediate business future.

Here close to the heart of Manhattan William Fox has well under way a structure that will be unique. It will contain executive offices as well as studios and laboratories. The building is near enough to film row almost to be a part of it. It goes without saying the innovation of a large studio in the city proper will be welcomed by players and directors and all who have to do with the physical making of pictures. As a rule these persons are compelled to travel many miles to reach their work.

An Old Law in a New Light

THE Supreme Court of Tennessee has held that the act of 1803 which prohibits any person from following his usual avocation on Sunday, except as a necessity, only applies to those matters which were in existence at the time the act was passed. As baseball did not become a national game until 1865 it decided the law did not apply to baseball. Judge McReynolds, in the Hamilton County Criminal Court, after quoting this decision of the Supreme Court of his state, declared that as moving pictures, like baseball, were not in existence in 1803 they were not within the purview of the act of that year. In order that the law should be applicable to pictures there must have been on record prior to its enactment a decision that they were a nuisance.

Does not Mr. Shakespeare somewhere say, "Every time serves for the matter that is then born in it"? And why should it not?

Have Writers Come Into Their Own?

AN announcement of significance to the makers and distributors of moving pictures is that of Eminent Authors' Pictures, Inc., the story of the activities of which is printed on another page. It has large interest, too, for those who lean heavily upon the screen for their entertainment.

Ever since the motion picture began to demonstrate its possibilities for the amusement of the larger portion of mankind it has been a common—certainly not an uncommon — complaint of the more prominent writers that in a majority of instances in which they had a parental interest the finished photoplay did not reflect the spirit and sometimes the plot of the tale it pretended to portray. Authors have made this statement singly and in associated groups.

In the company of which Mr. Beach is president it is broadly stated that the writers will have "direct authority" over the details of making the picture—and the published statement makes haste to add that the work of the practical director will not be invalidated. Undoubtedly these prominent persons of the pen will realize that in the making of the pictures upon which they are setting out they are themselves on trial. They must many times be prepared to sacrifice lines they know were important in putting their work in the "best seller" category. The "talky" book, even though filled with brilliant dialogue, is frequently, like a "talky" play, poor material for a great motion picture. Upon the willingness of the author to defer to the judgment of those who may be possessed of a nose for screen drama much of the success of the undertaking is bound to depend.

Well-wishers of motion picture entertainment, those who are most concerned in its steady advance, will follow the productions of the new company with hearty interest.

The men and women contributing to the list of subjects of Eminent Authors' Pictures, by the way, will not have the field to themselves. We have heard recently of the Great Authors' Pictures, Inc., which includes in its list of writers such names as those of Winston Churchill and Irving Bacheller.

If the bestowal of authority upon the novelist works out in pictures that strike nearer to the heart of the great multitude we then may know that the long standing complaint of writers was well founded. And —the writer will have come into his own.

Personal and Otherwise

By Sam Spedon

HARRY TRIMBLE, now located in New York, is picturizing some stories for Rex Beach. Mr. Trimble will devote most of his time in the future to the adaptation of stories to the screen.

* * *

"The Man Who Turned White" will soon be placed in the Broadway Theatre in New York City.

* * *

Bennett Brandon, of the Bennett Brandon Film Company, of Chicago, is in New York. He was at one time connected with the Oceanic Film Company.

* * *

Colonel Charles Edward Bray, assistant general manager of the Orpheum Theatre and Realty Company, intimately associated with Martin Beck, will start on a tour of the world, on business, this week. Mrs. Bray will accompany him.

* * *

Virginia Pearson is now producing at the old Triangle studio at Riverdale, near Yonkers.

* * *

Sheldon Lewis is busy trimming and assembling his recent feature, which he recently produced at the Thanhauser studio. In this picture, Mr. Lewis portrays a double character, a Dr. Jekyl and Mr. Hyde impersonation.

* * *

Harry Palmer has this week started making two reel juvenile pictures. It is some time since Harry has been actively engaged in the producing field and we sincerely hope he will land on the top wave of demand for the shorter length pictures.

* * *

The Opera House at Ridgewood, N. J., is being redecorated, preparatory to opening as a moving picture theatre. The new management has not been announced.

* * *

Samuel Sax is now branch manager for the Exhibitors-Mutual in Indianapolis. He was formerly branch manager of Cincinnati.

* * *

Eulalie Jansen, a member of the Vitagraph players, left Saturday, May 24. She has not formulated her future plans.

* * *

Dave Wall, with his wife, "Boots" Wall, has been on the stage since last October, with Chauncey Olcott. They are through for the season, and will probably take up moving picture work during the summer.

* * *

William Dillon, of the Strand Theatre, Ithaca, N. Y., was in town this week. He says Ithaca is in a prosperous condition, and with the introduction of a little vaudeville, the Strand is doing a "S. R. O." business.

* * *

A. F. Brentlinger, general theatre manager of Indianapolis is in New York this week. He controls the Liberty, at Terre Haute, Ind.; the Orpheum, of Fort Wayne, and the Murray and the Murrayette, Richmond, Ind.

* * *

Leon d'Usseau, who for some time was assistant to Robert Leonard at the Coast, has returned to New York to become Mr. Leonard's assistant at the Biograph studio, where he is working with Marion Davies on "April Folly."

* * *

Marshal Neilan will establish offices in the new Capitol Theatre building, at Fiftieth street and Broadway, N. Y., just as soon as they can be made ready for occupancy. They will be in charge of James Grainger.

* * *

Paul Kelly is hard at work writing a new stage production for Broadway showing in the fall.

* * *

Sam Katz, of the Woodlawn Theatre, Chicago, was in town this week. The biggest thing he told us was: "Business is great and I am planning a 5,500 seat house for Chicago."

* * *

Eddie Harding, lithographic salesman, will open an office in the film center of New York.

* * *

Olga Jaffe, Willard Mack's private secretary, who accompanied Mr. and Mrs. Mack to the Coast, has returned and joined the Marion Davies company at the Biograph studio as secretary to Miss Davies' director, Robert Leonard.

* * *

Wally Van will next week start a new Rothapfel unit at the Bacon-Backer studios. He promises several novelties and surprises. While taking an aeroplane trip at Atlantic City he knocked out a tooth in a nose dive, which the aviator made to afford Wally a new thrill. This was not the only reason why Wally went up in the air.

* * *

Joseph A. Brady, who fought with the Marines from Chateau-Thierry to the hour of victory, has been "demobbed," and is now connected with the publicity department of Robertson-Cole.

* * *

Flora Finch will play in another Capellani production this summer. She looked like a million dollars when we saw her on Broadway with her Pomeranian dog.

* * *

Short Ear Fulls.

Ruth Roland will form her own producing company.

* * *

Helen Holmes will start a new serial with her own company on June 10.

* * *

Jack McDonald, here from the Coast, will start for Ireland on June 4, with a company of American actors.

* * *

Joe Le Brandt, whom we met on Broadway, is busy with several scenarios for coming production.

* * *

Mary Miles Minter, whose contract with the American has expired, is not going to be long idle before signing up with one of the leading producing companies.

* * *

E. K. Lincoln is now the possessor of a speed boat especially constructed for competing in the national races to be held during July. E. K. is one of the foremost amateur sportsmen of the film world.

Ben Cohn Returns to Universal.

Ben Cohn has returned to Universal and will write comedies for Neal Burns and Josephine Hill. Al Cantell will direct and produce the comedies.

Five Stars in the Constellation Which Will Make Universal's Stage Women's War Relief Series.
From left to right, Elizabeth Risdon, Hamilton Revelle, Gladys Morris, Bruce McRae and Hilda Spong. Miss Morris stars in the first of the twelve, "A Star Over Night."

GREAT AUTHORS' PLANS ARE OUTLINED

Hodkinson to Distribute Productions Made by Hampton Company from Stories by Great Writers

JUST what W. W. Hodkinson's big and ambitious sales and distribution policies for the forthcoming year are was revealed on May 23, backed up by an array of announcements of product that will show the exhibitors of the country that this pioneer has resumed his position in the industry.

First in importance came the revelation of the complete plans of the Great Authors Pictures, Inc., which Benjamin B. Hampton organized and has been building for months in California, with two powerful pictures completed.

Mr. Hampton's Great Authors' organization at this time controls the stories of Stewart Edward White, Emerson Hough, Winston Churchill and Irving Bacheler, with still other authors of like prominence to be announced.

"Desert Gold" Has Been Shipped East.

Benjamin B. Hampton and Eltinge F. Warner control the Zane Grey Pictures, Inc., and have just completed Mr. Grey's most notable story of the Southwest, "Desert Gold," which has been shipped East for Hodkinson distribution. Great Authors' Pictures, Inc., has completed the production of Stewart Edward White's "The Westerners," and other novels of this famous writer to be screened include "The Leopard Woman," "The Rules of the Game," "The Riverman," etc.

Mr. Churchill's most immediate novels to be screened include "The Dwelling Place of Light" and "The Inside of the Cup." Mr. Hough's two big contributions are to be "The Mississippi Bubble" and "54-40 or Fight." Irving Bacheller's initial screen contribution will be "Keeping Up With Lizzie."

During all the months of preliminary organization, William W. Hodkinson, foreseeing the evolution in the industry that makes recognizably big stories a demand of exhibitors, has been fostering the organization of other producing units that will make productions only from stories by authors of established fame.

Harry Raver's Four-Star organization, which recently completed and released "As a Man Thinks," by Augustus Thomas, through the Hodkinson sales mechanism, has just completed his second Thomas production, "The Volcano," starring Leah Baird and directed by George Irving. There are to be four more of Mr. Thomas' biggest works in this series, representing this foremost dramatist, giving his personal attention to the production of his picture.

Down in San Antonio, the Sunset Pictures Corporation, another Hodkinson ally, is completing the production of Sir Gilbert Parker's noted story of Canada, "You Never Know Your Luck," with House Peters as the star, and under the direction of Frank Powell. The Hodkinson literary and technical departments have given their personal supervision to the preparation of this story for production.

More Announcements Later.

Still another unit controlling the stories of one of the country's most popular authors is to be announced within the next few days by the Hodkinson organization. This additional unit will make not less than four stories with a star of established popularity, under a producer of splendid ideals, and personally supervised by the author of the stories in person.

The nucleus around which this evolution has been built has been Mr. Hampton's two organizations which have completed and are delivering their first pictures from California. To Mr. Hampton with his fine editorial and publishing experience, Mr. Hodkinson pays unstinted praise for his vision and achievements.

Issues Daily Sales' Bulletin.

Universal has entered upon its anniversary month with all departments going at top speed.

To keep alive the enthusiasm and to assist the individuals, the home office is issuing a daily bulletin, full of live wire tips, sales talks, personal items, and results of the sales work. It is written in a friendly style that appeals to the individual salesman and gives him a closer connection with the home office. The bulletin, a one-sheet paper, is being mailed to each individual member of Universal's sales forces all over the country during the entire month of June. It is mailed as a direct communication from the home office.

"Yankee Doodle" Film Plays to Record Business in West

MACK SENNETT'S "Yankee Doodle in Berlin," the five-part comedy drama with which the original Sennett bathing beauties are appearing in person at each performance, played to over $10,000 in San Francisco at the Tivoli the first week. For two weeks in Los Angeles the box-office returns showed over $20,000 net; at Denver more than $10,000 net in one week; at Indianapolis, $11,000 in one week, and at Cincinnati, which is still playing the picture, indications are that the receipts will be over $12,000.

The Stanley Booking Company, Philadelphia, has leased the Chestnut Street Opera House from the Shuberts for a four weeks' run of the Sennett picture, beginning June 2. Likewise another four weeks' run has been booked for the Ziegfeld Opera House, Chicago, to start on June 21.

Universal Buys a Lancaster Novel.

Universal announces the purchase of "Jim of the Range," a widely read novel by G. K. Lancaster, a noted English author. The story will be adapted to the screen for a Harry Carey Special Attraction. Lancaster is perhaps best known for his many stories of Australia, particularly those dealing with the bush rangers of the continent.

Violet Mersereau Signs with H. & H.

Violet Mersereau has just signed a contract through her representative, John J. Livingston, to star in a big feature picture to be produced by the H. & H. Picture Company. Herbert E. Hancock will direct the production.

We Wouldn't Object to These Scenes Being Drawn Out, but It Can't Be Done: It's "Phil for Short."
Evelyn Greeley will shortly be Phil herself in this forthcoming World release.

AUSTRALIAN FILM MAN GOING HOME

Harry G. Musgrove Gives American Film Interests "Once Over" and Prepares to Go Back to the Land of "Wowsers" —Buys Rights for the Far East as Well as Australia

By Walter K. Hill

AFTER four days of effort, Harry G. Musgrove, of Australia, had received an introduction to the clerk who knew the man who could introduce him to the official who issued passports; and with this document in his possession all Mr. Musgrove had to do was get it vised by the English consul —and then he will be off for his homeland. This may be within ten days.

Meanwhile the Moving Picture World man was treated to a lunch and very pleasant interview with the soft-speaking and mild-mannered Mr. Musgrove while Broadway was being drenched with a holiday afternoon rain. Offhand one might never select Mr. Musgrove from the magnates who frequent the Astor's magic mat as representing one of the oldest theatrical families in Australia and managing director of film interests that command the major part of the distributing and exhibiting facilities of the antipodes.

"I have been in America several weeks," said Mr. Musgrove, "getting in touch with film affairs and leasing attractions that will be suitable for showing in Australia. I am going home to take active charge of Australasian Films, Ltd., our distributing organization, and Union Theatres, the corporation which does the exhibiting of films in our country."

No Such Thing as a "Combine."

"That's the 'combine,'" ventured the interviewer.

Mr. Musgrove made haste to explain that there was no "combine" in his country, but the name had stuck to certain film interests since concerns who were in opposition to them "wished" the name on to certain other interests which were distributing and exhibiting films down that way.

"There is and can be no 'combine' in Australia," continued Mr. Musgrove. "Altogether there are only 700 places on the continent for showing pictures and practically every brand of American films are shown in some of these places. Two circuits compete for this business, but we have nothing that is known here as coming under the head of 'opposition.' When one system drops an exhibitor for one reason or another, the other systems continues the supply of entertainment."

Asked what firms were distributing films on his great island Mr. Musgrove explained that Metro distributes through Co-Operative Films, the direct competitor of Australasian Films; Paramount and William Fox have their own distributing organization and Goldwyn features are circulated through the theatrical firm of J. C. Williamson—who is the K. & E. and Shubert of Australia rolled into one.

Hold Sixty Per Cent. of Traffic.

"Australasian Films and Union Theatres control 60 per cent. of the film business in our country. Union Theatres represent 35 of the first-run theatres throughout the continent. Of our total business 75 per cent. is done in Sydney, capital of New South Wales, and Melbourne, the capital of Victoria. The rest of the exhibition business is conducted in towns ranging down from 30,000 population to a few thousand. In gross numbers the largest share of the exhibiting business is done in towns where pictures are shown from one to three nights a week."

Asked how the demand was supplied, Mr. Musgrove said leases were made by Australasian Films, Ltd., for five years —amounting practically to outright purchase, as the life was pretty well out of a film by that time. The money investment begins "F. O. B." New York. Thereafter expense starts with loss of time en route and excessive carrying charges by rail and on shipboard.

"Rates on films are extremely high. The rate makers seem to think that because we make money out of films we should pay more than our merchants must to have their stocks hauled to them," said Mr. Musgrove, as he continued with different examples.

Many Drawbacks to Doing Business.

"The Australian field is different than any other part of the world where films are used in such great quantities," said Mr. Musgrove. "Apart from the original cost of films and transportation the 'Wowsers' deny us the privilege of showing on Sunday; we get no benefit from the flood of national advertising distributors do in America; we have both state and federal censorships; a federal and state war tax—and 12 cents is the average price per ticket to see film shows in Australia."

The interviewer expressed curiosity concerning a "Wowser"—much after the style of the Englishman who wanted to know, through a friend in New York: "What are Yonkers?"

"Somebody put that name on the reformers," said Mr. Musgrove, "and they have been 'Wowsers' ever since. They keep Australia absolutely dead on Sunday. No Sunday shows of any nature; no Sunday papers, no stores open, nothing to drink—nothing doing on Sunday. The 'Wowsers' have it."

Harry G. Musgrove
Managing director of Australasian Films, Ltd.

American Films Have the Call.

"And where do you get most of your films?" the World man asked.

"Almost entirely from the States. Not a dozen films have come to us from England during the war and of that number 'The Better 'Ole' was the only one to make an extraordinary success. We kept five prints of that film going.

"Australasian Films, Ltd., has the franchise for First National in our country. We have exclusive control of Chaplins on an agreement separate from our First National franchise. We have Vitagraphs, Pathe, Triangle and Jewel features—besides negotiating any independent features our organization here in New York selects as suited to our needs."

Asked what he thought was the most distinctive feature of film traffic in this country, Mr. Musgrove said:

"I believe the First National's idea of assessing a proportion of the cost of negative to all franchise holders is the system that is best and will eventually be adopted as the method of production. It's fair and likewise practicable.

"American films are knitting together the people of our two continents. They bring American scenery, American people and American customs before Australia and we are better acquainted with Americans now than we were before the war," was Mr. Musgrove's parting observation.

Incidentally he made known the fact that his concern is buying films for distribution in the Far East, having arranged for distribution in Dutch East Indies, China, Java, Japan, India and the Philippines in conjunction with his purchases of rights for Australia.

Marguerite Clayton in Donovan Comedies.

Marguerite Clayton will be seen shortly in a series of feature comedies made under direction of Frank P. Donovan.

Of the players in the picture are Lou Marks, Bobby Connelly, Lieut. Victor De Linsky and Jack Baderacco. Joe Basil is assistant director. The picture is being staged at the Paragon Studios with the permission of the Mayflower Corporation.

Fox Closes South American Deal.

Another big South American deal with William Fox productions has been consummated in the purchase by Hester Gareia of the entire Fox output for Peru, Chili and Ecuador. Mr. Gareia is one of the largest exhibitors and renters of film in South America, with headquarters in Lima, Peru.

CANADIAN PARAMOUNT GOES TO REGAL

Distribution Previously Vested in Famous Players Film Service Switches in September to Opposition

OUR Toronto correspondent advises that Regal Films, Limited, Toronto, has acquired the Canadian distribution rights for Paramount Pictures, the contract to start in September. The company which has been handling Paramount in Canada has been the Famous Players Film Service, Limited, controlled by Jule and J. J. Allen. The latter also recently lost Select Pictures to the Regal Company.

Regal Films, Limited, with headquarters in Toronto and branches in six Canadian cities, is officered by a coterie of Toronto financiers, headed by J. P. Bickell. The managing director of the company is N. L. Nathanson. Associated with Regal Films, Limited, is the Paramount Theatres, Limited, a company which has a considerable number of theatres in Ontario.

The same interests also control the St. Denis and Francais theatres in Montreal, while arrangements have just been made, it has been declared, for the erection of a large theatre in Winnipeg. This is the company's first invasion of the Canadian West with a theatre.

Regal's Distributing Interests.

Regal Films, Limited, have been handling World, Select, Triangle, Metro and other releases throughout the whole of Canada and has been distributing First National pictures in Eastern Canada for Harry Brouse, of Ottawa, the Eastern Canadian franchise holder. The Regal Company has also been handling a number of minor releases, including the Ford Educationals and Ontario Government subjects.

The Regal company distributed Goldwyns in Canada during the first year of their release, after which Goldwyn features were acquired by the Allens and were distributed through the Monarch Film Company. Last winter, however, the Regal company secured the Selects which had been distributed by the Allens.

The Allens have never been very strong for serials, but Regal has had two of importance recently: "The Master Mystery" and the Craig Kennedy serial, "The Carter Case." The Regal interests have the Regent and Strand theatres, two of the few large downtown film houses of Toronto, and they have announced that they will build a huge combination house in the central section of the city at once.

Large Theatre Holdings.

In this connection it is interesting to note that the Regal interests are said to control the Pantages vaudeville franchise in Toronto and other Eastern Canadian cities. Pantages vaudeville may therefore be seen in the large new house which is to be built in Toronto. The Regal and allied companies figure in the control of at least seven theatres in Toronto and other houses in Ottawa, Kingston, Peterboro, Guelph, Galt, Montreal and elsewhere.

The Regal company is comparatively young in years, having been organzed in Toronto about three years ago. The Allens started in the film business in the early days of store shows when they opened a number of "nickel shows" in and around Brantford, Ontario.

The Allens Important Factors.

At the head of the Famous Players' Film Service, Limited, are Jule and J. J. Allen, who also control the Allen Theatre Enterprises, British Films, Limited, Paramount Pictures Corporation, Limited, Monarch Film Company, Limited, and other interests. The Allen have some thirty-five large and up-to-date moving picture theatres in actual operation or in process of building across Canada. They have an extensive chain of theatres in the Canadian West as well as in the East.

A large new house has been started at Winnipeg, where they already control two theatres. The Allens have also announced that they are building new houses in Halifax and St. John, on the East Coast.

Robert Warwick Could Not Resist the Lure of the Uniform.
So just out of the army he makes "Secret Service," a Paramount-Artcraft special.

Will Hunt Big American Game for Outing-Chester

ROBERT FROTHINGHAM, advertising and clubman, and Joseph McAleenan are the leaders of a group of big game hunters who recently left New York for the eastern slopes of the Rockies to lasso grizzlies, big horn moose, elk and other big game before a motion picture camera. The expedition was planned by Mr. Frothingham, and a complete record of the trip will be made in full colors.

A Prizma motion picture camera will be used, which photographs all scenes in Nature's colors, and thus, for the first time, a group of big game hunters will be able to bring back with them for the enjoyment of others all of the natural beauty and exciting scenes of such an expedition.

Dr. Leonard S. Sugden and Henry Berger, Jr., will represent Prizma in the expedition. Dr. Sugden's lectures and his pictures of Alaska, taken with a Prizma motion picture camera in Nature's colors, have excited comment throughout the country.

Mr. Berger is perhaps the foremost color photographer in the West. He is an experienced operator of a Prizma camera.

Included in the expedition are Ambrose Means, who did all the roping in the Buffalo Jones pictures taken in Africa; Dr. Harlow C. Brooks, George Murgatroyd, the taxidermist, and Joe Jones, the owner of a 200,000 acre ranch at Valley, Wyoming.

Protest Strongly Against New York City Censorship

ORGANIZED labor joined with New York exhibitors and the National Association on Wednesday, May 28, to protest against the ordinance proposed by Alderman Augustus Wise, to make the New York City commissioner of licenses the municipal censor of motion pictures.

James Holland, president of the State Federation of Labor, representing the opinion of the union workmen of the city, told the members of the committee on general welfare at City Hall, that he considered the ordinance autocratic and un-American.

Commissioner of Licenses Gilchrist, according to Mr. Holland, would be averse to taking on the powers given him by the proposed ordinance. The measure would compel every exhibitor to apply in writing for a permit from the license commissioner, who would pass on each picture before it could be shown. A fee of $1 a film would be charged.

About fifty exhibitors and representatives of other branches of the industry were present to protest against the drastic and impractical provisions of the ordinance. Dr. D. Everett Martin, chairman of the National Board of Review, and director of Cooper Union Forums, declared the ordinance would create dangerous social unrest.

So strongly was the case against the ordinance argued that decision was reserved by the welfare committee for the submission of additional briefs.

"THE RED LANTERN" SHINES IN OMAHA

Boyd Theatre Puts On Nazimova Production for Two Weeks in Manner That Arouses Comment—Bring Ballet from Chicago and Chinese Fixin's from All Over

OMAHA, or any other city in Nebraska or Iowa, never saw such exploitation as was given "The Red Lantern," showing two weeks at the Boyd Theatre, Omaha, two weeks, beginning May 18. That the methods used will mark a step forward in the business of motion picture exhibition in Omaha and the middle west is not unlikely.

Paul Le Marquard and his associates, including some of the leading theatre and filmmen of Omaha, put the picture over. They spent more than $6,000 in exploitation and "trimmings," according to receipted slips on hand, and it is certain they spent some of the busiest minutes ever devoted to a motion picture in Omaha.

The chief item, perhaps, and the most unusual, was the bringing of a celebrated dancer of Chinese numbers from Chicago, with a ballet of fourteen girls. The ballet made an instant hit with Omaha. Mlle. Marion, the leading dancer, has for years been a close student of Nazimova's methods, and was enabled to give the Dance of the Red Lantern in a remarkable impersonation of Nazimova. The dance was used as a prologue to the picture. The stage was gorgeously decorated with curtains, hangings and scenery. In the background loomed a big curtain, with a sliding circular door, similar to the one shown in the motion picture.

Special Orchestra Engaged.

A special orchestra of seventeen pieces, some of the players brought from out of the city, furnished the music. The picture enabled elaborate musical interpretation throughout, and this was one feature. Chinese music became the vogue in Omaha immediately after the run of "The Red Lantern" started. Downtown music stores decorated their windows with the Nazimova Red Lantern song, and included in the decorations, posters and artistic cut-outs advertising the show.

The entrance and lobby to the Boyd were utilized in an unusual way for advertising.

Over the entrance and the canopy, which were already unusually large, a Chinese palace was constructed, with wicker-work, funny gables and roof, and the other architectural effects which characterized it as Chinese. Under this canopy were hung rows of gigantic red lanterns, furnishing the light at night.

Bring Peking to Omaha.

For the interior of the lobby, the promoters raided the Chinese costume houses and curio shops of every city as far east as Chicago, borrowing, buying and begging anything and everything Chinese to use in the lobby decoration. Filled with Chinese hangings, tapestries, curios, lanterns, ornaments and relics, it was a regular bit of old Peking transferred to Omaha. The ticket cashier was behind a wicker-work affair of bamboo. The doors were such doors as might have permitted entrance to a Chinese palace.

And the girl ushers were all dressed in Oriental costumes.

The atmospheric effect, beginnig with the entrance, then the lobby, the ushers, the interior of the theatre, the stage and the ballet, and then the music, was astonishing. The picture fitted into the setting in a marvelous way.

Make Use of Downtown Windows.

Downtown windows were utilized. The Orkin Brothers' store of women's wear was the most attractive. Chinese silks, dresses, clothing and curios, with artistic cut-outs and posters of Nazimova, and scenes from the picture, were shown. Another such window was in the Burgess-Nash department store. The window was situated so that should one look up from the window, in the distance, up the street, standing out above the crowds, was the palace entrance to the Boyd Theatre.

On Saturday night, before the show opened on Sunday, a premier showing was given to prominent residents, newspaper folk and motion picture people of the city. This showing aroused widespread comment.

Picture Advertised In a Big Way.

Newspaper advertising was utilized to the utmost, of course.

Dramatic, society and dance critics of the Omaha daily papers paid marked attention in their columns to the ballet; art editors made learned comments on the artistic features of the production, while the music critics were high in their praise of the musical interpretation given the picture.

The ballet, the orchestra, the lobby, and the methods used in presenting the picture were to be transferred bodily from the Boyd Theatre to the Orpheum, Lincoln, for the week beginning Monday, June 2. The picture will be shown in other cities of Nebraska and Iowa.

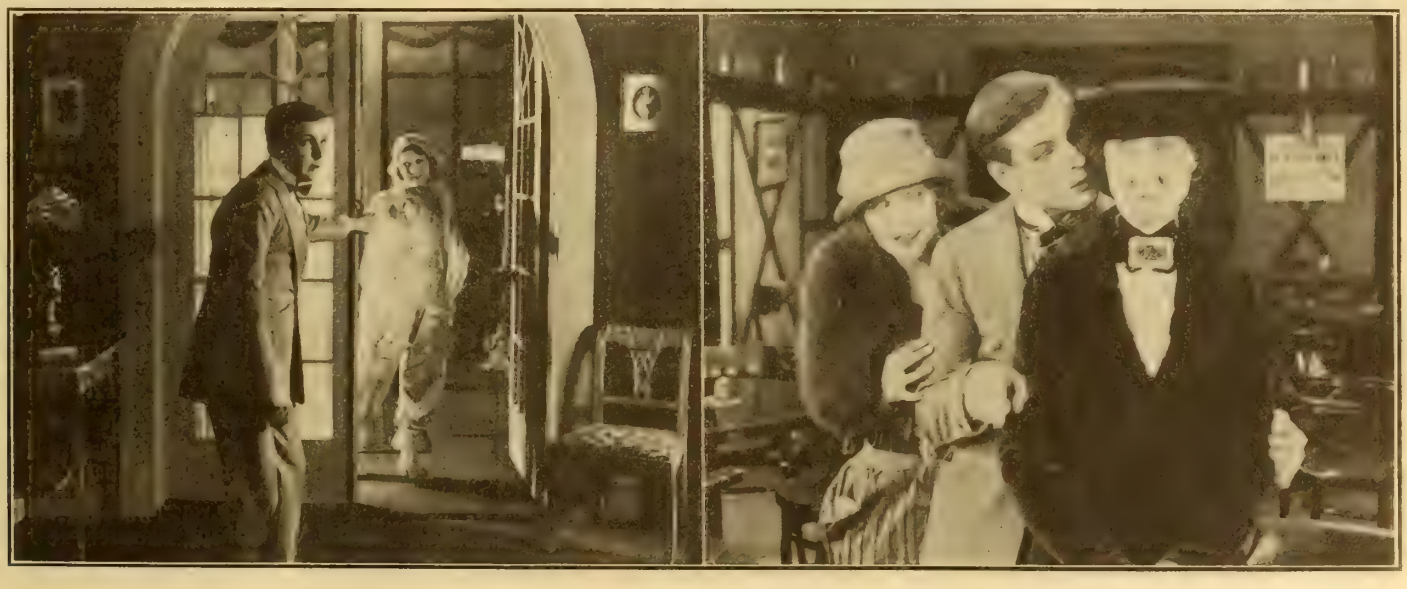
The Boyd played to capacity houses, even at the matinees.

The prices were 25 and 35 cents for the matinees, and 25, 35, 50 and 75 in the evening—the highest prices ever charged for such a feature in Omaha or that part of the middle west. The same rate of prices will be charged in other cities where the picture is shown with such exploitation.

LEAVITT.

Potter Transferred to Seattle.

Wallace Potter, former manager of the Spokane exchange of Universal, has been appointed manager of the Seattle exchange. The Spokane office was recently abandoned and the territories consolidated. Mr. Potter has been in the employ of Universal for several years.



"Oh, Boy!" Isn't the Exclamation of the Writer, But the Name of the Above Pathe.
June Caprice is the center of an all-star cast in this production directed by Albert Capellani.

EXCHANGEMEN ADOPT NEW TRADE RULES

Cincinnati Managers Recognize Need for Change in Business Methods and Get Up New Regulations

THE Associated Film Exchange Managers of the Cincinnati Chamber of Commerce held a meeting May 20, at which the new trade rules for that district were adopted. For some time the exchange managers have felt that new rules and regulations were necessary for the good of the business as a whole, exhibitors and exchanges, and the rules adopted are the result of many conferences and committee meetings, at which all angles of the proposition were discussed and analyzed.

The rules adopted are to become operative June 15, and they have been sent to all exhibitors in that section in the shape of a folder, signed by all the members of the association. A letter accompanying this folder explains the action and assurance is given that no deviation will be made from the rules as set forth.

The principal difference between the new rules and the present practice is covered by Rule 2, relating to terms of payment for service. The exchange managers contend that the old system of shipping films and advertising matter C. O. D. caused unnecessary expense and annoyance, and the new rules require that advance payment be made for this service.

The Nature of the Rules.

The rules, in essence, are as follows:

Rule 1. All transportation charges must be paid by the exhibitor.

Rule 2. Remittance must be sent in advance.

Rule 3. Exhibitor must carry out all terms specified in contracts. No verbal agreements recognized.

Rule 4. No change in booking of any service will be granted unless requested in writing fourteen days before original play date. If change of date is granted, a later definite play date must then be arranged, and picture must be paid for at time of change and the protection against any exchange or manager; and clause may be forfeited. No change in play date granted which will prejudice other accounts.

Rule 5. No film shall be held by the exhibitor beyond playing date as per contract, and all damages occasioned through disregard of this rule are to be borne by exhibitor.

Rule 6. Whenever play dates are not agreed upon in writing when contract is executed, the exchange shall fix play dates as provided in contract. The association calls attention to the fact that a committee has been appointed to hear complaints exhibitors may wish to make at any time complaints are to be decided by this committee the exhibitors will be allowed to name two of their number to serve with this committee in adjusting differences. The spirit which prompted the association in its dealings with exhibitors is set forth in the closing paragraph of the folder as follows: "Prompted by the spirit of the Golden Rule, let's all co-operate for the good of the industry and to the mutual advantage of all concerned."

At the meeting new working arrangements were made between the Cincinnati association and the Film Exchange of the Indianapolis Chamber of Commerce, as a result of the visit of Miss Elsie Green, secretary of the latter body. Other visitors were Messrs. Barnett and Paulson, representatives of the Star Feature Film Company and the Goldwyn Distributing Corporation, respectively.

QUEEN CITY SHOWMEN HOLD SECOND MEET

Adopt Name of Greater Cincinnati Motion Picture Exhibitors' League—Elects Officers and Directors

THE new organization of Cincinnati exhibitors held its second meeting in the Hotel Sinton, May 20, and elected its board of directors. The name adopted is the Greater Cincinnati Motion Picture Exhibitors' League, and it will work in harmony with the older Exhibitors' League of the Cincinnati Chamber of Commerce, getting at the problems of the exhibitors from a slightly different angle from that of the older organization.

It is impossible to give an exact outline of the proposed activities of the new association at the present time, owing to the fact that some of them are still under discussion in committee, but it is stated that the league will be incorporated for profit, and probably will engage in co-operative purchasing of some of the materials used in the picture houses, as well as devote its energies to combat legislation detrimental to the interests of its members, and to encourage that of a beneficial nature. It will also consider and act upon any other matters effecting the industry which may be furthered by co-operative effort.

Music Tax Chief Topic.

More than fifty exhibitors were present at the meeting and matters requiring immediate attention were discussed. The topic of chief interest was the action of the music publishers in demanding a royalty of ten cents per seat annually for the use of their music in the picture houses. The exhibitors say that the music men have adopted a rather arrogant spirit in this matter, and it is the general belief of Cincinnati exhibitors that the present proposition is only the opening wedge, which will be used as the basis for larger demands in the future. In fact, one of the local exhibitors states that a representative of the music publishers remarked that "we might charge you 25 cents a seat next year." This attitude has caused much antagonism among the exhibitors, who declare that they will not pay the tax.

A letter of a conciliatory nature was received by the secretary of the Exhibitors' League from the music association, in answer to his protests, and it may be that a satisfactory adjustment of the matter can be effected.

Names Board of Directors.

The board of directors of the new association is as follows: John A. Ackerman, of the Glenway; Dr. Otto Dieckman, of the Nordland Plaza; Thomas Reilly, of the Colonial; J. J. Huss, of the Fifth Avenue; Otto Luedeking, of the Waldorf Amusement Company; Henry Hoefle, of the Clifton; Henry Levy, of the Columbia; A. G. Heddesheimer, of the Orpheum; George Talbert, of Peoples; I. W. McMahan, of the Gifts, and I. Frankel, of the Hippodrome. This board elected officers as follows: President, J. A. Ackerman; first vice president, Henry Hoefle; second vice president, Thomas Reilly; secretary, Dr. Otto Dieckmann; treasurer, Otto Luedeking.

"You've Nothing to Fear," Says Pauline Frederick, "The Fear Woman."
And we are inclined to believe her in the title role of her next Goldwyn.

Williamsons Start for West Indies.

Jay Hescher, who for ten years has been identified with the industry as a publicity man and camera operator, left for the West Indies on Thursday, May 29, with the Williamson Brothers to film their new submarine drama.

Deep-sea views and under-water action never before incorporated in similar productions are expected to develop from this latest venture of the Williamsons.

THRASHING OUT STORY QUESTION

Motion Picture Directors' Association at Its Last Monthly Meeting Listens to Two Sides of the Author Query When Prominent Writers Express Their Views

A BETTER understanding by writers of reputation of the needs of the screen in relation to their own product is one of the things that is increasing daily. To this end the Motion Picture Directors' Association has invited a number of the leading novelists to attend its monthly meetings and give the members their views on the subject. The following account of the last meeting has been sent to the Moving Picture World for publication by President George Irving. Two well known writing men, Arthur Somers Roche and George Randolph Chester, were present. Their remarks did not always agree, but showed that both had devoted considerable thought to the matter.

Some very plain truths about the value of the writer to the motion picture were uncovered in rather a dramatic manner at the last meeting of the Motion Picture Directors' Association.

Arthur Somers Roche Has His Say.

No one questions the fact that the stories made for the screen have a long way to go before the perfect picture is reached, and to no branch of the industry is this more important than to the director, for, like the builder of a great house, the finished result can be no greater than the architect has planned. And the director is the builder, the one who puts the parts together in the spirit of the man who conceived the idea. Too often, in pictures, there is no idea or it is lost before it reaches the Director. Of course it is sometimes lost by him, but it would be foolish to think that any director does not wish to make the best picture he can with the material at hand. The business end of the industry has come to believe that directors are chronic kickers because usually when a scenario is presented to them they say "Rotten!" and proceed to make changes which will, in their opinion, greatly improve it. Is the director wrong? Or is it true that the majority of scenarios are weak dilutions of the big idea that the original author had in his mind?

The first speaker of the evening, Arthur Somers Roche, opened with the remark, "The majority of well-known authors hold the moving picture in contempt as a medium of expression for their ideas because so many of them have sold their works to producers and have been unable to recognize their story when it was finally presented on the screen. Pictures have for them become merely a means of getting a few extra thousands for their labor. They welcome the money, of course, but as far as being a personal affair it doesn't get them at all, their names being usually lost in small type and their reputation as an author not suffering when the picture was pronounced bad. All the blame goes to the director, who has to shoulder the producer's desire to fit the story to Miss Sunshine, when the part was written for Madam Lightning, or for some other reason the whole idea is changed. So the author simply takes the money and has no further interest except as the failure of the story might affect future sales of his works. As to loss of self respect—nothing doing.

"Picture producers come to the author and talk of having them write especially for the screen. Good! But when we ask for the advance that a publisher is glad to make, the producer says, 'Show me the goods first!'

"Why should we show him the goods first when others are only too glad to give us an order for a story and pay in advance, knowing from our previous work that the result will please the reader? Why should we write for the screen when we can get more money from the publisher and then sell the picture rights for more than the producer is willing to pay in the first place? The advertising from the book gives the story added value and makes the producer willing to pay more than he would for the story as an original script. We are business men as well as authors; show us where the producer's offer to write especially for him comes in!

Changing the Author's Work.

"Then look at the method of handling our stories. The producer makes general changes to fit his star. He turns it over to a salaried writer to make a continuity and there in that mysterious sub-cellar of hack work begins the rape of Belgium. What wonderful changes occur! The editor of a publication would not presume to change without consultation the work of a famous author, but these supermen of the moving picture change everything that the author loved most in his work. Then your General Director rewrites the entire story, perhaps without having read the original, and passes it to one of you directors, who is supposed to give a finished result that will show the world what the author intended. You have never met the author, you get his idea at third hand, and it is impossible for you to do us or yourselves justice. That you turn out the results you do is a wonder to us, even if the picture has no relation to our story except the name. And sometimes not that. The scenario should certainly have the O. K. of the author and the director, and the author should have a final conference before the work begins. I agree with you that then is the time for the author to take a long vacation, and if the director does not produce a picture that satisfies the author, said author should see to it that he has a new director for his next.

Composite Method of Production.

"I forget to mention that after the picture has been taken, you directors, in many cases, lose sight of it, and a few dozen more changes are made by the cutters and title men and others I do not know of. So that when the final result is shown on the screen it is the composite work of at least half a dozen men, and I do not believe that you can get a work of art by that method. The man who makes the picture should have all these other departments under his supervision. He should be the editor of the publication.

"I cannot see the reason for all these changes. We authors are willing to meet pictures half way, but——"

"No, you are not!"

The speaker was George Randolph Chester, who had come in during the first address. The two authors proved to be old friends and had a good laugh at their manner of meeting. At the earnest invitation of the first speaker and of the directors, Mr. Chester took the stand and said that he had had the same ideas as

Nope, We Won't Say "The Water's Fine," We Aren't Interested in the Water at All.
And we're strictly prohibition, too. Here are seventeen reasons why you should always see Paramount-Mack Sennett Comedies.

the first speaker until after several of his stories had been pictured with unsatisfactory results, and he had made up his mind to find out the reason. After several months of close study he was willing to stand by his statement that the authors were not inclined to meet pictures half way. That to do so they would have to learn a new trade. That for the making of stories for the screen a new method must be studied and that those poor maligned scenario writers who were doing their level best to turn out good scripts knew more about the requirements of a picture that most of the authors who complained of the murder of their stories.

"We authors," continued Mr. Chester, "think in words—words—words. We must think in pictures or acts if we are to be successful in this new medium which, after my study, I am willing to state is greater far than the printed page. There are, of course, limitations to the screen, but the more we study it the sooner do these limitations fade away, and even those deep ideas of psychology and philosophy which we say can never be shown in pictures gradually take concrete form, for, after all, they are but the written expression of acts or thoughts, and thoughts are usually translatable into acts; and the screen is the art of actions and actions can show almost every emotion we know. But we do not know how to do it as yet and we will never know until re realize what a wonder we have to work with and until the great minds get rid of their contempt and settle down to a serious study of the screen."

The discussion then became general and, for the first time in the history of the screen, this subject was discussed in company by the men most interested. From this and other meetings which are to be arranged between the men who write the stories and the men who make them may come that improvement which the whole trade is striving for.

TRIANGLE TO PRODUCE IN THE EAST

President Waters Believes Eastern Location Offers Greater Variety in Climate and Locale

DISCUSSING the sale of its Triangle Culver City studios, P. L. Waters, president of the Triangle Film Distributing Corporation, announced that the disposition of these properties has been under consideration for some time, and that the sale of them to the Goldwyn company will enable Triangle to begin, sooner then they had anticipated, their new plans.

In fact, the rental of these studios to the Goldwyn company last November directly accords with the plan of Triangle to erect studios and to start production activities in the East. Not to minimize the advantages of California as a production center, Mr. Waters referred to the advantages of the East in variety of climate and locations, factors which a number of producing concerns lately has been emphasizing, as evidenced by the large studios now building in this vicinity.

"Furthermore," remarked Mr. Waters, "both the stars and their supporting casts, and in fact the entire personnel entering into the production of films, frequently express their preference for Eastern locations, where they are free from the monotony of even the most perfect climate, more contented in their surroundings, and hence more enthusiastic about their endeavors."

While the plans for Triangle production activities are not sufficiently matured for specific announcement, Mr. Waters made the statement that studios and location had already been provided for in the East, so that the stars and their companies that shortly will be under the Triangle contract may start work soon. Just where these studios will be located Triangle did not care to announce at this time, but a definite policy will shortly be coming.

Eubank with Bech, Van Siclen.

Bach, Van Siclen & Co., Inc., announce the engagement of Captain Victor Eubank to edit and retitle their big productions which they are purchasing for the foreign market. Captain Eubank was formerly with the Essanay Company.

Peggy Hyland Turns Pirate and Digs Up Spanish Doubloons in "Cowardice Court."

The terrier is hoping one of the doubloons will have a double in bone in this forthcoming Fox feature. The terrier plays a dual "Fox" role.

Robertson-Cole Contracts for Brentwoods for Year

EXULTANT over the success won by "The Turn in the Road," through its exploitation by Robertson-Cole, the Brentwood Film Corporation, through its president, L. C. Haynes, has just entered into a contract whereby its entire product for the ensuing year will be assigned to Robertson-Cole. The contract calls for the same code of acceptance governing all productions made by the various Robertson-Cole units, which gives Robertson-Cole the power to decide when a photoplay comes up to its standard before releasing it through Exhibitors Mutual.

The Brentwood Corporation has decided upon no definite number of productions for the year, but will devote as much time as is necessary to make every one of its attractions the best possible.

Under the terms of the contract with Brentwood, Robertson-Cole will release "Better Times," the second King W. Vidor production, as successor to "The Turn in the Road." "Better Times" is a comedy and has just been completed.

The Brentwood-Robertson-Cole alliance undoubtedly will be received as a radical step by the industry inasmuch as Brentwood is probably the only big producing organization which does not employ high-salaried stars. It depends upon clean, wholesome, entertaining stories, well fitting types of all around competent players and upon the keenness of the ability of its director, King W. Vidor.

Truex Will Be Starred Individually in Comedies

ERNEST TRUEX will be starred individually in the new series of two-reel screen comedies soon to be placed in production by Amedee J. Van Beuren, who recently signed this star who is at present scoring in the stage farce, "Please Get Married," at the Fulton Theatre, New York.

Several stories with vast laugh-making possibilities have been purchased for Mr. Truex. Although the first starring vehicle has not been definitely decided upon it is not at all unlikely that Mr. Truex will make his debut in two-reel comedies in one of Albert Payson Terhune's stories.

The Truex comedies will probably be staged at the Vitagraph studios in Brooklyn, where the V. B. K. Film Corporation, another Van Beuren film organization is producing Paramount-Drew comedies under the personal direction of Mrs. Sidney Drew.

Coldewey Returns to Universal.

Anthony W. Coldewey, who broke into the motion picture industry as a writer on one of Universal's staffs, has returned to Universal after an extended absence. He is the latest addition to Universal's continuity staff. Coldewey left the Universal and became associated with the American under William Piggott, who is now manager of Universal's serial organizations on the West coast. Coldewey has written and directed for Mack Sennett and L-Ko productions. He will do scenario work for the Big U Western dramas.

Chicago News Letter

by Jas. S. McQuade

CHICAGO OPTIMISTIC OVER BUCK BILL

Film Men Believe Censorship Measure Will Be Defeated in Spite of Indignation Over Slides

SINCE wiring the story Wednesday, May 21, a healthy optimism has been growing daily in Chicago that the Buck bill will yet be defeated, notwithstanding the harsh treatment received by the opponents of the bill at the hearing before the judiciary committee of the House, Tuesday, May 20.

The officials of the Motion Picture Association of Illinois, though somewhat crestfallen, immediately set to work as soon as they got back to Chicago to turn the tide by all legitimate means possible. A circular letter to every representative in the House was printed and mailed Wednesday night, May 21, from the office of Lewis F. Jacobson, counsel for the association. The letter contained fifteen numbered paragraphs.

The first reads as follows: "That the slides and trailers offensive to some members were directed purely to experiences with some censors, and in view of their being misinterpreted have been stopped throughout the State of Illinois."

Legislators Indignant Over Slides.

The slides and trailers referred to were sent out from New York and roused great indignation among members of the House, because of the threats made against the future of those who might vote for the Buck bill. It is known that a number of members who were strongly opposed to the bill became so incensed that they decided to change their attitude when the bill came up for passage.

Paragraph No. 5 reads: "That the great body politic is against censorship, and this has been proved by individual petitions and written statements, which were presented in thousands at the hearing, without examination by anyone, and which are still on hand for inspection, most of them signed by mothers and heads of families."

Newspapers Against Buck Bill.

No. 6 reads: "That 1,200 exhibitors throughout Illinois and their 5,000,000 weekly patrons located in every district in the state oppose censorship, and their votes have so proved it, wherever taken."

No. 7 reads: "That censorship on its merits has been presented to every newspaper in this state, and there is not a single newspaper in Illinois that favors the Buck bill, although heretofore some of them had taken snap judgment on the question."

No. 12 reads: "That the greatest assurance for good pictures lies in the fact that no exhibitors whose patronage depends on the good will of the family, constantly attending, can risk financial suicide by exhibiting an offensive picture, and that the millions of dollars invested by these exhibitors in this state is security therefor."

No. 15, the last paragraph, reads: "That the pledge of 98 per cent. of the producers of the United States, effective June 1, 1919, will quickly and surely forever stop improper exhibitions."

On Friday morning a printed notice was mailed to every exhibitor in Illinois by the Association, urging him, among other duties, to visit the three members of the House of Representatives in his district and take with him prominent business men, bankers, newspaper editors, and petitions from patrons to prove that the public does not want censorship. A wire was also sent to the district leader of the Association, in each of the fifty-one senatorial districts, enjoining him to tell exhibitors in his district either to wire or see each of the three representatives in the district concerning the Buck bill, and why it should be defeated.

Bring Full Strength to Bear.

The foregoing will show that the officials of the Motion Picture Association of Illinois have left nothing undone to bring the full strength of exhibitors and their patrons in all parts of the state to bear against the passage of the State Censorship bill.

The judiciary committee of the House met Wednesday, May 21, after the regular session, and reported the Buck bill out of committee by a vote of 18 to 2. There are 42 members on this committee. The bill was then placed on the calendar for second reading Friday, May 23. Amendments will likely then be proposed, after which the bill will

Cleo Madison, We Say, Certainly Deserves a Permanent Place of Residence in "The Girl from Nowhere."
Although Nowhere is featured in the title, this Pioneer production reaches Somewhere in its delineation.

be placed on the calendar for the third reading.

No vote will be taken on the bill until the week of June 1.

Picture Men Expect to Kill Bill.

Lewis F. Jacobson, counsel for the Motion Picture Association for Illinois, said to the writer concerning the chances of defeating the bill: "We are renewing our efforts and expect to kill the Buck bill. We feel that great harm has been done by the trailers sent out from New York, which were widely used in Springfield. They gave great offense to legislators, many of whom had been friendly to the exhibitors up to that time, and who had given good reason for the belief that they would vote against the measure.

"Trailers" Created Bitterness.

"If legislators get over the bitterness created by the trailers, there will be no question that the bill will be defeated."

In a dispatch to the Evening American, from Springfield, May 23, a correspondent states that "some prophets go to the extent of predicting that Governor Lowden will veto the 'search-and-seizure' bill, and pass the word to his friends in the Legislature to stop the State Censorship bill before it reaches his office."

In a brief conversation with Miss Rose Tapley, special representative for Famous Players-Lasky, for better pictures, she made known that she had been received by Governor Lowden, while in Springfield, and that he had assured her that the State Censorship bill was not an administrative measure.

National Film Association Sprung at Chicago Meeting

AN important meeting of the F. I. L. M. Association of Chicago was held at the Hotel Morrison, Thursday evening, May 22, the proceedings lasting until midnight. Secretary Frederick Elliott, of the National Association, C. C. Pettijohn, general counsel of the Exhibitors Mutual Distributing Corporation, and F. C. Quimby, director of Pathe exchanges, who stopped over specially for the occasion, participated in the deliberations.

For some time past the members of the Chicago Association have been aware that their rules governing film service have been infringed in overlapping territory, which the film trade boards of Minneapolis, Milwaukee, Indianapolis and St. Louis also cover. To remedy the evil the Chicago meeting was called and representatives from the trade boards of the cities mentioned were invited to attend, in order to exchange views and form plans for working in co-operation henceforth. Two members of the film trade board, in each of the cities mentioned, were present at the meeting.

Film Board Members Present.

C. W. Eckhardt, district manager of the Fox Film Corporation and president of the Chicago F. I. L. M. Association, presided at the meeting. When film service matters were disposed of a general discussion was engaged in, during which Secretary Elliott was consulted as to the advisability of forming a national F. I. L. M. organization, to be affiliated with the national association. Mr. Elliott was favorably impressed by the plan and stated that he would report to the association for further action.

National Association Suggested.

It was then suggested that a national convention of all the F. I. L. M. associations in the country be held in the near future, in some city centrally located, to be named later. Of course Chicago is the only city that can fill the bill, the writer thinks.

Harry T. Nolan, manager of the Denver office of First National, who was in Chicago at the time, was an interested witness of the proceedings at the meeting.

Messrs. Balaban and Katz Will Build a New Theatre

SAM KATZ and Abe J. Balaban, owners of the Riviera and the Central Park theatres, in Chicago, and reputedly and deservedly known as the foremost exponents of the most up-to-date methods of moving picture presentations in this city, have launched a new venture in theatre building. They have secured a site of 125 by 225 feet in Cottage Grove avenue, between Sixty-third and Sixty-fourth streets. Here they will build a thoroughly modern picture theatre, with a seating capacity of 3,200 persons, at a cost of $350,000, which sum also includes the cost of the building in which the new theatre will be located.

Work will begin in about four weeks, and it is expected that the house will be in readiness for opening about April, 1920. Architects Rapp and Copmary have charge of the construction.

Owner of Ideal, Dayton, Visits Chicago.

John Seifert, owner of the Ideal Theatre, Dayton, was a visitor in the city last week. He was seen for a moment and explained that he was here in the interests of the Miami Valley Exhibitors League, in connection with the music tax question. He said that no suits as yet had been filed against exhibitors in Dayton, but if any be brought they will be taken through to the very highest court.

Mr. Seifert reported good business in his territory and said the Ideal is getting its share. He is a strong believer in the right kind of newspaper advertising, and uses only the best paper for that purpose, in his case, as the size of the Ideal will not permit advertising in all. It seats 365 persons.

Harry Cohen Goes to Hospital.

Harry Cohen, one of the directors of Metro, who came on last week from New York to assist in the determination of the site for the new exchange building in Chicago, was suddenly taken ill soon after his arrival, and was at once taken to the Michael Reese hospital, where he remained until Sunday, May 25, when Dr. Emanuel Friend advised him he could return to his home in New York.

News Weekly for Manila.

The Bass Camera Company has advised the writer that Gregorio Nieva, of Manila, P. I., owner and proprietor of the Philippine Review, purchased a complete motion picture laboratory last week from that company. President Bass, of the company, states that Mr. Nieva will produce a news weekly in Manila showing the activities in that capital.

Mr. Nieva is a member of the Philippine Commission and is now touring this country under the auspices of the U. S. Government.

New Site for Exchanges in Chicago Finally Decided

HARRY COHEN, director of Metro; Lewis Innerarity, secretary of Pathe Exchange, Inc.; H. M. Burman, general manager of Universal exchanges, and F. C. Quimby, director of Pathe exchanges, arrived in the city Tuesday, May 20, from New York, to confer with the members of the F. I. L. M. Association of Chicago on the site for the proposed new building that will house all the important exchanges in Chicago after April, 1919.

At a meeting held in the Hotel Morrison Wednesday, May 21, it was unanimously agreed that the site on Ninth street and Wabash avenue, which had been selected by the F. I. L. M. Association some time ago, will meet all needs. All arrangements were completed in the matter of signing leases by the various exchanges for office space in the new building, before the close of the week ending Saturday, May 24, and the preliminary work in clearing the site of old buildings will start at once.

"Taxi" Big Success at Castle Theatre.

Taylor Holmes, in "Taxi," pleased crowds at the Castle Theatre, State street, near Madison, at its opening run in the city, during the last half of the week of May 11. This rattling good comedy, with its fine photography, also made hits at the Linden, Victory and Hamlin during the week beginning May 18. It also scored heavily at the Orpheum, Rockford, Ill.; the La Salle, South Bend, Ind., and in several other houses.

F. E. Williams, in charge of bookings of Triangle's Chicago office, informed me that he is highly pleased with the demand for this feature.

He also stated that "Peggy" is booked up solid to July 1, in Chicago and adjoining territory.

R. E. Bradford, manager of the Chicago office, was in New York, on a business trip, last week.

"Shepherd of the Hills" at Randolph.

"Shepherd of the Hills," adapted from Harold Bell Wright's novel of that title, is a popular successor to the previous successes shown at the busy Randolph Theatre. The scenes are laid in the Ozark mountains, and the story has a heart grip that makes a second viewing almost imperative.

Owner of Tulane Pleased with Business.

F. Z. Lewis, owner of the Tulane Theatre, this city, was a visitor at our office last week. He reported very fair business and always to capacity for features. His house seats 300 people and admissions for average programs are 10 and 15 cents on Saturdays and Sundays, and 6 and 11 cents on the remaining days of the week. For big features, on the corresponding days of the week, he charges 17 and 22 cents, and 11 and 17 cents.

Mr. Lewis books makes of Mutual, Universal, Select, Fox, Celebrated, World, etc. He has owned and managed the house since April 15, and is well satisfied with his successes thus far. The chief object of his call was to pay his annual subscription for the

Moving Picture World, which he deems indispensable to his business.

People's Bans Vaudeville for Pictures.

Al Lyon, a well known and successful manager of Chicago picture theatres, was recently appointed manager of the People's Theatre, Forty-seventh street and South Ashland, which was formerly a vaudeville house. The house is practically new and seats 2,500 persons. It has one of the most imposing interiors of any theatre devoted to pictures in the city. Mr. Lyon will book only pictures of the best class, and will offer the first picture program ever seen in the house in about a week. His top admission will be 22 cents. An excellent orchestra has been secured to play the accompanying music.

Big Business at Orchestra Hall.

Charles Ray in "The Busher," a Famous Players-Lasky production, pleased large gatherings at Orchestra Hall, during the week beginning May 18. It was quite a contrast to the "Knickerbocker Buckaroo," which packed the hall daily, the preceding week.

Dorothy Gish, in "I'll Get Him Yet," is the attraction for the week of May 25.

Moore and Crandall Become Keener Washington Rivals

IMMEDIATELY following the brief statement made in the local press to the effect that the York Amusement Company had broken ground on Georgia Avenue, Washington, D. C., comes the announcement by Tom Moore that the Moore Theatres Company will erect a neighborhood photoplay theatre, the first of its kind, to show first-run pictures. The new playhouse will cover an area of more than 46,000 square feet, and will be erected at Fourteenth street, between Kenyon street and Park road.

It will cover what was formerly the Mt. Pleasant playgrounds and adjoining property. Architects are at work on the plans. Electricians are planning unique electrical lighting effects for the new house. The Fourteenth street theatre is the first of at least three neighborhood theatres to be established by Mr. Moore in a widespread expansion program which he has adopted.

The announcement has, of course, started a great deal of discussion among exhibitors and exchangemen in this city. Harry Crandall heads the York Amusement Company and incidentally has the Savoy Theatre, located across the street from where Mr. Moore says he is going to build.

The moving picture men say that it looks as though Mr. Moore is "going after Mr. Crandall." The latter has declined to comment on the situation, preferring, he says, to go ahead with his own efforts without thought of what some one else might or might not be planning to do.

Fox Films in Dutch East Indies.

Special Representative Darling, of the Fox Film Corporation, who has been visiting the Dutch East Indies, has practically completed his trip, designed to establish Fox films firmly in that section of the globe.

This trip is the final link in the chain of territories which Mr. Darling has visited in his tour of the world, and means Fox films in all parts of the globe outside of the Teutonic Countries.

ABRAMS REAFFIRMS COMPANY'S POLICY

United Artists' General Manager Declares That Single Pictures Rule Was Dictated by Managers

FOR several weeks past the ninth floor of the Godfrey Building at 729 Seventh avenue, New York, has been a busy place. The announcement of United Artists' Corporation opening its campaign for the release of its first production, a Douglas Fairbanks picture, on September 1, has brought a constant stream of the foremost picture theatre men of the country to its offices.

While a considerable department is busy with telegram and correspondence that keep flowing in, the executive heads of the company have been engaged for days with representative showmen from practically every state in the Union who have come to New York especially to secure for their houses the product of the United Artists.

During the last week, for example, Eugene H. Roth, of the California and Portola theatres in San Francisco, who came East solely to arrange in person for the Fairbanks picture, wired his board of directors that he had successfully completed negotiations with United Artists and that he had secured the Fairbanks production for an extended run beginning early in September for the California.

Among the many other visitors of note was Tom Ealand, managing director of the beautiful Majestic Theatre of Detroit. The Majestic stands as one of the country's monuments to genuine showmanship. Mr. Ealand has secured United Artists first release for his house.

Abrams Affirms Sales Policy.

Hiram Abrams, general manager of United Artists, personally has negotiated with almost all of the exhibitors who have came to the company's offices, and he has expressed himself as more firmly convinced than ever of the equity and sound business foundation of the sales policy on which the pictures of the United Artists are to be released.

"Our single picture policy," said Mr. Abrams, "was inaugurated by exhibitor demand. In my investigations all over the country I found that picture theatre men had come to the point of exasperation with program and star series methods. They wanted to have the best in productions, but they wanted these pictures on a basis of freedom that would allow them to make as much profit out of each big release as was possible.

"I got this demand direct from exhibitors themselves, face to face, man to man. And that this demand was not idle talk, that it was sincere, is proved by the unanimity with which these selfsame exhibitors are signing up for our first release on exactly this basis. To have theories about methods of release is one thing; we can argue without end and get nowhere. The proof of what exhibitors want is in what they buy, and not a single exhibitor who has come to our office—and we have been in touch with hundreds—has suggested the slightest change in our open booking, single picture plan. That's the answer, isn't it?

Says Attractions Already Are Sold.

"The pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith stand alone as box-office attractions. They are thoroughly sold to the public; an exhibitor's campaign in their behalf amounts almost entirely to calling the attention of the public to the fact that he has these pictures at his house. Add to this hundred per cent. pulling power the quality that the United Artists will be able to put into release, and you will understand what exhibitors will be able to do with each and every production when they get it free and clear of any tie-up of any sort with any other picture.

First Picture in September.

"I don't want to be premature in announcements regarding our first release which is scheduled for September, but I will say that the lengths of the runs for which exhibitors are taking the picture is the most satisfying demonstration of their new sense of freedom under our sales policy. These men are taking the picture for runs that will be absolutely revolutionary. They are going to play the picture for every penny of profit that they can get out of it. They are going to cash in on their ability as showmen. They are taking this one individual picture as a property rich in possibilities for big money, and without having to figure or worry about any other picture, they are going to make it work for them as no picture was ever worked before.

"In other words, they are going to get for themselves not 25 or 50 per cent. of the box-office value of a hundred per cent picture; they are going to get 100 per cent. of the picture's value to themselves, and that is possible only by taking each picture, standing it on its own feet, so to speak, measuring its possibilities without regard to any other picture, and then making the most of those possibilities."

Connecticut Progresses

From the Philadelphia Record.

In Connecticut, "the land of steady habits," the Legislature has just passed over the Governor's veto a bill permitting moving picture shows on Sunday. Some progress there from the days when a man was fined if proven guilty of the heinous offense of kissing his wife on Sunday! New England is keeping abreast of the times. Here in boss-ridden Pennsylvania it is still a crime for a man to go fishing on Sunday.

Ruth Roland in New York.

After six months of work on "The Tiger's Trail" serial, Ruth Roland, the Pathe star, made up her mind to take a vacation, and consequently hit the cross-country trail for the East, arriving in New York from Glendale, Cal., on Thursday, May 22.

It has been fully two years since Miss Roland favored New York with a visit. For two months she will forget the precarious existence of a serial heroine and be just a regular human being.

AUBURN TO CENSOR ITS SUNDAY SHOWS

Council Adopts Ordinance Granting Special License for Picture Entertainment on the Sabbath

"I OFFER no excuse or apology to any hysterical, narrow-minded minister for presenting this resolution," said Alderman Harry G. Tripp in a heated argument over the ordinance granting a special license for the showing of pictures on Sundays in the city of Auburn, N. Y. The ordinance was adopted by the Common Council, every alderman voting in favor with a pronounced "aye."

The heated word battle, in which City Attorney R. C. S. Drummond and several aldermen took part, followed a recess of the council taken to read over the special resolution, which was drawn by Mr. Drummond and amended in the council. The original draft provided that the members of the council should constitute a Board of Censorship to pass upon all pictures shown in the city. This provision was amended by the aldermen to provide for such censorship of pictures shown on Sundays. There will be no censorship of the films shown on the other six days of the week.

Would Bar Certain Pictures.

The fifth provision of the ordinance was the bone of contention. As originally written it provided that "at no time, either on the first day of the week or on any other day of the week, shall there be exhibited any moving picture of the 'vampire,' 'sex,' 'triangle' or 'bedroom' variety, so-called, or any moving pictures protraying plays, scenes, events or incidents of such sort, as these terms are commonly known or understood."

After the council had amended the ordinance and stricken out the provisions for censorship on week days the city attorney asked the privilege of the floor and condemned the council for the stand they had taken. He said that several of the aldermen knew that pictures were being shown in the city which were unclean. Alderman Lucas, in opposing censorship, demanded that the city inform the council of any cases of unclean pictures being shown, but this he was unable to do. Practically every member of the council voiced his opinion that unclean pictures were not shown in the city.

Pictures an Educational Institution.

Alderman Tripp, replying to the bitter charges made against the aldermen by several of the ministers of the city, said: "I have no excuse to offer to the public for presenting this resolution which provides for Sunday movies. I am heartily in favor of Sunday shows. I believe moving pictures are a wonderful education. I have received more education from the screen than I have from traveling, and I have seen quite a little of the country. I have seen no picture which has hurt me. Possibly my mind is stretched. Some pictures might hurt the morals of small children. I make no apology, however, to the ministry or to any hysterical, narrow-minded minister. Furthermore, I do not approve of the council censoring pictures on the other six days of the week."

Special License Fee $25 a Year.

The fee will be $25 a year for the privilege of showing films on Sundays. The picture theatres are now paying a fee of $75 a year for showing on week days, making the total fee for showing seven days a week $100 a year.

Films Shipped by Mail Must Be Properly Labeled

ORDERS to postmasters strictly to serve the regulations regarding the mailing of motion pictures have just been sent out by Otto Praeger, second assistant postmaster general, and the Post Office Department hereafter will enforce its rules. Reports have been received from time to time that motion pictures have been shipped through the mails without being properly packed and labeled and, inasmuch as such shipments are of an inflammable character, the following order has been sent to all postmasters:

Motion Picture Films—Preparation for Mailing.

Second Assistant Postmaster General,
Washington, May 9, 1919.

Postmasters are directed to exercise special care in accepting motion-picture films for shipment in the mails, to see that the containers are in good condition, and have attached thereto the required "Caution" label.

Containers for motion-picture films must comply with the following requirements:

"Moving-picture films must be packed in tightly-closed metal cases inclosed in a strong, spark-proof wooden box, or in spark-proof cases made of sheet-iron not less than 0.02 -inch thick (No. 25 U. S. standard gauge) and lined throughout with fibre board at least ⅛-inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least ⅝-inch on the sides, forming a tight joint."

All packages containing motion-picture films must have attached thereto by the shipper a diamond-shaped yellow label, each side 4 inches long, with the wording printed in black letters inside of a black-line border measuring 3½ inches on each side, reading as follows:

NOTICE
TO
Postal Employees
CAUTION
Keep Fire and Lights Away
Sweep Up and Remove Carefully
Contents of Broken Packages
This is to certify that the above articles are properly described by name and are packed and marked and are in proper condition for transportation, according to the regulations prescribed by the Post Office Department
.....
Shipper's Name

All such packages must be placed in cars and offices in position that will permit of their ready removal in case of fire. They must not be loaded in cars nor stored in stations or offices in contact with steam pipes or other sources of heat.

OTTO PRAEGER,
Second Assistant Postmaster General.

If This Be "The Avalanche"—
We'd volunteer as Elsie Ferguson's mountain guide in this forthcoming Artcraft.

Showmen Favor Repeal of Daylight Saving Law

A DETERMINED effort is to be made at this session of Congress to bring about the repeal of the so-called daylight saving law. The farming interests of the country are bringing a great deal of pressure to bear upon the members of the Senate and House, and are demanding that this action be taken. Many of the Congressmen are therefore facing considerable difficulty and embarrassment, for there are innumerable congressional districts consisting of city as well as farming sections.

The moving picture and theatre men also look askance at the law, for it cuts them out of revenue. The exhibitors find it difficult to coax people to visit their theatres while it is still daylight. This has the result of cutting them out of the proceeds of one show each night. However, the theatre men, for the most part, are willing to see the law stand.

LINZ.

Secretary Glass Thanks Zukor.

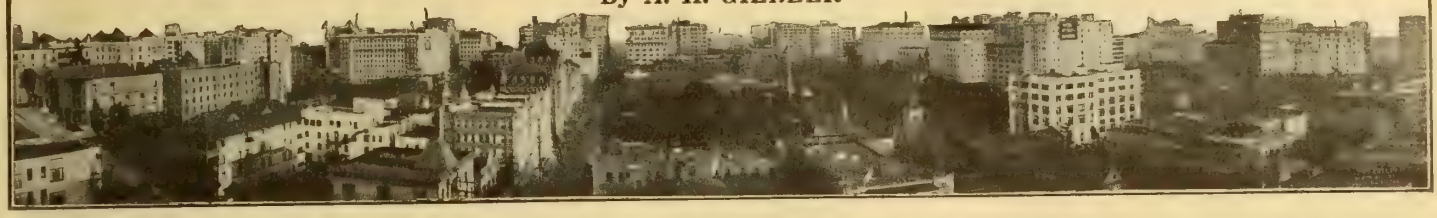
Adolph Zukor, president of the Famous Players-Lasky Corporation and chairman of the Victory Loan committee of the National Association of the Motion Picture Industry, is in receipt of a letter from Carter Glass, Secretary of the Treasury, expressing appreciation not only of the work of the committee but of the assistance rendered in putting over the Victory Loan by all those connected with the motion picture industry who co-operated in any way.

Buenos Aires Strike Ends.

With the lifting of the port strike at Buenos Aires, resumption of the importation of film has again been made possible, and the shipment of William Fox productions has been resumed to both Argentina and Uruguay. The port strike began in December, and the harbor was completely tied up.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Democracy Film Company Is All-Negro Organization

THE Democracy Film Company, an organization composed entirely of negroes, is making preparations to begin the filming of a big patriotic feature at the E. & R. Jungle studio, near Eastlake Park. The Democracy Co., of which many prominent colored citizens of Los Angeles are members, is incorporated under the state laws of California.

Captain Leslie T. Peacocke, well known photoplay author, actor and director, has written the first story for the negro company, and will supervise the direction of the picture. The story deals with the part the negro citizens of the United States played in the recent war, and it is hoped that the production will go far toward eliminating race prejudice.

Old Essanay Studio in Use Again.

Wayne Mack, who is making a five-reel feature starring Mary Anderson, has leased the old Essanay studio at Culver City in which to produce the picture. The studio has been idle for some time, although several years ago many a one and two-reeler was turned out at the plant.

Bushman and Bayne Coming West.

Fred J. Balshofer has sent orders from the East to put his studio on Gordon street, in Hollywood, in preparation for the making of film productions starring Francis X. Bushman and Beverly Bayne. The studio is occupied at present by Gale Henry, who is making two-reel comedies under the direction of Henry Becker.

Director Loses Father.

Charles F. Schertzinger, father of Victor Schertzinger, Goldwyn director, died at his home in Los Angeles on May 15, after an illness of several months.

New Lloyd Carleton Production.

A new Lloyd Carleton production starring Ruth Clifford has just been completed under the personal direction of Lloyd Carleton. The story was one written by Henry Christeen Warnack, author of "The Honor System," "Are You Legally Married?" and other screen features.

Edward Coxen supports Miss Clifford as leading man, and other players in important parts in the play are Andrew Robson, Richard Morris and Esta Escovar.

Film Zone Extended.

The question of extending one of the moving picture zones so as to include the plants of Jesse D. Hampton and of Willis & Inglis, in the vicinity of Fleming street and Sunset boulevard, was considered at a public hearing before the city council's public welfare committee last week. Action has been deferred for three weeks in order that an amicable understanding might be reached between the moving picture people and the property owners in the district. The indications so far are that the petition of the moving picture producers will be granted.

Romayne to Produce Sinclair Novels.

H. Y. Romayne, president of the Romayne Super-Film Co., has announced that a new series of pictures will be produced in the near future by the Romayne company which will be based on the novels of Upton Sinclair. The first of these stories to be put into films will be "The Millenium." Work on the production will begin about June 1, at Brunton, but certain scenes will be filmed in New York for this production.

Walter McNamara, who will direct the picture, is now engaged in putting the story into continuity form. John Hayes will play a leading part. Other Sinclair stories to be filmed later are "King Cole" and "Sylvia's Marriage."

L. A. Lambs to Gambol Too.

A second production of the annual Lambs' All-Star Gambol may be staged in Los Angeles next month. Fully sixty members of the Lambs Club of New York are now on the west coast, most of them employed in the west coast motion picture studios, and all are anxious to have a part in the annual gambol.

If the plans carry through, the same material used for the big event in the East may be available for the Western frolic, which will be staged at the Morosco Theatre, which Oliver Morosco has offered for the occasion. The local Lambs are eagerly awaiting the arrival of Tom Wise, who is on his way West with the "Cappy Ricks," and with the final decision of the board of directors of the Lambs Club in New York.

Charles Clary a Benedict.

Charles Clary, well-known actor in Fox features, was married to Margaret Bechtel, of Pittsburgh, who was visiting in Los Angeles at the time, early in

Glimpses of the Interior Beauty and the Desert Wildness in "The Man Who Turned White."
H. B. Warner is featured in this Robertson-Cole picture released through Exhibitors Mutual.

February. The couple went to Santa Ana, the Gretna Green of Los Angeles, to be married, and decided that they would keep their marriage a secret from their friends as long as possible.

The bride even went so far as to make a wager with her husband that it could be kept secret for six months. She lost the wager, because it was only four months afterwards that personal friends of the couple made the discovery. Clary was with the William Farnum company at Palm Springs when the secret leaked out. Mrs. Clary is not of the profession.

Film Players Dance in Grocery.

C. C. Hall, popular grocer of Hollywood, and special friend of the picture players, gave a dance in his store one evening last week for the entertainment of his friends of the studios. For refreshments only such "eats" as could be found in a grocery store, such as bottles of pickles and jam, canned fruit and package goods, were served.

Hall's kindness and generosity to film players is well known in Filmland. The walls of his grocery store, an up-to-date and prosperous looking place, are covered with autographed photographs from his personal friends among players of the west coast.

British Hero Joins Lasky Staff.

Major Ian Hay Beith, soldier, lecturer and author, arrived in Los Angeles last week to act as advisor to the literary staff at Lasky's in the production of J. M. Barrie's "The Admirable Chrichton," now being produced by Cecil B. De Mille. Following his work on this picture, in which he will be associated with Mr. De Mille and Jeanie MacPherson, Major Beith may devote his time to original scenario work.

Major Beith served the first year of the war with the British forces, and later devoted his time to writing for the Allied cause. His work at Lasky's is his first venture in motion picture work, and his first civilian work in the past five years.

Villain Receives Real Stab.

While going through a scene for "The Spitfire of Seville," at Universal City last week, Hedda Nova, the star, under the direction of George Seigman, made a lunge at Leo Maloney with a dagger with which she was supposed to stab him in the play, and inflicted a gash nearly five inches long on Maloney's face. Miss Nova, carried away with her part, did not realize the strength and force she was putting into her action, and she was deeply distressed at the result. Maloney's wound was not dangerous, but it took several days to heal up enough to permit him to return to work in the picture.

Illness Delays Production.

Production on Katherine MacDonald's new photoplay, "The Bleeders," which has been delayed on account of the illness of Colin Campbell, the director, is again under way. Roy Stewart is leading man for Miss MacDonald in this film, and Kathleen Kirkham, Clarissa Selwyn, Winter Hall and Wedgewood Nowell are cast in important parts in Miss MacDonald's support.

Warner Brings Propaganda Play.

L. J. Warner, member of Warner Bros. Film Co., of New York, arrived in Los Angeles last week with a new propaganda film entitled "Open Your Eyes," which was produced by Warner Bros. under the supervision of Surgeon General Rupert Blue, and which is the initial feature of a national campaign of warning to the youth of America.

Entertained by Christie.

A. S. Kirkpatrick, who recently resigned as assistant general manager of the Exhibitors Mutual Corporation, to enter the producing field, is the guest of Charles H. Christie.

Australians Visit U City.

H. G. McRoberts, publisher of an Australian theatrical journal, Harry Sniders and his son Jack, and G. H. Tillam, all of Australia, paid Universal City a visit during their stay in Los Angeles.

New Proprietor for Ray's Garden.

Mrs. Prudence Bonnie is the new proprietor of Ray's Garden Theater, on Main street since May 17, and Fred Siegert has been appointed general manager of the amusement house. For the opening attraction under the new management, a double bill, consisting of "Modern Husbands," featuring Henry Walthall, and "Taxi" with Taylor Holmes, was presented.

Highest Rental for Film.

The Kinema Theatre, on Grand avenue, in securing a pre-release run of "Daddy Long Legs," Mary Pickford's first production for the First National Exhibitors, are paying the highest rental ever paid by a California theatre for a film.

Fred Osborne, president of the Kinema Investment Corporation, has returned from a flying trip to San Francisco.

Studio Shots

Mary Anderson is playing the leading role in a feature being produced by the Wayne Mack Company.

G. Raymond Nye, playing the heavy with William Farnum in "The Lone Star Ranger," suffered a bad wrenching of his foot while on location recently at Palm Springs. He had to be sent back to Los Angeles for treatment.

Rollin Sturgeon has signed a contract to direct Universal productions for another year.

Charles H. Christie has closed a successful tour of the United States in the interests of two-reel comedies, featuring Fay Fincher.

Jack Pickford completed his third picture for the First National Exhibitors last Friday. Jack has been receiving a number of offers for his services, including one to renew with the First National.

Mitchell Lewis and his company, left Los Angeles last week for a three weeks location trip to the Columbia River, Washington, where scenes for his fourth feature for Select Pictures will be made.

Molly Malone, who was married to Forrest Cornett, son of a minister, in 1917, has field a suit for divorce in the Los Angeles courts. Molly is leading lady for Fatty Arbuckle, and is mascot of the Vernon baseball club.

Earle Williams and his company have gone to Lake Tahoe to make scenes in "The Wolf."

The cast for the new Geraldine Farrar production for Goldwyn includes besides Lou Tellegen, as leading man, W. Lawson Butt, Naomi Childers, Lydia Yeamans Titus, Arthur Carew, Alec B. Francis, E. J. Connelly, May Giraci and Francis Marion.

Cullen Landis, popular film juvenile, has signed a five year contract with Goldwyn.

Dan Russell, of L-Ko, has renewed his contract with that company,for two years longer.

Mary Pickford and her company have gone to San Diego to film scenes for the "The Hoodlum."

The cast for May Allison's new Metro picture, "Free," includes Howard Gaye, Pell Trenton, Kathleen Kerrigan, Alfred Hollingsworth and Caroline Rankin.

Frank E. Woods, supervising director of Famous Players-Lasky productions, has returned from a visit of several weeks in New York.

Adda Gleason, following a stage engagement at the Morosco Theatre, has packed her bag and gone to New York.

Harry Carey and his company have returned from Kingman, Ariz., where exterior scenes for a coming Universal production were made.

Jimmie Harrison, after eighteen months in the army, and a part of that time in France, is taking part in "Anybody's Widow," a Christie comedy with Dorothy De Vore and Earl Rodney.

Theodore Roberts, Lasky actor, is moving into his newly acquired home in the Hollywood foothills.

Anne Schaefer, Vitagraph's first leading lady to come to the west coast several years ago, is playing an important role in "Hurrying Fate and Geraldine" in support of Bessie Love, Vitagraph's newest star.

Mary Pickford was made "Honorary Ace of the American Air Service" at the air pageant given at the De Mille Aviation field in Hollywood, on May 18th.

"A Man's Fight," the new Dustin Farnum feature for the United Picture Theatres, Inc., which has just been completed, was given a private showing at the Brunton projection room last week, before the film was shipped to the New York offices.

Frank Lloyd, director for Geraldine Farrar at Goldwyn, has purchased a large ranch in the mountains near Los Angeles.

Fred Stone arives in Los Angeles next week to begin production on film features under the direction of Frank Borzage, at the Brunton studios.

Last Sunday's ball game between Metro and Goldwyn, resulted in a score of 6 to 4, in favor of Goldwyn.

Douglas Fairbanks, Jr. has arrived in Los Angeles to pay a visit to his father, the elder Doug.

Eva Novak is Tom Mix's leading lady in his current feature for Fox, "Speed," from the story by H. H. Van Loan.

Charles Meredith, of the Morosco dramatic stock company, will support Florence Vidor in the new Brentwood production, "The Other Half."

Elliott Dexter will begin his first production under his new contract as a Famous Players-Lasky star, immediately upon the completion of "The Admirable Chrichton," in which he plays the title role.

The Lila Lee Company, under the direction of Robert Thornby, is in Yosemite, making scenes for a coming Paramount production. Darrell Foss is playing opposite lead to Miss Lee.

Lewis J. Cody has gone to New York to remain a few weeks.

Helene Chadwick, former Pathe star, will play oposite Tom Moore in his new Goldwyn picture.

Comes the news from Mrs. Charlotte Pickford, in New York, that she has secured Barrie's "Hop o'My Thumb" for Mary Pickford's first feature for the United Artists, and "The Little Shepherd of Kingdom Come," by Charles Fox, Jr., for a Jack Pickford feature.

Abe Stern, of the L-Ko company, came from New York last week to remain a few days to confer with his associates upon future L-Ko productions.

The Peggy Hyland picture, "The Bed

She Made," now in course of production at Fox, has for its principal players, Harry Hilliard, Molly McConnell, Mrs. Jack Mulhall, Billy Elmer, Edwin Booth Tilton and Edward Jobson.

Mr. and Mrs. Frank Keenan are rejoicing over a wire saying that their son-in-law, Major Frank Anderson Sloan, who has been in active service for twenty-one months, has arrived in New York.

"Who Killed Me?" is the startling title of the new Astra-Pathe serial written by H. H. Van Loan, that is being put in preparation for Ruth Roland.

Mr. and Mrs. Carter de Haven have leased a home at Ocean Park for the summer.

Milton Sills will be Pauline Frederick's leading man in her next Goldwyn feature.

Frances Ring, sister of Blanche and Julia Ring, is in Los Angeles, visiting her husband, Thomas Meighan.

Helen Darling, a new Christie comedienne, was thrown from a horse last week while working in a picture, fracturing her ankle, which will necessitate her remaining away from the studio for a week or two.

Margarita Fisher begins production this week, on "The Hellion," by Dan Whitcomb, at the American studio in Santa Barbara. Emory Johnson will again be her leading man.

James Young, director of the Earle Williams features for Vitagraph, has purchased a building lot in Hollywood, upon which he will erect a home for himself and his bride, formerly Clara Whipple.

Roland Bottomley, now in Egypt with the Royal Air Forces, writes that he expects to return soon to Los Angeles, and to the films.

Billy Elmer, for four years with the Lasky organization as character actor, and now manager of the Burbank Theatre, is appearing in support of Peggy Hyland, in her new picture for Fox.

George Hall, formerly of the West Coast film colony, writes from Paris that he will soon be back in Filmland.

Three of the L-Ko bathing girls took prizes at the Venice bathing suit fashion parade last Sunday.

Charles Chaplin and his wife, Mildred Harris, are moving into a new house in Hollywood.

Lieut. Burnell Manly, an American ace, with two Hun planes to his credit, has an important part in a new Madge Kennedy picture for Goldwyn.

Henry King, for several years a director at the American studios in Santa Barbara, has been signed up to direct Ince productions.

Peter Hungate, one-time casting director at Universal City, has just returned from France.

Seattle Preparing for Convention.

Preparations for the big movie convention and ball in Seattle in July are going ahead in real earnest. Members of the various committees are working hard. The ball committee is in touch with six or eight of the leading stars of the country, and George Endert, Paramount manager, who is going to Los Angeles next week, will probably make final arrangements for the appearance of at least three of them at the ball. Local picture people are anticipating a pleasurable affair.

Brandon Opens New York Office.

Bennett J. Brandon, exporter and distributor of motion picture films, has opened offices at 729 Seventh avenue, New York. His Chicago offices, at 64 West Randolph street, will remain open for business as usual, giving Brandon headquarters east and west.

JESS WILLARD'S FEATURE COMPLETED

"The Challenge of Chance" Nearly Ready for Swing Around the Circle Before Big Bout at Toledo, July 4

FRED L. WILKE, president of the Continental Pictures Corporation, which is producing the seven reel special, "The Challenge of Chance," with champion Jess Willard as star, returned to Chicago early this week to confer with the heavyweight and with Director Harry Revier. The company has finished its work in California and departed for the Windy City.

Mr. Wilke said that as the day of the championship battle draws near, interest in Willard and "The Challenge of Chance" increases. This is the only opportunity Americans will have to see Willard on the screen, because federal laws have prohibited the transportation between states of films depicting ring contests. It is declared that exhibitors realizing this, and realizing also that Willard holds prominent attention, have begun sharp bidding for the first run privilege on the picture.

Has Faith in His Film.

Said Mr. Wilke, before leaving for Chicago: "I am sure that 'The Challenge of Chance' will prove one of the sensational productions of the season. You know, Willard can do a whole lot more than perform in the ring. He is a master horseman and can do anything with a horse that any other man ever did; and in this picture he gets plenty of opportunity for display of his horsemanship. The man's strength is phenomenal, and he can lift a man of his own size with the greatest of ease.

"'The Challenge of Chance' is going to give the writers and the public in general the first line on Willard since he began training for his forthcoming battle with Dempsey. The champion has been training regularly, but not too hard, during the making of the picture, and the 'stills' taken of him are the only pictures that have been made since he went to California.

"The splendid way that he photographs has proved a revelation, even to those who were most sanguine of his success on the screen. Willard has personality and, under the tutelage of an experienced director, has shown dramatic ability that no one suspected he possessed. With these qualities and the power of his name as a magnet his success as a screen star should be assured.

Will Soon Announce Plans.

"After I return from Chicago, I expect to be in a position to announce definitely our complete plans for the handling and the exploitation of 'The Challenge of Chance' both before and after the Toledo bout. The exhibitors may rest assured that our method of distribution will be equitable.

"The picture has cost a tremendous amount of money, because we have had to use hundreds of people and horses and cattle, special trains for faraway locations and other costly thing, but the exhibitors of the country may feel safe in the knowledge that they will not be asked to pay prices in excess of a figure justified by the production.

"'The Challenge of Chance' is a big picture—as big from the standpoint of screen productions as Willard is among men. He is a giant and the picture will be a giant. The production is about finished and only a few concluding touches remain to be put on. It will soon be ready for screening and distribution."

BENNISON SCREEN ACTOR FOR MONEY

Entered Pictures for Increased Revenue and Public Has Made His Move Very Profitable

ASK Louis Bennison why he traded a promising career on the stage, already in the full flower of success, for a go at the untried cinema. Ask him. He has an answer ready, but it won't be what you think.

He will not, for instance, draw himself up to his full height of six feet something, half close his eyes and murmur something about the larger scope of the newer form of art. He'll just chuckle and admit quite frankly that he needed a bigger salary that comes to a successful screen player.

Bennison's quick mimicry and his sense of good-natured fun, as exemplified in his latest Betzwood-Goldwyn picture, "The Road Called Straight," have made him a cinema success in a few short months. He used to say that in the old days on the stage he never could play a heroic lover with any degree of fervor, because he couldn't take seriously the absurd old melodramas of which he was a part. Now he has developed that sense of the ridiculous into a fine comedy technique.

When he became leading man in stock companies in the West, Bennison first found something to his liking. There he played in modern plays, fresh from Broadway, and could give his comedy sense full sway. This experience gave him basis for his first sensational stage success, "Johnny Get Your Gun."

In telling of his transformation from a stage to a screen star Bennison makes no mention of what he gave in exchange for his first rather astonishing salary check in the cinema, for it is doubtful if he realizes just what it is that makes everybody like him. Careful analysts say it is his refreshing naturalness.

He is not too prepossessing to be real, not too well dressed to be unlike a hundred other men one sees on the street, not enough of an actor to display his intelligent use of the actor's stock in trade. His is the art—a word Louis Bennison would smile at if you spoke of his work as such—which conceals art.

He is only an everyday mortal gifted with an ability to express for others by way of the camera and the screen the real joy he finds in living. Critics have pronounced "The Road Called Straight" his best picture. Bennison appreciates the compliment, but smiles when he hears it. He knows even better things are in him.

BAY STATE CAPITAL'S HOUSES VISITED

World Representative Makes Round of Boston—Good Business Downtown and in Neighborhoods

By Nat Bregstein

IN and around the Boston theatres at Inman Square we have a house seating 1,000, with admission of 5, 10, 15 and 20 cents—the Inman Square. J. Francke says this house will shortly be renovated and a new organ installed; says they recently played to capacity with one of Sessue Hayakawa's pictures.

In the Back Bay section of Boston we have the Exeter Street Theatre. This house is situated in one of the most exclusive parts of the town and is known as a millionaires' rendezvous. Very few patrons attend this theatre without their automobiles. Mrs. Ayer, who manages this house, informed me she has to be very careful what they put on the screen. Needless to say she tries to get the best in the market. "This house has been more or less of an experiment for us," says Mrs. Ayer, "and we are happy to say that the house is getting an excellent business.

Woman Manager of Fenway.

On Massachusetts avenue we have the Fenway Theatre, another high-class house, seating 1,500, admission prices 17 and 39 cents. It has a 15-piece orchestra, and this house is owned by the Fenway Amusement Company. Miss Lena D. Finkelstein, formerly assistant manager, is now in charge. She recently took the place of Stanley Summer.

On Huntington avenue we have the Strand Theatre, formerly the Huntington, owned by Frank Jacques, who has built this house up to where it is doing a fair business; schedule of prices is 11, 17, 22 and 33 cents.

In the busiest section of Boston we have the Modern Theatre, seating 700, admission 15, 20, 25 and 30 cents. This is an up-to-date house, using Paramount-Artcraft and open market. Jake Lourie, the manager, says at present the suburban theatres in Boston are getting a very good business due to the fact that carfare has been increased from 5 to 8 cents.

New House in Cambridge.

At Central Square, Cambridge, we have a new theatre, opened about seven weeks ago, and known as the Central Square Theatre. This house seats 2,125, and runs a combination of vaudeville and pictures with admission prices of 20 to 75 cents. It is built absolutely different than any house in Boston: has a lobby of over 100 feet, a homey atmosphere and altogether gives a very natty appearance. J. A. Sayer, manager, led me to the roof of the building and showed me two big searchlights, lighting the rear of the building, which is used as a garage for the patrons of this house. A good business is reported at this theatre.

Another house in Cambridge is the Scenic Temple, seating 1,200, admission prices 10 to 25 cents; this is the oldest show house in Cambridge, uses Paramount, Select and open market. Mr. O'Brien, the manager, says this is the biggest season they have ever had.

Another section of Boston known as Bowdoin Square, we have the Bowdoin Square Theatre, seating 1,500, running combination vaudeville and pictures. Al Somerby reports favorable business.

Worcester in Good Shape.

Worcester is another New England town in very good shape; there are about twelve theatres in town doing business, among them being the Bijou, seating 600, admission 6 and 10 cents, and the Rialto, seating 1,200, admission 11 cents. The latter house was erected about one year ago at a cost of $75,000. It is up to date, has a three-piece orchestra and is owned and operated by James J. Greeko, who has made a success in the motion picture business as an exhibitor. I asked Mr. Greeko if he uses newspapers and he informed me that he employs a paper which reaches the working men in his neighborhood.

The Bijou has a sign on the outside around the corner of the building, which reads "Flickerless Projection." Both of these theatres are doing well.

The Royal Theatre, seating 800, admission 10 and 15 cents, is a downtown house, under the management of O. S. Reiseroff. He uses Paramount, Select, Triangle, Vitagraph and Universal. Business is fair here.

At Gordon's New Park Theatre we have a 1,000-seater, with admission of 11 and 22 cents. This is one of the oldest theatres in town. Max Finn, manager, is an artist. I found him at work on an oil painting of Anita Stewart. The house is getting the usual good business. Another theatre is the Strand, under management of Mr. Robbins. Bert Howard runs Poli's house. The Crystal and Vernon Square are both closed.

A new theatre opens in Holyoke, the Victory, seating 375, located on High street, under management of David & Paul.

Other Town Report.

One of the exhibitors I saw at the Boston exchanges was Paul W. Kunze, of the Town Hall, Stoughton, a house seating 800. He also runs the Orpheum, seating 450, using Paramount, doing a splendid business.

Mr. Hutchinson, manager of Majestic Theatre, Burlington, Vt., seating 1,020, admission prices 10 and 15 cents, reports business favorable.

Al. Brodie, manager of the Strand, Lawrence, Mass., seating 824, admission 11 cents, is doing great—uses Paramount exclusively for solid week.

Sam Davidson, manager of the Apollo, Nantasket Beach, says in his opinion the summer business at the beaches will be very big this year.

Jack Levy, otherwise known as mayor of Jamaica Plains, is giving benefits at his Supreme Theatre for the returned soldiers.

The Empire Theatre, Falmouth, Massachusetts, will shortly close for repairs and will reopen in about three weeks.

Exchange Men to Have Outing.

The Exchange Managers' Association, of Boston, is to have an outing June 10, one of the publicity men told the writer at the Georgian and informed him there was to be a ball game.

Old Timer Tells Story.

Here is a story from an old timer, B. O. Wetmore, who has been in the supply business for fifteen years and is still plugging along. Mr. Wetmore informed the writer he can remember the time he made a trip from coast to coast selling original Passion Play Production and Parsifal Production.

Mr. Wetmore says that he opened one of the first picture shows in Boston, on Washington street, in the days when they had hard work to get three reels to a show for 10 cents. "Look at it now," says he, "prices 35 and 50 cents." At another time in the career of Mr. Wetmore he claims to have run an advertising stunt in Los Angeles. He gave a free show from the roof of the Angelus Hotel, deriving his revenue from the slides he used to run between shows.

Three Little Talmadges Caught as They Waited for Some Income Tax Blanks.

Natalie, Constance and Norma reunited in their New York studios. Natalie will take some natty parts in Norma's company. Sh! 'Tis whispered their combined income is over a million.

WILL HANDLE FILMS INTERNATIONALLY

Adolphe Osso Forms Connection Whereby He Will Deal in Both Films and Stage Plays for France

ADOLPHE OSSO returned to New York last week after an extended stay in France, where he effected arrangements with a chain of exchanges in the principal European cities to distribute American-made motion pictures. Mr. Osso will maintain his headquarters in New York, but plans to arrange his time in carrying out the work of his new organization between his London and Paris offices.

Mr. Osso, whose organization is international in scope and who, as the exclusive American representation for the Charles Delac Vandal & Company, has already negotiated the acquisition of the Goldwyn output for distribution in France and is now arranging with several large producers for the foreign distributing rights to independent productions made in this country. Inasmuch as Mr. Osso is still affiliated with the Albert Capellani Productions, Inc., his organization will also handle the foreign distribution of this concern's output.

The activities of Mr. Osso's organization will not be confined to motion pictures, but will also encompass other forms of amusement, principally the spoken drama. In view of the fact that lack of proper facilities has greatly hampered the efforts of American managers to stage legitimate attractions in foreign countries (with the possible exception of England) and learning from personal observation that foreign countries such as France, Spain and Italy are eager to see American stage productions, Mr. Osso will install in each of his branch offices a special department for the purpose of handling American attractions.

Will Also Handle Stage Shows.

These departments will place at the disposition of American producers. every facility to enable them to profitably accomplish this purpose. Mr. Osso can place at the disposal of his clients the works of the French Society of Authors and Composers, which he represents.

Mr. Osso also contemplates undertaking the distribution in the United States and Canada of motion pictures produced in France. His decision to bring to this country these productions was reached after extensive inquiry among American exchangemen, and theatre owners had revealed the fact that the memory of "Quo Vadis," "Cabiria," and other European films still lingered in the minds of the American picture-going public.

Major Beith Joins Famous Players.

Major Ian Hay Beith, soldier, lecturer and author, is now in Los Angeles and will start work at once as a member of Cecil B. De Mille's literary staff at the Famous Players-Lasky studio.

Major Beith's initial photoplay efforts will be in connection with the coming Artcraft production based on Sir James M. Barrie's "The Admirable Crichton," under the direction of Cecil B. De Mille. Miss Jeannie Macpherson is writing the screen version of the Barrie success.

Arms and the Man, Bill Desmond.
Both featured in Robertson-Cole's "Barefisted Gallagher."

WARNER FILM GETS NEW YORK PREMIERE

"The Man Who Turned White" Will Open June 1 at the Broadway Theatre for an Indefinite Run

H. B. WARNER, who created the stage role of "Jimmy Valentine," and who more recently scored in "Sleeping Partners," is returning to Broadway, this time as star of a big motion picture production.

"The Man Who Turned White," which Robertson-Cole is releasing through Exhibitors Mutual, as the initial offering of its Superior Pictures series, has been booked for an indefinite run at the Broadway Theatre, by B. S. Moss. The Jesse D. Hampton drama of the sands of the Soudan will have its premiere New York showing at that playhouse on Sunday night, June 1.

To Be Shown in All Big Theatres.

The Broadway showing will inaugurate the nationwide appearance of the production in leading motion picture theatres.

After his first view of the picture, B. S. Moss selected it to succeed "The Unpardonable Sin," the big Blanche Sweet offering, which has held the Broadway for more than a month. Mr. Moss proclaimed the Warner picture one of the most entertaining photoplays he had ever seen.

The Broadway management is planning an elaborate showing of "The Man Who Turned White." The picture, in addition to the valued name of the star, offers many exploitation angles.

A Spectacle as Well as Drama.

The production is both spectacle and high class drama combined. Jesse D. Hampton, who produced the feature, spared no expense on any detail. He surrounded H. B. Warner with the most appropriate types he could obtain, and by strict attention to detail obtained one of the most magnificent desert pictures.

In the supporting cast are Barbara Castleton, Jay Dwiggins, Carmen Phillips, Wedgewood Nowell, Walter Perry, Eugenie Ford and Manuel Oieda.

The story was writen by F. Willis McGrew. Mr. Warner will be seen in a dual role, first as Ali Zaman, the renegade white man leader of an Arabian Band, and then as Captain Rand, an officer who was cashiered from the army for assuming the responsibility for a bitter charge, which should have rested upon another's shoulders.

Tom Terriss Gives Alice Joyce Some Directorial Sparkles in "The Spark Divine."
There is a lot of fire in this forthcoming Vitagraph starring Miss Joyce.

Universal Buys "Sundown Trail."

Universal announces the purchase of "Sundown Trail," a story for screen adaption written by J. C. Hawks, who has written a number of successful screen plays, among them being stories for William S. Hart and Dorothy Dalton. Monroe Salisbury has been selected to star in "Sundown Trail," the title under which the picture will be produced.

CARL LAEMMLE CREDITS THE SHOWMEN

Says Exhibitors in Dealing with and Satisfying the Public Have Made Photoplay Success Possible

NO one producer, or even one group of producers, can claim to have made the motion picture industry what it is today," said Carl Laemmle, president of the Universal Company, in a recent statement. "In my opinion," Mr. Laemmle said, "the producer has of course done a great deal to advance the industry, but the man who has contributed more to it than any other, is the exhibitor.

"To the industry as a whole, the exhibitor is the backbone, he is the one to count upon for new ideas, and to whom the producer looks for suggestions. The exhibitor has been the mainstay of the industry for years, and beyond a doubt, the credit for the success of Universal or any other company is due to the exhibitors of the country.

Exhibitors Must Please Public.

"The exhibitor has been the man to deal with the hardest group of all—the public—and he who somehow manages to please the public all the time is the best man. And the successful exhibitor of today is that man. He has worked hard for his success and has earned it through the patience of years and trials which have been many.

The picture-showman, in order to be successful, must always keep his program up to a high standard, and, naturally, at times his pictures have been below the standard he has set. It has then been up to the showman to exploit his program in such a novel manner that the public has not noticed the below-standard picture. And the exhibitor has done this, and thereby not only saved himself, but the honor of the industry."

Producer Must Do His Share.

"The producer," Mr. Laemmle continued, "of course has had his knocks and trials also. But the producer in many cases, has held the whip hand over the exhibitor.

"Some producers in the past have taken advantage of this. But the successful producer has not done this, he will not do it in the future. If he does, he will eventually fail.

"As president of one of the oldest companies, I can truthfully say that Universal never took advantage of the exhibitor, and in my opinion, that is why Universal is among the oldest companies. Universal has always been the friend and helper to the exhibitor.

"The showman looks to the producer for aid as well as good products, the same as the grocer does to the farmer, or the automobile dealer to the factory that makes the car he sells. He must have confidence in the producer's products, and above all, he must have confidence in the business policy of the producer.

Confidence and Co-operation.

"Without that confidence from the exhibitor, the producer cannot hope to be successful long. Universal has cooperated with the exhibitor in every possible way.

"As a result, Universal today stands as an example to other producers. Its fair-minded and 'square deal' policy has been recognized by the successful producers all over this country, as well as in the foreign countries. And today Universal counts its exhibitor-customers among the tens of thousands."

This is Universal's first week of celebration in its anniversary month, and immediately after Universal's anniversary month was announced, telegrams were received from the exhibitors congratulating Mr. Laemmle.

Film Men Gather at Ottawa.

Ottawa, Ontario, held the center of the stage in Canadian moving picture circles during the week of May 19. A number of important conferences were held in the Canadian capital by leading moving picture men of the Dominion. Among those who were in the city were N. L. Nathanson, of Toronto, managing director of Regal Films, Ltd., who conferred with Harry Brouse, First National franchise holder; J. J. Allen, of the Allen Theatre Enterprises, who went to Ottawa to look over a theatre property, the Russell, and J. Gorman of Montreal, general manager in Canada of the General Film Company. It is announced that Mr. Gorman may become a special representative for Regal Films, Ltd., to handle First National releases exclusively which are distributed by the Regal.

Mabel Normand's About to Give the Parrot a Sweeping Declaration.
Mabel's allowing only the doctors to say things to her in Goldwyn's "When Doctors Disagree."

Smoots Add Third Theatre to Chain in Parkersburg

THE SMOOT AMUSEMENT COMPANY, now controlling the Camden and Auditorium Theatres in Parkersburg, West Virginia, will add another house to its string in the same city. The addition is the Lincoln, a new house which will go up on the corner of Market and Eighth streets on the site of the Sycamore Place.

The owners of the Smoot Amusement Company are Fayette C. Smoot, Charles S. Smoot and Frank J. Hassett. The concern is one of the livest organizations not only in the city but also in the surrounding district. The Parkersburg News, in its story on the new theatre, says: "The News wishes to take this occasion to commend the promoters of this new enterprise for their go-ahead policy and their confidence in Parkersburg's future. It takes nerve and resource to take such steps, and fortunately for Parkersburg these men are equipped with these qualities. They do things."

The new Lincoln will seat 1,000 and will cost $90,000. It will embrace every modern item in construction, decoration and equipment and will provide an artistic asset to the city. Fred W. Elliott of Columbus, Ohio, is the architect, while the contract for the structure has been awarded to R. L. Brown, a local builder.

Richmond Says Its Movie Ball Surpasses All Others

NOT to be at all outdone by the recent "Movie Balls" of Providence and Baltimore, Richmond staged a similar affair on Saturday evening, May 24, for the entertainment fund of the returning soldiers of the city. More than 3,000 persons packed Gray's Armory and it was estimated that 1,500 remained outside, unable to get a view of the screen notables who helped make the evening a brilliant one.

The grand march was led by the Lee children and Creighton Hale, followed by Smiling Bill Parsons and his wife, Billie Rhodes; Florence Billings and Jack Alicoate; Anne Luther and Allen Rock; Mrs. Lee and Leon Rodgers.

Many members of the 116th Infantry were present and divided honors with the screen stars. The sale of tickets for the purpose of raising a fund to provide entertainment for the returned overseas veterans brought in over $3,000, while the various activities of the moving picture folk raised the total to something like $7,000. Autographed pictures of the stars were sold, while Anne Luther and Florence Billings auctioned off kisses. Creighton Hale acted as master of ceremonies and Bill Parsons and Billie Rhodes gave a number of clever imitations.

INTRIGUE NOT ROMANCE, SAYS HAYNES

President of Brentwood Film Corporation Also Believes Shakespeare Was Wrong on "Name" Idea

L. L. HAYNES, president of the Brentwood Film Corporation, is of the firm, frank and final opinion that Shakespeare must have been dreaming when he wrote the well-known and oft-mentioned line, "What's in a name?" Mr. Haynes' corporation recently put forth "The Turn in the Road," which was widely hailed as an excellent and unique production and which received considerable comment as being a picture without a star.

"The Turn in the Road," according to the president of the company which made it, thus marked a turn in the road of motion picture production, and the name of the picture proved that Shakespeare was off the right road himself on the name idea.

Mr. Haynes was in New York for the past two weeks negotiating the sale of his second photoplay. This production not only passes the turn in the road and the photoplay of that name, but continues along the road of better pictures. It's name, "Better Times," signifying in a sense "Better Pictures," puts another spike in the Shakespearean theory.

Contract with Robertson-Cole.

An interview with Mr. Haynes disclosed the fact that not only had he disposed of "Better Times" to Robertson-Cole, which company handled his first picture, but that he had signed a contract with that concern for the entire product of the year.

"We did not stipulate any specific number of pictures," said Mr. Haynes. "I feel that absolute freedom from haste and from the jamming through of production is essential to good photoplays.

"The productions of the Brentwood company are built around the idea of the story and its direction and not around the star. 'The Turn in the Road' exemplified this principle, and in our Los Angeles office today we have over 800 letters from all over the country congratulating us on the picture.

"We appreciate talent in acting, certainly, and we engage talent for our productions. But we select the story and not the star first.

"My ambition is to make the Brentwood company a clean company," Mr. Haynes went on. "There was a niche waiting for us in the producing end of the industry, and I believe we have filled it. Our aim is to make clean pictures that will appeal to the vast majority of people.

"You know, a great many of the producers have the idea that an intrigue is a romance. There are various kinds of romance, but according to my idea, intrigue is not romance at all. Intrigue is one element we leave out of our productions altogether."

Vidor Interested Him in Pictures.

Mr. Haynes expressed himself as being particularly pleased with the contract he had signed with Robertson-Cole for the distribution of his productions through Exhibitors Mutual. "I have been a business man all my life," he said, "and after a study of the business methods of several motion picture companies, I came to the conclusion that Robertson-Cole has the cleanest-cut business organization of any. And my relations with them have been the most cordial possible."

King W. Vidor, who directs the productions of the Brentwood company, was responsible for the entry of Mr. Haynes into the moving picture industry. Mr. Haynes was much attracted by the personality and accomplishments of Mr. Vidor and backed him to direct "The Turn in the Road." Mr. Haynes expressed himself as having all confidence in his director's power to turn out a line of masterly productions.

FLEISCHER ADVANCES TECHNICAL ART

Puts Life Action Into His Wonderful Series of Animated Pen Drawings, "Out of the Inkwell"

THERE is no surer proof of the fact that genius does not grow on trees than a close examination of cause and effect in technical art. Max Fleischer, inventor of the mystery process of lifelike action in the animated cartoon, is a living example of what can be accomplished by hard work and concentration. Most of us marveled when Max's clown of the inkwell made his appearance on the screen at the Strand Theatre a couple of months ago. We

Max Fleischer.
Who puts smoothness into his animated cartoons.

laughed at the grotesque star of the "Out of the Inkwell" as he confided to the public his likes and dislikes or yowled with rage when his creator's pen point showed too strong an affection for his trouser leg.

We saw him display athletic propensities such as might shame the star performers of the city's "gyms," and manly attributes not the least of which is the personal directing of the coloring and fashioning of his clothes. And while enjoying the novelty of these animated pen drawings, how many of us stopped to consider the hours of thought and concentration that made possible the lifelike action of the Max Fleischer animated cartoon, or the possible commercial value which it adds to this line of effort?

A visit to the Bray studios brings one easily face to face with the creator of "Out of the Inkwell," but not with his dark secret, the shaping of which covered one and a half years. He tells you, if you have the nerve to ask him, that it takes 1,800 drawings to make 300 feet of film, and then shuts up like a clam. So we have to be satisfied to let the thing remain an illusion for the present.

Mr. Fleischer is now devoting considerable time to applying his method to the technical field, where the possibilities are large. These lifelike animated drawings, including technical drawings from the Fleischer pen, will appear from time to time in the Bray Pictograph.

MacManus Promises a Big Dramatic-Historical Play

THE MacManus Corporation, of which E. A. MacManus is president, announces that it will soon release a super-film.

It is declared of this picture that the greatest characters in the actual history of the past five years have been gathered to form its all-star cast. Mr. MacManus asserts the names of the players will create a furore.

"When we say all-star cast in speaking of the players in this picture," declared Mr. MacManus, "we mean that our players are the actual, supreme stars of dramatic history. They are the real characters that have appeared in the greatest, most vital episodes that have gripped the imagination of all people.

Will Carry Authentic Cast.

"The story in which our world characters find expression is the supreme epic of history. It is fresh in the minds of all.

"Our company has been at work for months. The picture now is virtually completed. It will be ready for the market within about three weeks."

The story is said to carry a strong, throbbing, human touch, and to deal audaciously with big events. The play of the simple, homely folk and of historical figures is effected in smashing contrast. And it is declared, secrets of recent happenings, hitherto merely grazed and hinted at in the news are here smashingly revealed.

Power's Cameragraph at Convention.

The convention of the National Electric Light Association was held at Atlantic City during the week of May 19. It was held on Young's million dollar pier, and was largely attended. Moving pictures of a commercial nature were shown three times a day, and the excellent projection furnished by Power's 6B incandescent lamp equipment met with favorable comment.

IMPROVEMENT IN PICTURES IS MARKED

So Declares Frank Woods, Production Director at Lasky Studio—Two-Year Comparison Proves It

MAY has been an open season in New York for supervising directors and director generals from the West Coast. Frank E. Woods, of the Lasky studios, appeared first on Broadway. Then came Maxwell Karger, of Metro. A little later D. W. Griffith arrived with "Broken Blossoms."

There was a time when Mr. Woods was on the staff of the New York Dramatic Mirror, and it was one of his duties to sit in judgment on the one and two reelers which were then the pride and glory of the infant industry. Some persons are of the opinion that no man should start at that end of the screen activities, if he intends to be connected with actual production—a contention that will find no supporters among reviewers of either sex, and which Mr. Woods' success in his present field of endeavor proves to be an error—at times.

After all, it depends largely on the man.

"Growing Up with the Business."

Director of Production is now Frank E. Woods' official title with the Famous Players-Lasky forces. His visit to New York with Mrs. Woods was made in an exceedingly pleasant frame of mind. The list of releases turned out by the organization under his supervision during the last few months, is substantial evidence of the growth of Paramount pictures, and this may have had considerable to do with his enjoyment of his vacation. The day the interview took place was one of the few New York has seen this spring, when the sun was shining and there was no chill in the air, and that was another cheerful thing to contemplate and to enjoy. Mrs. Woods must have shared in the general rejoicing, for, after a short consultation with her husband, she left the hotel on a shopping tour, also in a happy frame of mind, and the interview got down to brass tacks:

"When were you in New York last, Mr. Woods?"

"Two years ago. I'm agreeably surprised to find that Times Square is no longer a reproduction of a studio set representing a mining scene of some sort."

"Are you as well satisfied with the progress the moving picture has made during that time?"

"More than satisfied. I grew up with the business, you know. It is only necessary to compare the pictures of two years ago with those of the present to see the improvement. Going back to the old Majestic and Reliance days and contrasting the masterpieces of that period with the feature picture of today tells the story still more forcibly."

"Speaking of the story, Mr. Woods, do you believe this present craze for stage successes and famous novels is a wise one?"

All Good Material Is Welcome.

"Why not? The screen must get material from every possible source; there are no new stories to be obtained. The work of the experienced dramatist and also that of the well known novelist is bound to be of vital interest. If it were not, the public would not have accepted it. There are, of course, many fine story-tellers who have been developed solely by their screen writing, but no producer is going to turn down material, no matter where it comes from, if he finds it suitable to his purpose. Given a drama with the right spark in it, a well equipped scenario department will put it into correct form for the screen. Stage plays are always in need of careful revision."

"How would it do to have stage dramatists in your scenario departments?"

"They would be very useful—after they had learned the technic of the screen. We make drama, of course, but our rules of construction differ in many essentials from the stage play. The photoplay is distinct, and has its own art form."

"You do not recognize two classes of screen fiction, then?"

The Lasky Manager of Production did not reply directly to the question, but smiled and went the interviewer one better:

"William C. De Mille claims that there are three forms; drama, narrative and lyric. He is a thinker and has made a close study of the matter, so it's quite likely he's right."

Why Pictures Must Keep on Improving.

A reference to the amount of work necessary to complete a picture and the uncertainty of its fate after it reaches the public brought out the need for the closest scrutiny by every one interested in its making.

"The task of overlooking the making of a picture means that we must prevent, if possible, any of the different departments from going wrong. The screen," continued Mr. Woods, "has certain advantages over the stage in the way its product is rehearsed and made ready for showing, but once a picture is released there is no chance to get a "tank town" verdict on it and then keep reshaping it until it is ready for the metropolitan market. Stage plays that look like failures the opening night are turned into successes by one or more changes in the cast and radical alterations in the plot. Beyond a limited amount of cutting and altering of scenes, the photoplay must stand as it leaves the studio. Long practice and a constant improvement in artistic skill and mechanical means have enabled the film companies to hit the demands of the public with encouraging frequency and to hide the fact that the shortage of original story material is being overcome by the only method possible—finer results in every branch of production."

A phone call conveyed the information that another interviewer was waiting in the office to see the head of the Lasky studio.

A last question was put to that gentleman:

"You started as a reviewer and ended as a maker of photoplays, Mr. Woods. How do you think it would work if conditions were reversed and a maker of pictures should become a reviewer?"

"The standard of reviews would go up fifty degrees," laughed Mr. Woods.

EDWARD WEITZEL.

Douglas MacLean

Smiles across the page at Doris May, with whom he is co-starred in Ince-Paramount features.

Tax Goes to Hospitals.

The Montreal City Council has placed itself on record as being in favor of using the revenue from the Amusement Tax exclusively for local hospital and charitable institutions, this decision being reached at a meeting of the council on May 22. The council decided that the existing realty tax is sufficient for the needs of the city without the necessity of using the revenue from the tax on admission tickets to local theatres. The council presented a solid vote in the matter.

The government of the Province of Quebec recently gave up the collection of the amusement tax and gave the various municipalities the privilege of taking this source of revenue.

Doris May

Who appears with Douglas MacLean in Tom Ince productions for Paramount.

FILMS TO SUPPORT SOLDIERS' THEATRE

Universal to Release Stage Women's Pictures—Money Raised to Maintain Playhouse for Wounded

CARL LAEMMLE, president of Universal, announces the release of the first two-reel production of the Stage Women's War Relief Series pictures. The first of the series to be released is the one in which David Belasco is starred. The picture is now ready for distribution through the Universal exchanges and has been given the title of "A Star Over Night."

The money raised through the distribution of the dozen photoplays is to be used by the Stage Women's organization for the maintenance of a theatre in the Grand Central Palace Debarkation Hospital No. 5, New York City. It was for this purpose that the pictures were produced and it was for that reason only perhaps that many of the stars who appear in the various casts offered their services to the Stage Women's War Relief organization. The writers of the plays also volunteered their services.

Picture Made in New York.

All of the series of pictures were made in New York City, the majority of the scenes being made at the Estee studios under the supervision of Eugene Spitz. George Terwilliger was the director and Louis Dunmyre was the official photographer of the entire series.

David Belasco, who heads the cast of "A Star Over Night," is assisted by Bruce McRae, the Indian-English-American actor who has been in the stage limelight since 1891; Hamilton Revelle, who was on the stage at fifteen years; Elizabeth Risdon, a well known Broadway star; Mrs. Nate Rothschild, Hilda Spong, Edward Martindel, Gladys Martindel, Gladys Morris, and Kathleen Nesbitt.

The production was written by Ann Irish, and depicts the efforts of a young actress to become successful on the stage and also the efforts of an author and dramatist to secure the staging of his plays. Bruce McRae is cast as the young dramatist, having the name of Bryant Seymour, Mr. Belasco is himself the producer, and Elizabeth Risdon is the young actress who is also in love with the author and dramatist. Hamilton Revelle is the leading man in the play, which Belasco is to produce for the dramatist; Gladys Morris is the leading woman. Hilda Spong is cast as the aunt of the young actress and is herself in the play a retired actress. Edward Mertindel is cast as a rich clubman and backer of Miss Bright, the leading woman. Kathleen Nesbit and Mrs. Nate Rothschild are also cast in important parts.

Notable Stars in the Series.

In the series of twelve pictures to be released many notable stars are to be seen. Among them are Maclyn Arbuckle, Percy Haswell, Cyril Maude and Violet Heming, David Bispham, Nance O'Neill, Alfred Hickman, Yvette Gilbert, Edmund Breese, Shelley Hull, Robert Edeson, Lucia Moore, Ralph Morgan, Mabel Taliaferro, William Courteney, Jane Grey, Gail Kane, Conrad Nagel, Ethel Stanard, Enid Markey, Montagu Love, Adele Rowland, Galli-Curci, Holbrook Blinn, Jeanne Eagels, Helen MacKellar, Ethel Intropidi, Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, William Jefferson, Daniel Frohman, Henry Hull, Lucia Moore, Florenz Ziegfeld, Julia Arthur, Little Ben Grauer, and DeWitt Jennings.

The authors of the series are Ann Irish, Samuel Hopkins Adams, Katherine Kavanaugh, Howard E. Miller, Frederick A. Kummer, Rachel Crothers, Wallace Clifton, Calder Johnstone, Jack Larric, Jessie Bonstelle, Mrs. Otis Skinner and Ethellyn Brewer DeFoe.

Among the most prominent members of the Stage Women's War Relief organization who were instrumental in the successful arranging of the pictures were Rachel Crothers, president of the national board of directors, Louis Closser Hale, Margaret Mayo, Minnie DuPree, Esther Lyons Eagle, Mrs. William Farnum and Daisy Humphreys.

Association to Continue Fight on Film Thefts

THE question of the theft of motion picture films had caused practically every producer, distributor and exchange manager in the business no end of trouble.

Through the efforts of the film theft committee of the National Association, of which Harold Pitman is chairman, thousands of reels have been restored to their owners during the past years, but the Association is not yet satisfied. The fight will be continued until the stealing of film is recognized by the light-fingered gentry as one of the most unhealthy of their habits.

A special meeting of the executive committee of the National Association was called recently to discuss ways and means to end this thievery. Too much leniency has been shown the guilty parties in the past, but a little surprise awaits the next ones who are apprehended, as the association is determined to make an example of them and give them the fullest punishment that the law provides.

The following committee was appointed to assist Mr. Pitman in perfecting the details of the fight: B. Adler, George Meeker, Alfred Wise, L. E. Franconi and William Wright.

"Bert" Meets "Bart."

Bert Lytell, Metro star, and Frederick Orin Bartlette, who wrote "The Spender" for the actor.

Association to Standardize Film Exchange Buildings

THE National Association of the Motion Picture Industry is taking another progressive step. This time it is the question of properly housing film exchanges throughout the country which is receiving the co-ordinated attention of the association.

For many months Executive Secretary Frederick H. Elliott has been communicating with the association's representatives in the leading exchange centers with the idea of gathering detailed information, including plans and specifications of any new buildings either contemplated or now in the course of construction. The results are filed in the real estate department of the association.

Mr. Elliott is now in Chicago attending a meeting of the exchange managers of that city, the purpose of which is to provide a suitable, centrally located building which will conform with all the safety and fire regulations and provide for the peculiar needs of the industry.

Chairman Walter W. Irwin of the executive committee has appointed a special sub-committee composed of Al Lichtman, W. E. Atkinson and Lewis Innerarity to classify the data which has been gathered, investigate the plans of proposed buildings, pass on leases, etc. In this work the committee will receive the assistance of John F. Ancona, the Eastman Kodak Company's fire prevention expert.

The individual members of the association are enthusiastic about the project of standardizing film exchange buildings and are co-operating to the fullest extent with the new committee.

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Association Plans Big Show Film Exchange Buildings

THE National Association of the Motion Picture Industry has just consummated arrangements by which motion pictures will be shown on a scale never before attempted at the Centenary Celebration of the American Methodist Missions at Columbus, Ohio, June 20 to July 13, 1919.

The main feature of the National Association's offer of co-operation is the exploiting of the commercial picture—features, comedies, weeklies, serials, etc. The officers of the association firmly believe that thousands of new fans will be recruited to the swelling ranks of movie lovers as a result of the Columbus exhibition.

Executive Secretary Frederick H. Elliott has sent an urgent appeal to every producing member to submit to Dr. C. C. Marshall, Joint Centenary Commission, 111 Fifth avenue, New York City, a list of all films suitable for this purpose, As many of the pictures have to be screened prior to their final acceptance by Dr. Marshall's co-workers, it is imperative that these lists be in Dr. Marshall's hands at the earliest possible moment.

"CAT" IS OUT OF BAG AT LAST

Seems to Be Something of a "Bear," Too—Not a Town, But a Character in Buck Novel of Kentucky

HERALDED by a blind campaign, stretching over a period of eight weeks, the second production made under the auspices of the Macauley Photoplays, Inc., "When Bearcat Went Dry," is nearing completion, and is promised for trade exhibition the latter part of June.

"When Bearcat Went Dry" is from the book of the same name, by Charles Neville Buck, author of "The Call of the Cumberlands," "The Battle Cry," and other well known works on the primitive people of the Cumberland mountains. The story is said to be more characteristic than any of his preceding books, at least, to have attained a greater sale than any of his earlier works.

The Macauley Company has been working on the film for five months. A company of sixty players has been up in the Cumberland mountains for the past nine weeks, in the exact locale of the story. Mr. Buck has given no little aid in the making of the film.

In the cast of principals are Bernard Durning, Evangeline Valentine, Lon Chaney, Winter Hall, Walt Whitman, Ad Brady, N. K. Wilson, Gordon Russell and John Lynch.

On March 14, Henry Butterfield, Ollie Sellers, Mason Hopper and the foregoing players journeyed from Hollywood to Marlin, located in the heart of the Cumberland mountains, many miles from Louisville.

Natives of the mountain district, some of whom had never seen a motion picture, were induced to participate in small character parts, and local color was secured through the knowledge that Mr. Buck was personally interested in the film

Bearcat a Cumberland Figure.

Edward Stacy, grandson of the original Bearcat, who is the foremost character in the book, was found and verified many of the incidents mentioned in the story.

Bearcat, contrary to belief, is not a town, but the appellation of a man. Long prominent in mountain life, he was one of the big, virile figures of the Cumberlands which have prompted volumes of fiction and fact, and one of the most astonishing personalities ever portrayed.

Bernard Durning was chosen to play the part of Bearcat Stacy, and Vangie Valentine, formerly appearing with Ziegfeld in his Amsterdam Roof show, is playing the role of Blossom. The picture is to be about six reels in length and ostentatious as to production, sets, and faithfulness to detail.

A campaign of nation wide importance has been instituted by the Macauley Company, and the publishers. Thousands of book, stationery and drug stores are to be decorated with poster announcements of the coming of the book, while numerous sensational publicity enterprises are being entered into under the direction of Harry Reichenbach, of the Macauley Company.

Vangie Valentine
Plays the part of "Blossom" in Macauley's "When Bearcat Went Dry."

EXCLUSIVE MAKES BIG FILM PURCHASE

Secures from Selig Polyscope Company a Million Feet of Negative and Four Million of Positive

WHAT is claimed to be probably the biggest deal ever negotiated for reissue negatives and old positive prints is just announced as having been consummated by The Film Market, Inc., between the Selig Polyscope Company, Inc., and Exclusive Features, Inc., 230 West Forty-sixth street., New York, whereby Exclusive Features, Inc., acquires the world rights to over one million feet of Colonel William N. Selig's negatives, and approximately four million feet of positive prints.

Messrs. Goldstein and Weinberg, owners of the Exclusive organization, have met with great success in exploiting reissue subjects and are among the pioneers of this branch of the industry. They are said to be the first to offer old subjects (Chaplins, Harts and Tom Mix) with full advertising accessories to independent buyers.

A plan has been devised whereby Mesrs. Goldstein and Weinberg will reedit the subjects taken over by them from Colonel Selig and after an extensive advertising and exploitation campaign will offer them with an assortment of advertising accessories.

Secures Variety of Subjects.

This deal covers a variety of subjects of various lengths including one six-reel Tom Mix picture in which he is supported by Bessie Eyton, Frank Campeau and George Fawcett; four five-reel Marshall Neilan dramas, one of which is "The Country That God Forgot"; six five-reel Kathlyn Williams subjects,; twelve two-reel Hoyt comedies based on the well-known stage farces by the late Charles H. Hoyt; fourteen single-reel Tom Mix dramas, and fourteen two-reel Kathlyn Williams jungle and comedy dramas, including "The Leopard's Foundling," "Sultana of the Desert," "The Black Orchid," and "The Man, the Girl and the Lion."

All of these subjects will be distributed on a state rights basis under the original titles.

TO INCREASE CAPACITY OF ITS STUDIO

Hollywood Plant of Famous Players-Lasky Will Be Able to Handle Nearly 1,000,000 Feet of Film a Week

IN order to care for the increasing business of the company, particularly in the foreign field, the capacity of the Famous Players-Lasky studio at Hollywood will be increased to double the present output, with the result that it will be in a position to handle approximately 1,000,000 feet of film a week. This will make the laboratory the largest on the Pacific Coast. Milton E. Hoffman, studio general manager, states that it will not be necessary to erect a new building to care for the increasing business, but that by rearranging the interior of the present laboratory, the work can be satisfactorily handled.

In addition to the Lasky Ranch of 1,200 acres, where a wide variety of outdoor locations is available, the studio lots cover an area of ten acres, and the stages total 47,000 square feet of floor space.

The total number employed at the big plant, exclusive of the executive and office staff and directors and actors, is approximately four hundred.

In the stock rooms, exclusive of the chemical, wardrobe and drapery rooms and lumber storage, there are kept over 2,000 separate items, while catalogued in the property room are 12,000 items with a total inventory of nearly 200,000 articles. In one year there are used $60,000 worth of lumber, ten tons of iron, sixty tons of plaster and 12,000 feet of rope.

Lavner with Hodkinson Company.

Announcement is made from the sales organization of W. W. Hodkinson Corporation that Harry S. Lavner has been appointed exploitation and publicity manager for the company's productions.

Mr. Lavner has been an advance man for Selwyn & Company. For the past eighteen months he has produced each of the exhibitor press sheets with all of the releases of the Goldwyn Company.

C. E. McCarthy Joins Paramount-Briggs.

In pursuance of plans for an efficient publicity and advertising campaign for the Paramount-Briggs Comedies, which have just been purchased by the Famous Players-Lasky Corporation, Alex Yokel, general manager of Briggs Pictures, Inc., has engaged Charles E. McCarthy as publicity director.

Mr. McCarthy, for more than a year, has been doing publicity and advertising work for Fox, having been in charge of the trade paper publicity and the Fox house organ.

WHAT THE EDUCATIONAL SCREEN SHOWS

Summer Camps, Southern Islands, Mountain Lakes Rival Topical Subjects for the Theatre Program

THE following brief summary of current educationals includes subjects of strong entertainment values, which reflect progress in the art of the camera and laboratory, and attract attention to the fact that good literature and effective subtitles are synonomous.

"Out-Columbusing Columbus."

One of the Outing-Chester group of pictures which is being released through the First National, takes us on a trip to the islands of Guadaloupe and Dominica, to look over the "findings" of Columbus. The picture presents a beautiful quality of photography and a set of witty subtitles. The old town of Basseterre is full of interesting sights, with buildings and places of historic significance, as well as streets on which modern stores can be found. At Point a Pitre the growing of cassava, and its conversion into meal for cakes which are sold in the market is shown. The lime industry of Dominica is also glimpsed, showing the gathering of the limes, and the hosing of the juice into casks for shipment. The Boiling Lake, showing Twin Falls on the way, is one of the features of the film. The trip through the Valley of Desolation to the scene where the Boiling Lake frets its life away in the crater of an old volcano, is one of rising temperature and increased interest. The Carib Indian is also encountered in the trip through Dominica. A couple of handsome types chosen as samples of the race reflect the good taste of the cameraman.

"Getting Gay With Neptune."

An Outing-Chester picture of activities at a girls' camp in Maine, where water nymphing is the favorite pastime. Some seventy to a hundred young girls give an exhibition of diving, swimming and canoeing that could scarcely be outdone. Closeups of the most expert swimmers of the camp, displaying the technical correctness with which they pursue the art of swimming, are unusually fascinating. Daring stunts with a canoe go to prove that the spirit of adventure is not entirely confined to the male of the species. The prettiest bit of work in the entire exhibition is an impersonation of the "Spirit of the Lake," when a young woman in gauzy garments gives a demonstration of swimming under water. The clearness of the water allows the spectator to watch the movements of the sprite as she slides under ledges of rock, or once in a while rises to the surface for air. This exhibition is unusual, and is photographed in splendid fashion.

Gaumont Has Reopening of the Zeebrugge.

One of the news reel features for the week of May 18 appears in the Gaumont Graphic, and it reveals more than has yet been vouchsafed regarding the blocking of the Zeebrugge canal. Pictures of the British vessel "Vindictive," which was sunk across the mouth of the canal have been shown from time to time; but in these scenes the other four boats which were sunk in forming the blockade have been omitted. Now that the canal is again being opened to commerce, we are allowed to view the unmistakable evidence of this skillful British feat, in the Gaumont Graphic. These scenes were included in the magazine sections of the Rivoli and Rialto theatre programs.

"Itasca Makes Her Bow."

The Strand Theatre included in its program for the week of May 18, a beautifully photographed series of views in the vicinity of the Minnesota Lake that put the Mississippi River on the map. Lake Itasca, as presented in Outing-Chester's best style, is a thing of beauty; and in her vicinity she includes more than rocks and rivers, forests and mountains—the cameraman caught some snaps of deer in flight over a domestic looking fence. These closeups of leaping deer are the most extraordinary pictures of the kind that have been seen. The picture in its entirety is unusually attractive.

Panama Canal Photographed From Air.

The photographing of the Panama Canal from an aeroplane, by a Pathe cameraman, was one of the features of the Strand Topical Review for the week of May 18. It covers the canal from the Atlantic coast to the Pacific, specifying the points of interest, such as the Gatun locks, the Milaflores locks, the Culebra Cut, and the town of Colon. An excellent idea can be gained from the film of the relation the present canal system bears to that of De Lesseps, showing how the course of the present system cross-cuts that laid out by De Lesseps.

The Sources of Motion Picture Stories.

The extent to which literature and the drama have been drawn upon to furnish the themes of picture plays is strikingly brought out in the new "Garden of American Motion Pictures," compiled by the National Board of Review. This catalog lists 970 films selected because of their suitability for the family program or especially fine adult entertainment. Excluding educationals and short comedies there remain 585 films composed of feature pictures and a few shorter dramatic subjects. The sources of these 585 films are indicated wherever known, and a little reckoning yields the following figures:

Total number of pictures based upon (as below)	190
Stage plays or operas (standard or otherwise)	59
Poems	4
Other literature, classic or unquestionably standard (Novels, short stories, classic themes like "Cleoapatra").	17
Modern novels not included in previous classification, and magazine stories	121
	201

The discrepancy between the totals is due to the fact that in all cases the motion picture is indebted for its story to both a stage play or opera and to work of fiction or some other department of literature.

Assuming that these figures afford a

Metro Presents Some Matrimonial Extremes with "Almost Married" and "Some Bride."
May Allison in the one and Viola Dana in the other seem to be extremely well fitted for their parts.

fair index for all photoplays produced in the same period (approximately the year 1918), then it will be seen that nearly one third of the pictures are founded upon stories represented in the classifications given above. It will also be observed that classic and standard literature supply only a small percentage of themes—8 per cent.—as against 60 per cent, for modern or current fiction whose literary status cannot yet be agreed upon. This is to be expected—we are more interested in the world to-day and what is being written to-day—than in what is past. But it prompts the question: Are motion picture producers really so hard up for good plots as is often claimed? Or rather for scenarists capable of adequately translating the great works of literature to the screen?

Methodist Centenary to Use Films.

The Rev. C. C. Marshall, of St. James' Methodist Church, New York City, in charge of the motion program for the Centenary Movement of the Methodist Church, which will hold its convention in Columbus, Ohio, from June 20 to July 13, is conferring with the Social Service Department of the National Board of Review, with a view to working out a selection of films suitable for use in the demonstration programs to be given every day during the convention. These will necessitate the use of 600 reels of film which are satisfactory for church use, both dramatic and comic, and has involved an immense amount of work in reviewing the productions of all the different companies during the past two years.

Dazey and Hampton Get Big Posts in Selznick Company

MYRON SELZNICK announces two important appointments in the Selznick organization. Frank M. Dazey, well-known photoplaywright, has been placed in charge of the scenario department for Selznick, and Frank J. Hampton, who joined the organization a few months ago, has been made business manager of the Selznick Pictures Corporation.

Mr. Dazey has written for several of the foremost film companies. He has written plays for Mary Miles Minter, William Russell, Emily Stevens, Herbert Rawlinson, Zoe Ray, and many others.

Mr. Dazey has only recently returned from the European battle front, where he saw action as first lieutenant, with the Field Artillery, 26th Division.

Frank J. Hampton joined the Selznick organization on the Pacific Coast. Mr. Hampton is a general efficiency man. He handled the affairs of the company in the West so satisfactorily that Mr. Selznick, when he left for the East, brought Mr. Hampton with him. Mr. Hampton is now located in the Selznick studios in the Bronx.

Gerard to See "Beware" in Detroit.

Former Ambassador James W. Gerard is expected to visit Detroit during the week of June 1 to see the public presentation of "Beware," his latest photoplay, of which he is the author. The picture was made by Warner Brothers and will have its first showing at the Broadway-Strand. Ambassador Gerard gives his share of the profits on the picture to the Salvation Army.

DUNCAN "GETS THE JACK" WITH "MICKEY"

How Manager of Colonial, Lincoln, Neb., Boosted Feature for Record Run for Full Week "Clean Up"

By EDGAR E. DUNCAN

Manager of the Colonial Theatre, Lincoln, Neb.

THERE is so much being said lately about the Big Four that one wonders what the picture-showman who doesn't hold a contract for these stars will do for something to run in his theatre that will make him money.

I am one who has ceased to worry. They used to call me a plain printer and editor at one time, but now they seem to think that I'm a live up-to-date theatre manager because I have carried out an idea to financial success. I erected the Colonial (seating 700) and opened under strong competition and have played nearly every star in the business and have tried service from practically every distributor in the country.

The news of what "Mickey" was doing elsewhere came to me, but I had played Mabel Normand and learned that my public had grown "cold" toward her since her comedy days, when she was immensely popular. So I decided that no matter what "Mickey" was doing elsewhere I was unwilling to risk the picture in the Colonial.

Gave "Mickey" the "Once Over."

Not satisfied with sight-unseen judgment, I slipped over to Omaha and saw the picture first-hand. I saw it played to an afternoon audience, accompanied by a piano, and decided that if properly exploited it might be made to pay even with as critical people as I have to please in Lincoln.

To make a long story short, I contracted for the picture for May 12 for a six-day run, three days longer than any picture had ever been known to stand up and draw business in Lincoln with a continuous performance. Competitors laughed at my greenness and predicted my downfall.

I at once organized and put into motion a campaign for publicity such as had never before been known in Lincoln. The first gun was a narrow strip reading "Cheer Up, Mickey is Coming," printed on both sides of the cardboard so that no matter how they fell they were right side up.

For two weeks "Mickey" slides announcing the picture and slides with the chorus of the song were run on the screen while the organist played the music to accompany it. The air was "catching" and almost immediately a demand that could not be met was made at the music stores for the song. This made it easy to secure full window displays in both dime stores; and the stores selling Columbia records fell in line with window cards.

Two Advance Matinees for Kiddies.

Twenty-four sheets were posted with eights and cards scattered all over the city and out into the outskirts. Everywhere possible the name of Mabel Normand was kept in the background and "Mickey" alone was featured.

At the two special Saturday morning matinees for the kiddies, preceding the engagement, the children sang "Mickey" and were given small souvenirs to take home and show the folks. The idea proved to be a great "booster."

The whole city was talking, singing, boosting and waiting for "Mickey" long before the date was announced. I then announced the date and with it the fact that for the week I would advance prices to more than double the regular rates.

All this was done in spite of the fact that "Heart of Humanity" was to open next door in a larger house at their reguar price of 20 cents, including war tax. It looked like strong opposition.

Lines Held for Four Hours.

On the morning of the opening there appeared on the front of every street car large cards worded "Cheer Up, See Mickey at the Colonial Today." The entrance to the theatre contained large cut-outs, a few photos of scenes and an arrangement of flower boxes and oak leaves.

One o'clock was the time set for opening on Monday and by 12.15 the waiting line extended fully three-fourths of a block double-breast. This line was never broken until 4.30 and at 6.30 formed again and held until 9.30 at night. The people were "Mickey" mad and the opposition house with the war picture was glad to be near enough to get the overflow.

Tuesday it was the same story except that 1,500 people were turned away. The third day a brawny policeman handled the crowd in the lobby and again hundreds were turned away. Thursday was just a trifle lighter, and Friday was still lighter in the afternoon, but coming back strong in the evening. On Saturday, the sixth day, a line formed at 9 o'clock in the morning and was never broken until 9.30 at night.

All "Boosts" and No Complaints.

A young lady, made up in a "Mickey" riding habit, sang the song at each performance; not from the stage, but up and down the aisles, right where she could reach out and grip the hearts of the audience. Every patron was a "booster" and not a single complaint was heard about advanced prices.

The war picture finished the week after threats to pull it off on Wednesday and Thursday nights—but feverish attempts availed nothing. The people had been fed on "Mickey" until everything else was forgotten. Retired exhibitors and even competitors agree that it was the most successful engagement of any picture they have ever seen pulled in Lincoln.

There may be other pictures that will do the same, anyway Manager Duncan has no fears for the future, regardless of the rumors of combinations of stars and other big plans of producers. "Let them bring on the good ones," says I.

Canvas Topped Movies for Mississippi.

The big top in Mississippi is having strong competition in Shields Wonderland Electric Shows. The Shields company operates a circuit of canvas tops for motion pictures only in the towns of Morton, Pelahatchie, Brandon, Florence, Clinton and Ewards, all in Mississippi.

SHALLENBERGER BOOSTS STATE RIGHTS

Predicts Increased Prosperity with Advent of Better Features and Widening of Open Market

AN interview with Dr. W. E. Shallenberger, president of the Arrow Film Corporation, regarding the state rights business and its future, brought forth recently an interesting prophecy for the future. Dr. Shallenberger is in position to judge the tendency of the independent market. He has had his finger on the pulse of the state rights buyers for years. He has watched the market and has kept pace with the advancement of the business.

This is what he says: "There never has been such a strong demand for high class features among the independent buyers as there is at present—and this demand is growing fast. It is not a question to-day of 'How much must I pay for a feature?' but rather 'How big is the feature?'

Not "How Much?" But "How Big?"

"The independent buyer realizes that the more he pays for a feature, the more he will have to push it and the more he will have to pay for exploitation. That means that it must be a big feature, worthy of the time and money spent on it.

"Independent buyers realize that mere money will not put over a feature that lacks interest. It must have 'the goods.' The more merit it possesses the more the buyer will pay for it. It is not a question of money.

"Not so long ago the independent buyer was considered 'small fry.' Only the poorest of features were offered him. He competed with the established program exchanges but was compelled to accept a low rental price for anything he handled, regardless of its value.

How Conditions Have Changed.

"To-day the independent buyer is coming into his own. His exchange is one of the leading film centers in any town. In many cases the independent exchange is the big one, handling exclusive features and big money-getting attractions. This is the natural result of the growth of the independent market. The independent exchanges have come into their own, are handling a better class of product, on the whole, than formerly, and there never before has existed such an opportunity for the independent producer.

"There is a dearth of good features. There is a ready market for really big attractions. With the growth of the independent exchanges there opens up a newer, bigger market for good pictures.

"Open Bookings" Open the Market.

"Practically all of the program concerns have adopted what they term the 'open booking' system. This means that the independent exchange will have a much larger field in which to work. They will not be hampered by distributors who 'tie up' the exhibitors. The independent will have not only a larger field but with the advent of new capital into the business will have more goods to offer exhibitors."

Cullen Landis Signs with Goldwyn.

Cullen Landis, one of the most gifted juveniles in motion pictures, has signed a five-year contract with Goldwyn, and is to play opposite Mabel Normand in her coming production. He has just finished an important role in the Rex Beach play, "Star of the North," which was directed by Reginald Barker, and a part is being written especially for him into the coming Will Rogers production.

Goldwyn Resident Managers Discuss Next Season's Plans

GOLDWYN resident managers—eighteen in number—were assembled in New York for the most of a week for the purpose of discussing Goldwyn production and sales plans for next season, with the result that Felix F. Feist, vice president of Goldwyn Distributing Corporation, made this announcement:

"Such variance of opinion was expressed concerning what the exhibitor wants for next season that the probabilities are that the Goldwyn policy, when finally announced, will be one that will suit every exhibitor.

"Resident managers evinced much satisfaction over the announcement by Rex Beach and Samuel Goldwyn of the formation of Eminent Authors' Pictures, Inc., to produce the works of Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott.

"It was the unanimous opinion of the managers that the number of pictures produced in a year is not nearly so important as the quality of the pictures produced.

"It was the consensus of the convention that exhibitors had arrived at the point where they appreciated the importance of compensating the producer for properly made and properly exploited pictures."

EXHIBITORS WILL CONVENE FOUR DAYS

Add Two Days to St. Louis National Conclave for City Entertainment and Discussion of Problems

A TELEGRAM from the officials of the Motion Picture Exhibitors of America brings the information that two days have been added to the two already set for the annual convention in St. Louis. The dates for the big national gathering at the Hotel Statler, are now June 25, 26, 27 and 28. As the Moving Picture World announced in its issue of last week, the opening of the conclave has been switched from June 11.

The city of St. Louis plans to give its moving picture visitors a splendid welcome. In fact, it was at the request of the city officials that the convention schedule was lengthened in order to permit them to give a better demonstration of their hospitality. Not only the exhibitors, but every branch of the industry will be represented at the convention.

W. E. Shallenberger
President of Arrow Film Corporation.

To Discuss Music Tax and Deposits.

The extension of time will also allow more problems to be handled by the exhibitors. Moving picture showmen have local troubles in plenty, but there are many evils common, according to indications, all over the country. The deposit system, for instance, is a thorn in the side of practically every exhibitor, and this problem will be given thorough overhauling on the floor of the convention. The situation most likely will be combated by a national platform of the Exhibitors League on the whole deposit system.

The question of the music tax imposed by music publishing companies on picture showmen using their productions, will also be thrashed out. These two questions are of every day concern to the exhibitor and serve to illustrate the importance of the coming convention.

The entertainment committee of the Exhibitors League promises that the 1919 session will surpass all previous sessions in the matter of making the exhibitors fell they are on a vacation. In fact, the committee strongly recommends that the showmen take these four days as a part of the vacation outing. The proximity of the convention to the oft-mentioned July 1 is remarked upon in the dispatches from the League headquarters as having a possible significance.

The National Committee, through its secretary, Frank Rembusch, urges that exhibitors secure hotel reservations as early in advance as possible. Mr. Rembusch, at 1109 I. O. O. F. Building, Indianapolis, or Hector Pasmezoglu, chairman of the convention committee, 302 Chestnut street, St. Louis, will gladly supply any needed information.

BREGSTEIN PICKS UP JERSEY GRAVEL

Traveling Representative of World Finds Newark, Paterson and Elizabeth Box Offices Busy Places

NAT BREGSTEIN, traveling representative and official hotel patronizer of the Moving Picture World, had scarcely shaken the psychophysical dust of the Back Bay Boston district from his spring tweeds, when his duties required him to trade the dust for some choice New Jersey gravel. Paterson, Elizabeth and Newark fell under the observing eye of Mr. Bregstein, to whom the sight of a lobby and the little box office is as the art salon to the patron of painting.

Paterson presented a prosperous aspect. Fabian's Regent and Garden; Max Gold's Strand and Lyric; Manager Johnson's Washington; Fox's American; Anderson's New Grand, and Ginsberg's Movies were all doing a healthy lot of business.

Fox's American Theatre, a remodeled edition of the Empire, is the newest on the moving picture Rialto. The seating capacity is now 1,400. A nine-piece orchestra is one of the new features.

Newark Good Movie City.

Mr. Bregstein renewed old acquaintances in Newark. He found that circus day in Newark, while a big top day for the juveniles and grown-ups, isn't a big top day for the exhibitors' admission receipts. However, barring circus days, the representatives of the industry in Newark have a heavy time transporting the day's profits to the bank.

Bob Sumner, manager of the Carlton in Newark, confided to Mr. Bregstein that he prefers to be "where he is than where he was," the "was" place being France, where Mr. Sumner was gassed. The Carlton advertising is well-known in Newark, since it publicizes itself as the house with the comfortable chairs.

Elias A. Wolf, manager of Fox's Newark American, is the owner of the Palace Theatre in Rochester. Otto Marbach, owner of the Apollo Film Exchange, is responsible for the statement that business was never so good for the Newark theatres as it is now. Several years ago a number of open air shows and movies on the second floor of store buildings were in full bloom, but the law doing away with the open air performances and the exhibition of pictures in buildings not specially constructed for the purpose improved the situation considerably. Newark is getting bigger and better shows, according to Mr. Marbach. The smallest house in the city seats 300, and the largest 3,500. The Lincoln, managed by D. Mate, is an 850-seat theatre doing finely on a 10-cent admission basis.

Elizabeth is an excellent supporter of the picture theatres, Mr. Bregstein discovered. W. D. Schafer, manager of Fox's Liberty Theatre, which is situated a little off the main thoroughfare, by using some clever lobby and advertising displays, gradually "vamped" the people off the main highway down his street to the theatre. He directed his advertising particularly to the curiosity of the women, and built up the patronage of the house considerably.

Harry Leonhardt's Vacation Includes Trip to Broadway

"I AM taking my annual vacation," said Harry Leonhardt, managing director of the California Theatre, Los Angeles, when seen at the Hotel Astor Monday of this week. "Mrs. Leonhardt is with me, but will visit her folks in New Hampshire before she returns to Los Angeles. I will go back alone in a few days—after I have visited the theatres and looked up the friends I made while here in New York as a vaudeville manager."

Mr. Leonhardt declared that the California Theatre was a thing of great beauty—one of the show places of Los Angeles. He was hailed with a hearty welcome at the Lambs and Friars Clubs where he holds membership, and may be found some of the time around the handsome clubhouse of New York Lodge No. 1, B. P. O. Elks, of which he is also a member.

"It would give me keen pleasure," said Mr. Leonhardt, "to have my friends here see the manner in which we present pictures at the California in Los Angeles. We consider nothing too elaborate in the way of stage settings when exhibiting the photodrama.

Features "The Red Lantern."

"Just before leaving home, I was immensely gratified at the manner in which the public received our presentation of Nazimova in 'The Red Lantern.' With our proscenium opening of 35 by 55 feet, we are enabled to give massive atmospheric setting with the picture flashed on the screen, thus satisfying a steadily increasing demand for the unusual on the part of the theatregoers.

"I am happy to renew old acquaintances here, and cannot too highly praise the manner in which your wonderful theatres are pleasing their audiences."

Bill Would Protect Trademarks.

Protection for the owners of trademarks, labels and similar property from the unauthorized use thereof is provided in a bill which has been introduced into Congress by Representative Mott of New York. Mr. Mott would make it unlawful for any person to copy, have copies, purchase or possess, for exhibition, issuance, distribution or sale "any business card, trademark, label, firm name, design, picture wrapper, paper, advertisement, or any device whatsoever * * * except under authority of a written and signed order duly and legally executed by the individual, firm, copartnership, corporation, association or body legally owning or possessing" the property.

Violation of this act is to be punishable by a fine of from $100 to $500 for the first offense, $500 to $1,000 for the second offense, or imprisonment for not more than six months, or both.

Charles Ray in "The Busher" at the Peak of His Baseball Career and His Return as the Prodigal.
Charlie's next Paramount puts him on the professional baseball diamond, where, as the awkward flinger, he makes good.

FILM BOLSHEVISTS ALARM NORWEGIANS

Prosperity of Film Renting and Exhibiting Menaced by Municipal Ownership and Government Socialists

IF somebody hands you a business card and parts his whiskers to hiss in your face—that's him! He's the film Bolshevist, all the way from Scandinavia. The card may not read: "Lenin, Trotzky & Co."—but it will mean as much. And this is how we know.

From Christiania, Norway, under date of April 24, comes a communication on the letter-head of Filmbureauernes Landsforening (the Norwegian Film Renters' Association), containing some of the details; telling how the Bolshevists have taken possession of cinemas and are running them with a view to monopolizing the film interest of Scandinavia. C. A. A. Olsen signs the letter, which runs something after this manner:

Socializing the Cinemas.

"Norway is at present the only country in the world which has cinemas run by the municipal authorities. Four or five years ago the small village of Notodden started a cinema which was owned and controlled by the village council. There was, at that time, not sufficient co-operation between the film renters and theatre owners in Norway to kill this dangerous movement at its birth.

"Notodden's example has, therefore, been followed by a majority of Norwegian villages and towns, the result of which is, that there is at present in Norway thirty-four towns and villages where the cinemas are controlled by the municipal authorities. At the capital of Norway, Christiania, which has a population of 250,000 inhabitants, and about twenty cinema halls, the owners have been forced to pay a tax of 22 per cent. of their gross takings, and in addition, 50 per cent. of their net profits.

"The result is that Norway today has the most unsightly and ill-kept cinemas in Europe—the owners have Damocles' sword hanging over them, held in the ever grasping hand of the socialist councils.

"No wonder, therefore, that they will not risk their money in building large and sanitary theatres, where there is always the possibility, that at the end of their efforts the socialist steps in and tears it away from them which they can, according to Norwegian law.

Would Socialize Film Renting.

"In spite of these conditions, the film renters in Norway have always been up to date with regard to quality of film. This has been made possible on account of their close relations with the other Scandinavian countries. The municipal cinemas have inadvertently profited by this, but they are not satisfied—they now also want to monopolize the film renting business.

"As they are conversant with the fact that film never is sold for Norway alone, but for all the Scandinavian countries in unison, the municipal authorities have also decided to monopolize film in the whole of Scandinavia. What this means for the film producers and sellers is unnecessary to point out to the trade in the United States. They will, if the plan should succeed, have to accept any price for their films which the Norsemen Bolshevists decide to pay—there will be no competition.

Film Renters Combine.

"The private film renters in Norway, twelve in all, have now declared war against the municipal authorities and boycotted all their cinemas for programs until they are ready to give up their fantastic plans. This has had a wonderful effect, but it is feared that the opposition party will request assistance of the Government, which is very democratic in its views.

"The Norwegian film renters have now sent out an appeal to the film trade the world over that they do not encourage the Norwegian Bolshevists, whose ideas may eventually be a menace to the whole trade."

Quits Black and White for More Dashing Color Scheme

C. LANG COBB, until recently special representative of the Famous Players-Lasky Corporation, has given up black and white to identify himself with natural color. C. Lang isn't going to film the natives of Africa or Hawaii, but he has arranged with the Artcolor Pictures Company to market and exploit its product in the capacity of general sales manager.

The Artcolor Company, of which Louis J. Dittmar is president, manufactures motion pictures in color. The color is in the film itself and the celluloid may be run through any projection machine without any specially constructed apparatus.

C. Lang Cobb
General sales manager for Artcolor.

C. Lang claims that the product of his company does not fringe or flicker, and that the color cannot be rubbed out. The Artcolor Company, which has its headquarters at 1109 in the Leavitt Building, 126 West Forty-sixth street, New York, will inaugurate its sales campaign shortly.

Vekroff to Direct "Dust of Desire."

Perry N. Vekroff has been engaged by World Pictures to direct the production of "The Dust of Desire," a photoplay in which Rubye De Remer will have the stellar honors. The story was written by Forrest Halsey in collaboration with Clara S. Beranger. Mr. Vekroff is at the World Studio at Fort Lee in conference with Mr. McIntyre, casting director of the company, selecting the best material from the thousands of actors who are registered on the books of the company, in order that nothing be left undone to make Miss De Remer's new association profitable to all parties concerned.

Universal Has Novel Idea to Boost Company's Sales

A NOVEL idea for the selling of pictures has been originated by Universal's sales department. This is the new "stunt" or "silent salesman" reel which is now ready for distribution to some twenty-four of Universal's exchanges throughout the United States.

The reel has been at least six months in preparation. The silent salesman reel will be sent to the exchanges, and the exhibitors near the exchange will be invited to review it at special showings. In case the exhibitor is a great distance from the exchange the salesman will take the reel with him and it will be shown to the exhibitor in his own theatre.

Shows All Types of Pictures.

The reel is designed so that views of Universal City are first shown, or the actual making of the pictures. Following the opening views are scenes from pictures in which each of Universal's stars have won success.

Throughout the reel the titles explain the purpose of the showing, calling attention to the commendable points of the pictures and the stars. Many criticisms from the best known trade magazines and papers are reproduced, giving the exhibitor a fair-minded idea of what the critics think of Universal pictures.

Every style and kind of picture produced by Universal is shown in the reel, including the comedies, the serials, and the Westerns.

Blackton Buys Rights to "Phantoms."

J. Stuart Blackton has purchased the screen rights for the world to "Phantoms," the serial magazine story by Wallace Irwin.

"Phantoms" is the third of the collection of stories scheduled for filming by Blackton Productions, Inc., under the expanded plans of the producer. The first is an original and yet unnamed story written by himself. This is now in production. The second is "Dawn," the latest best-seller by Eleanor H. Porter. Commodore Blackton now plans to record "Dawn" on celluloid as soon as he finishes his current production, and follow it with "Phantoms."

Famous to Screen "The Sea Wolf."

"The Sea Wolf," a popular Jack London novel, will be given sumptuous production at the hands of Famous Players-Lasky Corporation in Hollywood. George Melford will direct.

That a strong cast will be selected to fit the various striking types in the novel is assured, though no names have as yet been announced. The settings will be among the most effective and realistic.

The novel has gone through many editions and is still one of the most widely read sea tales of the century.

Advertising for Exhibitors

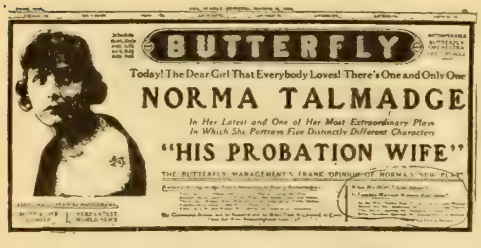
Conducted by EPES WINTHROP SARGENT

Speeding.

ABOUT the worst advertisement a house can have is a reputation for speeding films. Even some of the larger houses are guilty of this practise, particularly when they have a big show, and the fans are coming to avoid the houses where this is habitually practised. It would be better to offer a smaller program and show it at normal speed than to race the films and try to run off five and six reels an hour. It is unfair to the public, which pays its money to see proper projection. It is unfair to the producers, who have spent time and money to get adequate production, and it is unjust to the management itself, for the practise will surely react against the house where it is regularly practised. The other night a man from Chicago, who is a frequent visitor to New York, suggested a visit to a theatre, for he is an ardent fan. He was told that about the best offering was at a certain house. "I won't go there," he said flatly, "both times I have been there they have run the film too fast and have spoiled my enjoyment." He is a layman—a lawyer, but he knows what spoils the picture for him, and he will have nothing to do with a house which runs film too fast. There are hundreds of others and their number steadily grows. Run your own show at a proper tempo and then explain to your patrons why it is that they can see the films to the best advantage at your house. It will pay you.

Bleiching.

Leo A. Landau, of the Butterfly, Milwaukee, seems to have taken a leaf out of George A. Bleich's book, only he goes even further than Mr. Bleich, who merely tells his patrons when he has to run a poor picture. Mr. Landau takes about eight inches full and then gives a part of the space in each advertisement to telling what there is about the picture he does not


BUTTERFLY
Today! The Dear Girl That Everybody Loves! There's One and Only One
NORMA TALMADGE
In Her Latest and One of Her Most Extraordinary Plays
In Which She Portrays Five Distinctly Different Characters
"HIS PROBATION WIFE"

A Full Eights in Which the Management Tells Its Adverse Opinion of the Show It Offers.

like. In the example shown, the space ringed in the lower right hand corner, Mr. Landau tells what there is about the play he does not like. In this instance it reads:

> As the wife, Norma does things that a good woman should not do—justifying her actions on the theory that she is teaching her husband a lesson. Being ourselves married, we disapprove of this method.

We do not believe that this "objection" is going to keep a few hundred persons away from the theatre, but it enabled Mr. Landau to get a half column of pure reading matter on his departure, and he has the public watching his space, and that is what Mr. Landau is after. It is a scheme that can be made to work for a long time instead of the usual "just once," and if carefully done it will make for good business, and be of real help to the theatre.

Footprints.

The Allen Theatre, Toronto, sends in a novel advertisiment which shows up well even in a reverse cut. It is a four eight and a halfs, which gives plenty of size to the letters, though the clock face in the

A Novel Four Eight and a Halfs from the Allen, Toronto.

lower left hand corner, which gives the times of showing, should have been made half as large again. This is an adaptation of the old sidewalk idea to the newspaper page, and it is nicely done. The myriad of dots catch the eye and excites curiosity, which leads to the reading of the brief message. Even if they only read that seal, the "Allen this week" has advertising value in itself and most readers will catch that even in glancing over the sheet. A majority still stop to read the rest.

Another "Heart" Display.

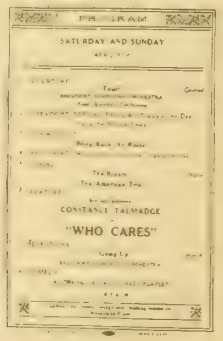
This display for "The Heart of Humanity" is from the Dominion Theatre, Vancouver, B. C. We like it all except the huge heart in front of the box office. It is never a good plan to shut the box office from view. Let the possible patron see it, for it gives the silent suggestion

Lobby Display from the Dominian Theatre, Vancouver, B. C.

that seats can be bought. It is never well to make it necessary for a prospective patron to look around for the box office. Keep it where he cannot help but see it. Cutting out the regular posters here gives an odd and pleasing effect worth copying.

A Brooklyn Program.

We show the front and backpages of the program of the Brevoort Theatre, Brooklyn. It is a 5 by 7 inch sheet printed in brown with the three change program on the three pages. The Brevoort does

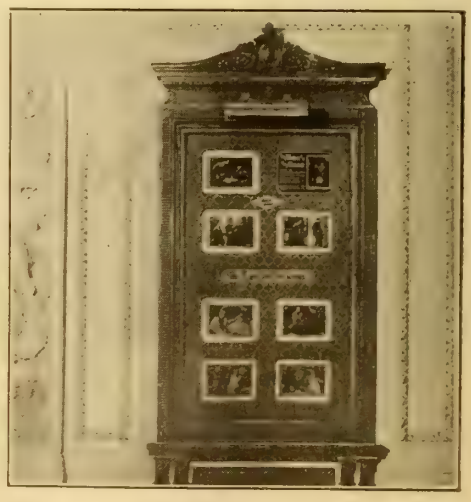


Program of the Brevoort, Brooklyn.

not offer the heaviest program in town, but we know of a number of persons who go to the house regularly, not so much with the idea of seeing any especial play, as because they know the program will be generally pleasing, and the musical numbers share the honors with the films. The house is in the fashionable section and draws from the best people, and these seek amusement rather than the work of some pariticular star.

Wall Frames.

The cut shows one of the wall frames used at the State-Lake Theatre, Chicago. These seem to be used in place of the usual easels and give a rich effect, being



A Wall Frame Used in the State-Lake Theatre, Chicago.

planned to work in with the mural decorations. The diamond shaped panel in

the upper group of stills reads "this week," or "next week," according to the attraction. The glass front is hinged, and the stills are put in by unlocking the door. At the top of the frame is a shield for the electric lights, which throws their illumination downward upon the stills. The effect is rich and far in advance of the usual display method.

Display.

Here is a five fourteens from the Belasco, Quincy, Ill., which is good in most points, but loses some effect through the dating. Had the three lines just below the signature been set in twelve or even a light 18 point, the name of the star would have come up much better, but as it

A Display in Which Too Bold a Dating Detracts from the Display of the Star's Name.

stands, these three heavy lines detract from the name of the star. An additional 12 point reglet between the given and surname would have helped, and a light line letter above would have doubled the value of the display. As it is, the cut has to do all of the attracting, since it hides the name and title, and nothing is done to help out. Apart from this the advertisement is unusually well set and it is readable and attractive.

Two in One.

This half page from the Liberty, Youngstown, Ohio, is well laid for "Common Clay," getting a clear display and not trying to tell everything just because a half page has been purchased, but the runner on the left does not hook up well. Because of the difference in the frames there is not the suggestion of unity. We do not believe that anyone is going to

A Halfpage from the Liberty, Youngstown, Ohio, Which Gives the Suggestion of Two Distinct Advertisements.

suppose that the two column bit belongs to any other house, but we think that by extending the frame to include all of the space a better looking advertisement would have resulted. It would have been better still had the stuff been split, with the "All new productions" going over to the extreme right hand, both sections being run single instead of double column. It is a small matter, but it would have helped.

Press Work.

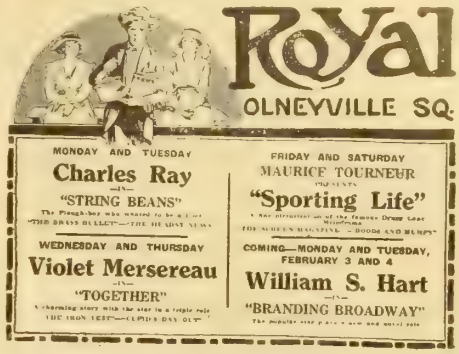
J. Fred Lovett, of the Royal, Providence, R. I., sends along some advertising clippings and adds a half column news story of how on a certain evening the electric lights went out in the entire Olneyville district in which his house is located. The story relates the happening from a news point of view and then goes on to hang the story on the Royal where Mr. Lovett hustled a couple of autos for an impromptu lighting plant. One was run up to the opened lobby doors and the other to the side entrance and the headlights illuminated the interior sufficiently to permit a community sing until the trouble was remedied and current was again available. Mr. Lovett adds:

> We take advantage of every little point here and try and get some advertising or publicity out of every move that we make. When this particular incident happened that was the first thing that entered my mind after I saw that my patrons were well taken care of.

That's the big idea of press work. Keep on the job. Make advertising capital out of *everything* available, and rush off to the telephone the moment anything happens. It is the finest sort of advertising because it does not look like advertising. In this particular instance Mr. Lovett not only hooked up with a community happening, but he hogged the story. Five lines are given to the general happening and 41 were given to the Royal. It is a news item in the most rigid acceptance of that term, yet the entire happening is used to demonstrate that the patrons of the Royal are always looked after and that an alert management will always be on the job. It gives people a sense of security. Turn everything that happens at your house into a press item and rush it off to the papers. You can get a surprisingly large string of stuff if you keep your eyes opened, but learn to look for the items. It is more or less of a trick. We know from sad experience that few persons can see the news aspect of the average happening. It must be a fight or a fire to gain their attention, and yet the most interesting stuff is the smaller items. Mr. Lovett sends some samples which show improvement, but only one of the advertisements get a good display. You are probably familiar with Mr. Lovett's stuff, which is always a three fives for the week. The problem is to get the four changes into one showing and get a good display. The first cut shows what he gets on an average. In this case his frame design very clearly hooks up with the chief feature. You know it

A Three-Fives in Which a Twelve-Point Is the Highest Line for Titles.

alludes to "The Fighting Roosevelts." But the best the feature gets in the regular display is a twelve point. Of main titles two are in twelve and three in ten point with 37½ square inches of space. This is about the best that can be had, for the space is only 372 points high and 54 points are taken for the titles alone. Setting two to the width gives a better effect and in the second example the chief lines are twenty four point. They look more than twice as large as the twelve point lines, and give more than



Doubling Up This Advertisement Gives Twenty-Four-Point Lines.

double the display. Something might have been gained in this space by cutting down the day lines to a six point. Here ten point is used for the days, where a six point was used in the previous advertisement and a ten for the main title. Here the six would have done as well, if not better. Just because there is more space available is no reason why all portions of the advertisement should have been increased proportionately. Keeping the dates still in a six would have given more room for display. In the same way a gain could be made by dispensing with the "In" or "Presents" or by setting this to the side of the star or director as the case might be, using, for example, a twenty-four point Charles Ray and an eight point "in" on the same line. It is a simple matter to cut in two sizes of two type in the same line and it looks better and gives some white space with which to build up the display. In the third example another and less successful form of display is tried. Here the days are the proper size, but the use of

A Third Arrangement Which Does Not Work as Well.

dashes between the smaller features eats up space. Four eight point lines are taken where three would do the work, but the chief fault is that the narrow column prevents the proper display of the names and titles, and the underline gets far and away the best of it—which is not fair to the current bill. Mr. Lovett has made many experiments, but he gets the best results from the quarter sections and we think it would pay him to use that general arrangement for all bills. His drawings are seldom worth the space they take. One of them shows a man in bed with a woman standing beside the bed and looking down. The only thing we

are certain of is that it does not belong to "A Night in a Show," but it might belong to any one of the three main titles or might not belong to any one of the trio. We think it is a waste to put in a scene sketch which does not clearly show its connection to some feature of the bill.

Steve Stunts.

Steve Farrar, of the Orpheum, Harrisburg, Ill., has been getting busy again, after giving the compositors a little rest. For one thing he had "Hearts of the World" and of course he had to play that up, though he did not get above a quarter page for any issue. He was persistent rather than spectacular and four sevens or eights were employed for a week before the showing. He ran this at 25 to 75 cents, all seats reserved, two shows daily for two days. For the second day's advertisements he lifted S. Barret McCormick's big splash, taking three five and a halfs and using the McCormick copy verbatim save for changing the

LAST TIME TODAY
ORPHEUM
LAST TIME TODAY
D. W. Griffith's Supreme Triumph
HEARTS OF THE WORLD
Yesterday the audience stood up and cheered; men shouted; women waved their handkerchiefs and the boys in the balcony whistled their praise in the most tremendous outburst of enthusiasm ever witnessed in a Harrisburg theatre.
Tonight's your last chance to see this wonderful production
Admission, 25-50-75c, all seats reserved. Doors open at 7:00. show starts at 8.

Steve Farrar's Adaptation of the McCormick Copy for "Hearts of the World."

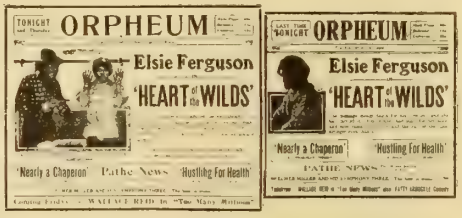
name of the town. He could not well find better copy, for this was good even for McCormick and it worked just as strongly in Harrisburg as in Indianapolis. The second example shows sevens and eights in fours. That on the left is for the

A Four-Sevens and a Four-Eights for "Hearts of the World."

opening day and the other ran a couple of days in advance. Steve had a good supply of cuts for this and apart from the cut of D. W. he offered new pictorial copy for each advertisement. He did not try to fill his spaces with a lot of selling talk. He knows that all of the fans and

A Three-Eights for a Last Day in Opposition to Three-Sixes.

most others have read much of the play. What he had to do was to tell them that it is to be seen in the home town, so he gets large type for the name and lets it go at that, knowing that he has as good as sold the play through telling that he is to show it. But he knows that he must advertise widely that no one may overlook the fact that it is to be seen in town, so he holds his space up. Even his last showing carries a three eights, as shown in the next cut, with the opposition taking sixes. This repeats the McCormick copy. Probably Steve has been holding that ever since it was first run in the department. Steve does not merely read the department. He cuts out the stuff he knows he is going to need and pastes up the rest for study and finds it a source of inspiration. He is one of our oldest readers and he has made the department work for him. Steve seems to have been in luck in the matter of cuts lately, for he changes cuts with each showing. Here are two displays for "Heart of the Wilds." One is four sevens for the opening day and the other three six and a halfs for the second day of the run. He does not trust to the same copy to carry on but changes copy as well as



Two Displays for "Heart of the Wilds."

cuts for each display. In those small towns they have time to read the paper all the way through, including the advertisements, and it pays to change the copy for each reading in order to keep interest up. In each case the main argument is the same, but he takes it from a different angle and gives it a new twist. That is the way to handle any story. Don't get one piece of copy and hold to that. Present the same idea if you must, if the play has but one big point, but approach that idea from as many different angles as possible in order that you may broaden your appeal to your readers. The last example shows Steve's isolated underline. The current show gets three sixes and an additional two fours is taken for the coming attraction. That Saturday show carries no long feature, but winds up one serial and shows an episode of another, with a comedy thrown in. Those serials certainly hold business in the small towns even better than in the cities. Steve seems to overlap his, and to start one before the last one is

A Special Display for the Underline Instead of Carrying It with the Main Advertisement.

fully completed, so that he has his patrons interested in the newcomer before the old one plays out. This is a good idea, for it holds the interest over, just as magazines run two or more serials to ensure continuity of reading.

A Giant Cut Out.

This novel lobby display from the Washington, Fort Worth, Texas, seems to have been made from a twenty-four sheet. The entrance is rather low, so that the cut out extends above the top and completely dominates the space. Apparently there are electric lights in the bouquet in the left hand. Certainly lights could have been used to advantage there and there is a seeming reflection in the photograph,

A Cut-Out Made from a 24-Sheet, Which Dominates a Lobby Display.

though the bulbs do not show clearly. This gives an unusual effect and will probably be suggestive to others, though most twenty-four sheets do not give large heads as a rule and few offer better height than a three sheet. Here the paper seems to have worked unusually well. By painting over it can be stored and used for any Bara production.

Doing It Right.

The Parkway, Baltimore, is doing a lot of special stuff. Lately it gave a Sunday matinee musicale for the Russian Red Cross and on several occasions it has opened the house Sundays for various charities and patriotic movements. It costs money for lights, attendance and other incidentals, but there is no more certain way of getting recognized as a leader, and the Parkway is getting back more than it gives because it gives so willingly and efficiently. It pays to become associated in the minds of the theatregoers with welfare work. It makes them turn to that house as a leader.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex om meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

Minusa Screens.

The Minusa Screen Company, St. Louis, Missouri, sends in the following. The instruction booklet for installing screens should be of much value. The Minusa letter reads as follows:

"Since the motion picture is leading us more and more into the field of drama, where facial expression, the twitching of a muscle, the twinkle of an eye or the high light of a single hair means everything, the 'perfect' projection surface, which is as yet unknown, is nevertheless the one ambition and dream of every discriminating exhibitor.

"The Minusa Ciné Screen Co., of St. Louis, Mo., have for years been giving the baffling question of projection, scientific study. Their advancement toward the goal of perfection has been so rapid that it is generally conceded that their present method of constructing screens with color background and according to specifications or dimensions of the theatre, that they have solved the problem to the greatest extent thus far.

"Recently the Minusa Ciné Screen Co. were confronted with an exceptional problem in supplynig the United States Hospital, at West Baden, Indiana, with a screen surface 18'x24' where conditions were most distressing. This installation was made over the entrance to the Rotunda, which is 200'x200', necessitating a throw of 200', and as the extreme width of the Rotunda is 200', the observer who views the picture from the extreme angle therefore views it from an angle of 100' from the center. This is where the Minusa secret color background comes to the rescue in overcoming the 'fade-away' effect which is so characteristic of other metalized surfaces, and the report that has been received from West Baden states: 'Results are wonderful in the extreme and satisfactory in every respect.' In gaining the above results, much credit is due to the ingenious stretching device known as the Minusa Patent Adjustable Stretching Frame, which makes possible a satisfactory installation under difficult conditions.

"For some time exhibitors had the misfortune of not receiving proper projection through faulty installation of their screens though the surface was perfect, therefore the Minusa Ciné Screen Co. has compiled an exclusive booklet for Minusa installations, wherein the exhibitor can see from illustrations, together with printed description, every move that must be made to secure perfect results.

"The illustrations therein, together with the detailed descriptive matter makes it impossible to secure other than a perfect installation. Two copies of this booklet are sent when an order is received at the factory. One is mailed immediately to the exhibitor, and the other packed in the hardware box of the frame. In this manner the company safeguards the exhibitor against faulty installation."

Our Cartoonist.

Accompanying is picture of the cartoonist whose drawings have from time to time amused and instructed us. Mr. Walker is himself a practical projectionist, though at present his facile pen is made to supply the necessary daily pork, beans, ice cream, etc. We all owe Brother Walker something for the laughs he has supplied, as well as for the punch found in his cartoons, each one of which carries with it a valuable lesson, in excellent form.

G. W. Walker.

Non-Progressive Men.

A good brother who has recently spent some time visiting relatives in a certain Bay State city writes. almost demanding that I visit that city, investigate projection conditions and then "rip 'em up the back."

We would not give the matter mention in print except to point a moral. The projectionists in the city in question have never been recognized as of the progressive class. The union scale is the height of their ambition. Beyond that nothing exists, except quitting time and pay day.

This department and its editor have pretty much stopped bothering with such propositions. For the present they are utterly hopeless. They will only awaken when everyone else has passed them so far that they are lost in the dust of the procession. There are more than plenty of progressive cities, locals, towns and individuals to more than give us all we can do in helping them, and it is always better and more satisfactory to help those who try to help themselves than to try to pry non-progressives loose from their bed of inactivity.

And, anyhow, the non-progressive is becoming steadily and increasingly in the minority. I can right now call the names of less than half a dozen cities in all these United States which I would cite the projectionists as non-progressive, in the sense that advancement in technical knowledge of projection is opposed. True, there are many cities where there is little activity in progressive lines, but in nearly all these one finds a sprinkling of wide-awake, progressives who gradually are leavening the mass with progressive ideas. Memphis, Tenn.; Cincinnati, O.; Kansas City, Mo., and Springfield, Mass., were all in the back number class the last I knew, but just what the situation is in these cities today I cannot say. Improved, let us hope. They were the four cities which did not even care to listen to a lecture on projection, though provided to them without a cent of cost. They took the position that there was nothing worth while learning as regards their profession, and let it be remarked that in at least two of these cities projection room conditions and projection itself is, or at that time was, about as punk as one could well imagine. The unions in these cities are, or were, in distinct contrast to dozens of unions in other cities which evinced eagerness to hear and consider what we might have to say with regard to the profession, thus proving themselves in the progressive class.

All this is not said in any spirit of "get-back-at-'em." Why should we care, except that non-progressiveness must inevitably react on the profession and on the industry. But the profession is entitled to know where the non-progressive spots lie. That bit of information is public property because of the injury these spots do to the profession as a whole. When the non-progressive spirit is downed and replaced with progressive-

ness this department will be delighted to herald that fact from the housetop, provided it be informed of the change. But we don't care to "rip-'em-up-the-back" because it really isn't worth while. The non-progressive hurts every one in the profession, but himself most of all.

Is Proud of His Work.

Daniel Constanteino, Easton, Pa., writes interestingly, as follows:

"Am glad to know the sawbones made a good job of it. Congratulations! When you visited Easton I was assistant projectionist at the Third Street Theatre, but soon thereafter took charge of projection in the Strand, from which theatre I wrote twice to our department. While there I secured a handbook and studied very hard, receiving many compliments on the screen result. I then had, and that house still has, the clearest, sharpest picture in the city, but I'm going to beat it before long.

"Well, I enlisted in the army of Uncle Sam, of which act I am very proud. Have seven months' service at home and five months abroad to my credit. Have now returned to my profession and propose to fully merit the new title, 'projectionist.' Got back from overseas December 11 last and was honorably discharged December 23 of same month. While in the army I sadly missed the Moving Picture World, the more so that there were no other men in my squadron who were interested in motion picture projection. Have been back at work since February third and intend to stick until the bottom drops out, if it ever does. Am working at some improvements, concerning which you will be fully advised when they are finished. Would like your opinion of the one illustrated in attached sketch. I, like other projectionists, have to contend with the street car conductor imitation projectionist. It is no uncommon thing to have to amputate two punched-up feet from each of five reels of a six-reel feature, and what with that and amputating poorly made splies it is some job to get the average show ready to project. I have put in two full hours on many shows. Without this work first-class projection would be impossible; also the films would be unsafe to run. We are running nothing in the feature line but Artcraft and Famous Players. Their Philadelphia exchange certainly does need a raking over. Its inspection is purely imaginary. And unless the projectionist does their inspecting and repairs (free of charge) it is impossible to get a decent screen result, to say nothing of the danger. I have secured a license since my return, but the State examination is rather simple, though what there is of it deals with technical projection. Where I am now working the projection room is twenty-two feet high, seven feet eight inches deep and eighteen feet long. There is an eighteen-inch vent flue, but no fan in it, as the house fan is right over the room. The room was intended for three projectors, but only two have been installed. It is built of reinforced concrete, the walls very thick. Observation ports are twelve inches wide by six high. Have simplex projectors, Type S lamphouses. Project a picture a little over sixteen feet wide one hundred feet."

I was unable to understand your drawing, Brother Constantieno.' Apparently you have two rheostats wired in multiple for each lamp, and they are connected to the center of a D. P. D. T. switch, probably so you can use either one of two current supplies. Probably there is something more to the matter, but you have not shown it in the drawing. If you have stated the height of your room correctly (twenty-two feet), I think there is no need for a fan in the vent, because the great amount of space above supplies a reservoir for smoke and gases in case of fire. One of the chief reasons for demanding a fan in vent pipes, no matter how large they may be, is to pump out the smoke and gases in case of fire. An 18-inch vent flue direct to open air from ceiling will serve every need of ventilation, no matter whether the draft be up or down.

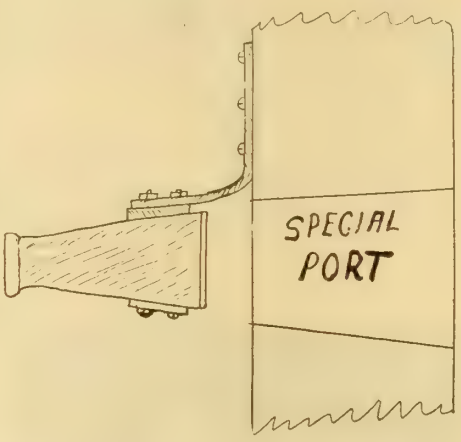
I have already taken up the matter of exchange inspection with the president of the Famous Players and Artcraft Company and have hopes something will be done to correct the undoubted laxity of inspection in their exchanges. Glad you are back safe and have returned to the profession. We have need of all our good men.

Opera Glasses for Viewing Picture.

James L. MacGinnis, Brooklyn, New York, says:

"Have a very long distance of projection, and while the boss is well pleased with everything else, he kicks a lot about picture not being as sharp as it should be. I tell him the trouble is in the films, but he is not satisfied. I think a few words from you would convince him."

Possibly, brother MacGinnis, but inasmuch as the trouble most likely is not in the film, but in your own eyes, I cannot say them. Try this: borrow a pair of good opera glasses, and next time the boss kicks about lack of definition, look at your screen through those glasses. I think you will find friend boss is right. The trouble is in the long distance of projection. Few, if any, men can decide with the naked eye as to sharpness of definition in a picture 100 or more feet away. But the trouble lies with friend boss, just the same. He should provide a pair of high grade opera glasses and the projectionist should mount them on the front projection room wall, as shown. The glasses should be focused sharply on the screen and then the focusing arrangement should be locked fast. These glasses are properly a part and



parcel of the projection room equipment, and should be installed in all projection rooms where the distance lens to screen is 75 feet or more.

Room for Improvement in London.

Harry T. Dobson, one of the department's former correspondents, writes from Toronto:

"Have no doubt but that you will be surprised to hear from me after a lapse of four years. Was touring Urup and for three years projecting shells in the general direction of Fritz and his Me und Gott boss. Am back home now, giving the one-time-over to motion picture end of things, mainly with view of again taking a shot at friend screen. There is a great deal of room for improvement in projection in the city of London, and I imagine that a live projectionists from the States could clean up on the odd good job. Will contribute price of a new handbook very soon, as am behind the times on the latest dope. Am enclosing souvenir. Don't think you will find many like it."

Souvenir consists of an original army order issued on the front line and an official barrage map. Verily it is some souvenir allrighty right. Thanks.

Well, well. And I'd heard that British projection was a pretty classy affair. Guess we'll have to slip over there before long and give them the look-see. Betcha we could bring back some interesting dope. Glad you're back, old topper; also that you're still wide awake and coming. Wish you'd drop in on Dentlebeck some time and tell him I'm going to send him a lead pencil and sheet of paper.

The "I Am Satisfied" Type.

John W. Creamer, Local Union 433, Moline, Ill., writing from Atchison, Kan., says:

"Dear Brother Richardson: Mighty glad to hear of your recovery. Cannot afford to lose such men as you. If more 'operators' would heed your teachings there would be more real projectionists in the country. I see improvement in projection as time passes, but there are still too many of the 'I am satisfied' type of men with us. For instance: Recently it fell to my lot to project 'Hearts of the World.' After several screenings, in conversation with a local projectionist, I told him how nerve-racking the work was and how it was necessary to constantly change tempo of projection on different scenes; also how close I kept the production in synchronism with the music score of the orchestra. His reply was: 'Huh, you wouldn't catch me doing anything like that. I just let the machine run and that's all there is to it.' And some men wonder why they don't advance beyond the union scale. Regarding enclosed clippings, which is the worst, for the projectionists to punch holes in the last few feet of the film or the exchange to punch a number covering as many as five or six frames in both the beginning and end of all their reels? I punch no hole in any reel, and always cut out the offending exchange numbers, since, by no stretch of imagination, can their projection to the screen be termed high-class work. These ten clippings are out of a Paramount feature from K. C. exchange. All their reels are numbered this way at the beginning! also, again, about five feet from the ending. Cannot you use your influence with the home office to get this outrage stopped?

"When I took charge here I found the revolving shutters to be of different diameters and different type. Calling the projectors A and B, the shutter on A had a main blade 6.75 inches wide and two flicker blades, respectively 4.75 and 4⅞ inches wide, the light openings being 4 15/16, 4 9/16 and 4⅞. Shutter B had blades as follows: First named being the cutting blade, 6-inch, 5-inch and 5-inch. Light openings, 4 3/16, 4 3/16 and 3 11/16 inches. I replaced them with shutter blades, 6, 5 and 5-inch, with opening 52 wide on either side of main blade and a 3 9/-16-inch opening opposite main blade. I figure this gives me 4% more light, and most certainly the screen shows an improvement. Can you give the different light-cutting percentages of the three? As to Simplex footage recorders, I agree with Griffith that they should be on the front wall. How is a projectionist standing between the machines to see the recorder at his back? Utterly impossible! Then when he is standing ready to start, say the right-hand machine, can he see the numbers on the left-hand projector, at least three feet away? Have had trouble applying lens tables for 60 amperes A. C. Next time will send in some 'shop notes,' provided you would care to print them."

Certainly, presuming they are of interest, as they doubtless will be. Send 'em along. As to the lens table matter, I am sending same to Griffith. The projectionist who takes no interest and lets the

motor pound out the show is of the type who is always howling about the boss abusing him and not paying him enough wages. As a matter of fact, the industry could well afford to pay him a reasonable sum to get out and stay out. He is a distinct detriment, no matter how one looks at it. The exchange punch-marks have been sent to the Paramount, with the following letter:

"President, Paramount Film Corporation,
New York City.

"Dear Sir: Your attention is directed to attached clippings, all cut from one Paramount feature received by a projectionist from your Kansas City exchange. We have done every possible thing to prevent projectionists punching holes in your film as a change-over signal, a practice your company pronounces reprehensible, and one which every exchange condemns, and rightly so too. But by what process of reasoning can we condemn the projectionist for punching holes near the end of films when the exchange punches them both near the end and at the beginning?

"Such work is unfair to the projectionist, who has the perfect right to refuse to project the mass of holes, covering five to six frames, to the screen. He must, of course, cut them out, since their projection is distinctly low-class work. Might we suggest that you look into this matter and cause the stoppage of so objectionable a practice."

The Paramount is not the only one offending in this respect, but it might fairly be supposed that so high class a producer would not tolerate such crude work. As to the percentages, one method for computing it is as follows: Taking the first shutter, for example: Blades 6¾ plus 6¾ plus 4⅞ equals 16⅜ inches total blade width. Openings, 4 15/16 plus 4 1/6 plus 4⅞ equals 14⅛ inches total opening width. 16⅜ plus 30.5 inches total width of both blades and openings, and 16.375 divided by 30.5 equals .53 plus, or about 53½% of the light which shutter A is cutting.

Amperage, Etc.

Hogan Brothers, Utica, New York, ask as follows:

"We are about to open a house for which we have already purchased projectors. The available current is 500 volts D. C. Will you advise as to what amperage should be delivered to each machine in order to secure the best results on a fourteen by sixteen foot screen; distance of projection, one hundred and twenty-five feet. What generator would you recommend to give the best results under the above conditions?"

What amperage would give the desired screen brilliancy would depend upon the knowledge and skill of your projectionist in handling his light and in causing the optical system of his projector, including the revolving shutter, to make use of the maximum of available illumination. It would also depend to a considerable extent upon your auditorium lighting, on the kind of screen surface and on your own individual idea as to what constitutes satisfactory screen brilliancy.

Under proper conditions of auditorium lighting, and with a good screen surface, the skilled projectionist who thoroughly understands the problems involved in the optical system of his projector may and probably will be able to get the results you desire with very much less current than would be required by a projectionist who is not in possession of the technical knowledge necessary to handle his projector optical system intelligently, or get the desired result with much less current than would be required with unintelligent auditorium lighting and a poor screen surface. You see, gentlemen, there are too many equations entering into this matter of amperage necessary to produce a given result to allow of my giving intelligent advice without knowing them all. With a sixteen-foot picture at one hundred and twenty-five feet you will have pretty close to a 7.5 E. F. projection lens, which means a very long back focus, or working distance, as the optician calls it. Since you will probably want a brilliant screen, which means heavy amperage, this in turn means heavy loss of light between the aperture and projection lens due to divergence of the light ray at that point. Nor is there at this time any practical method of eliminating this loss. But I nevertheless think that with the rest of the optical system right and the revolving shutter reduced as much as possible you can get the necessary brilliancy with 60 amperes, using a projection lens about 2¼ inches in diameter.

As to generators, I would suggest that Mr. Hallberg did, and I believe still does, make a D. C. to D. C. motor generator which gave very good results. It is also possible that the Transverter, Hertner Electric Company, Cleveland, or the Ft. Wayne Electric Company, Ft. Wayne, Ind., can fix you up a special machine with a 500-volt motor to work on the constant current plan, which places the arcs in series for change-over and gives excellent results. It is also possible that the Western Electric will do the same thing, though I doubt it. Anyhow, any of the three first named will give good results.

Wants a Little Help.

Herman H. Hunt, North Little Rock, Arkansas, propounds the following:

"Have been a reader and student of the department for five years. Now I want a little help. Have been using lens chart published December 28, and am highly pleased with results. Have reduced shutter blade width on both shutters, thereby eliminating lots of former flicker and getting increased screen brilliancy. After doing this three of our prominent projectionists told me and persistently argued that if, after finding the aerial image, one placed the shutter there without reducing blade width—shutter remaining exactly as it was before, except as to distance from lens—the screen will be more brilliant. They do not claim placing shutter at aerial image will reduce flicker, but that it will increase screen brilliancy. They say they base their argument on what you said when you were here two years ago. Now, Brother Richardson, who is right and who is wrong, and why?"

You are right, Friend Hunt. I cannot imagine how the men thus misunderstood my words when I laid the matter before them at the time of my visit. Here is the whole matter in a nutshell: The aerial image is at the narrowest point of the light beam, because, although in some cases the beam may seem to be the same width for a considerable distance, at the aerial image there is a dissolving effect, as you will see by passing your hand through the beam at the exact position of the aerial image. Now suppose you have a shutter cutting 54 per cent. of the total light, and that it is at a position where the spread of the beam prevents cutting anything off the main or cutting blade without bringing travel ghost on the screen. This means a badly balanced shutter; also it means considerable loss of light over and above what would be had could an ideal 50-50 shutter be used. Now suppose by moving the shutter to the aerial image we find that the light beam is sufficiently narrowed, especially when taken in conjunction with the dissolving effect, to allow of reducing the main blade by ⅛ inch on each side. We will then have a better balanced shutter, passing a greater percentage of the light with less flicker tendancy; also we may now be able to trim a little off each of the flicker blades, thus bringing about a still better condition. But if we merely place the shutter at the aerial image, without trimming down its blades, it still cuts 54 per cent. of the light, and, beyond some possible gain (which I doubt) through the dissolving effect, there will be absolutely no change at all. There could not possibly be. The shutter still cuts the same percentage of light and cuts it in the same identical way. In a few words, the advantage in placing the revolving shutter at the aerial image comes wholly and solely from the ability to narrow its main or cutting blade, which also sometimes allows of the narrowing of the other blades as well, thus giving more light and less flicker tendency at any given speed. Those who have placed their revolving shutter at the aerial image without changing width of any of its blades and have found improvement in the screen by so doing have, I am afraid, worked their imagination just a wee bit overtime.

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Measuring Meniscus Lenses.

Phillip C. Stillwell, Erie Pa., writes:

"Kindly send me sample of Prizma, as per offer in department some time ago. Glad you are well again, as the business needs you. Will you tell me how to measure meniscus lenses? Also Bi Convex. Am using Simplex projectors and cannot get my condenser lenses very close together. Am having a great deal of trouble lately, with condenser breakage. Simplex new style lamp, separate holders. Hope you will be able to get up here, if you tour Pennsylvania, as you recently spoke of doing. Have your handbooks and Hawkins Guides. They are great—both of them. In closing I want to thank you for the many benefits received through the department."

As to measuring meniscus condenser lenses, don't believe I know any method which could be successfully applied by the projectionist. Can Solar, Griffith or any one else suggest one? To measure a bi-convex stand near wall opposite an open window, preferably in a room with one window, or with all other windows closely shaded. Pin a white sheet of paper to the wall and focus some distant object outside the window as sharply as you can. Measure from wall to center of lens at its edge, and that measurement will be its focal length. This is, of course, more or less rough, because the image cannot, due to spherical aberration, be focused sharply. As to the condenser breakage, it may be due to the overloading of carbons, with consequent flaming, to having crater too close to lens by reason of wrong lenses, or to wrong adjustment of lenses, to unusual drafts striking lamphouse, or to condenser holder metal not making good contact with glass clear around. Adjust your optical system as per optical charts, copy of which you have. This should stop the trouble, but condenser breakage is a queer proposition, and sometimes it is very difficult to locate its cause.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Lion's Den."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Sleeping Rose (Valse Lento), Borch.
1—D. At screening. 1:15. Theme.
2—T. His heart sickened. 6:15. Organ Solo (church scene).
3—D. When Sam and Dorothy leave church. 3:00. Theme.
4—T. Discovering how the youth. 4:30. Prudence (Capricious Moderato), Luz.
5—T. You've grown wealthy here. 2:45. At Twilight (Andante Romance), Golden.
6—T. Maybe I will. 2:15. Theme.
7—T. The last gasp of a dismal. 2:00. Reverie (from Pathetic Suite).
8—T. Fixtures, $730.00. 2:15. Elegie (from Pathetic Suite).
9—T. Grand opening Monday. 2:00. Comedy Allegro, Berg.
10—T. The salary your minister. 1:15. A La Mode (One-Step), Rosey
11—T. It pays to advertise. 1:00. Organ Solo (church scene).
12—T. The challenge. 2:00. Flirting Butterflies (Allegretto), Aletter.
13—T. Prayer meeting night. 2:45. Theme.
14—D. When Sam kisses Dorothy. 2:30. Dramatic Agitato No. 38, Minot.
15—T. Boys! Look! Look! Look! 3:30. Hunkatin (Half-Tone One-Step), Levy.
16—T. Pictorial Weekly. 2:00. (Piano improvise to action.)
17—T. Fellows, I want to build a. 1:15. Dancing Leaves (Allegretto Caprice), Miles.
18—T. The "ayes" have it. 2:00. (Piano improvise to action.)
19—T. An early bird. 2:45. Savannah (One-Step), Rosey.
20—T. We'll try Webster. 2:00. Serenade (Moderato), Pierne.
21—D. When Sam reads letter. 2:45. Dramatic Suspense, Winkler.
22—T. Nothing is so useless. 2:15. Dramatic Reproach (Andante), Berge.
23—T. Organizing the club. 1:00. Impish Elves (Intermezzo), Borch.
24—D. When scene fades to Stedman. 5:30. (Fire effects and glass crashing.) Half Reel Hurry, Levy.
25—T. It's a little mussy inside. 1:00. Theme.

"Rowdy Ann."

Released by Christie Film Company.
Prepared by Filmusic Studios.

1—At screening. 3:48. Wild and Wooly No. 52 (Allegretto), Berg Series.
2—T. And now the villain. 1:37. La Source (Moderato), Delibes (watch for falls).
3—T. Jimmie was one game guy. 2:06. The Stampede (Allegro), Lascomb (watch for falls).
4—D. Father stops fight. 3:58. Fads and Fancies (Allegretto), Gruenwald.
5—T. Shades of night. 1:23. A. B. C. Dramatic Series No. 12, A-1 (Moderato).
6—D. Ann looks out of berth. 1:24. A. B. C. Series C-3 (Allegro).
7—D. Ann catches Porter and sits on him. 2:46. Indian Intermezzo No. 17 (Allegro), Charles Herbert (Berg Series).
8—T. This young lady from the West. 2:07. Little Mischief (Allegretto), Armand.
9—D. Dancing class headed by Professor Leavitoff start dancing toward camera. 1:31. Moment Musicale (Allegretto), Schubert (play to action).
10—T. Perseverance did smooth down. 3:20. Gypsy Serenade (Moderato) (begin at Tempo di Valse), Nehl.
11—D. Ann gets lasso. :36. Hurry No. 1, Lake.
12—T. The cops nicked his. 1:30. Scarf Dance (Allegretto), Chaminade.

"His Debt."

Released by Robertson-Cole Through Exhibitor Mutual.
Prepared by Joseph O'Sullivan.

Theme—Nipponese (Japanese Dramatic Lento-Andante), O'Sullivan.
1—At screening. 2:30. Serenade (Moderato con Moto), Chaminade.
2—T. Sessue Hayakawa as Goro Moriyama. 2:30. Theme.
3—D. Gambling room. 2:00. Le Retour (Con Moto), Bizet.
T. Remember my games are always. :30. (Same pp.)
T. Without Moriyama life would be. :15. (Same f.)
4—T. Gloria Manning, although aware. 1:45. Erotik (Lento-Dramatic), Grieg.
5—D. Gambling scene. 1:15. To Spring (Allegretto Appassionato), Grieg.
6—T. Treasure gleaned from the coffers. 1:45. Serenate (Andante Grazioso), Moszkowsky.
7—T. Not content with idleness. :30. Erotik (Lento), Grieg.
8—T. Heedless of the warning implied. 1:45. Under the Leaves (Poco Agitato), Thome.
9—T. Put your O. K. there. 2:15. Rustle of Spring (Dramatic Agitato), Sinding.
10—T. One cut of the cards. :45. Tympany only.
11—D. Struggle. 1:00. Theme (Andante Appassionato).
D. Closeup Hayakawa sitting. :15. (Continue theme pp.)
T. Smoldering indignation. 1:15. (Same f.)
D. Dark scene—Hayakawa seated. :15. (Same pp.)
12—T. When Fortune pauses for her next. :45. (Watch for shot.) Sinister Theme (Andante Molto e Misterioso), Vely.
D. When Hayakawa falls. :30. (Same Agitato f.)
T. When the dragon Conscience rides. :30. (Same Agitato p.)
13—T. When Fate spins the wheel. 3:00. Elegie (Adago). Lubomirsky.
T. Behind locked doors. Tympany Rolls mf (continue Elegie f.)
T. Constant watching. :15. (Continue Elegie pp.)
14—T. A thousand deaths, yet he cannot die. :15. Tympany Rolls only.
15—T. The dawning of consciousness. 2:15. Theme (play pp).
16—T. Disaster, fear and folly reveal. 1:15. Romance (Andante con Moto), Grunfeld.
17—T. Reconciliation. 1:00. Erotik (Lento), Grieg.
18—T. An unsatisfactory interview. 1:00. Dramatic Tension No. 1 (quiet), Reissiger.
19—T. The temporary relief of a. :30. Tympany Rolls pp.
20—T. While unknown to Gloria. 1:45. Love Song (Andantino Expressivo), Flegier.
21—T. Time and love, the divine healers. 2:15. A Japanese Sunset (Oriental Andante), Deppen.
22—T. The invitation accepted. 2:30. Fuji-Ko (Allegretto), Shelley.
23—T. The symbol of destiny. 2:00. Orientale (Lento), Cui.
24—T. You know I am to be married. 2:00. Theme (Lento-Andante).
25—T. And when the final demand arrives. 2:30. Dramatic Tension No. 44 (Moderato Agitato), Borch.
26—T. The reckoning. 1:15. Theme.
D. Gloria telephoning. :30. (Same Allegro Agitato).
27—D. Moriyama in room. 2:15. Valse Triste (Lento Dramatico), Sibelius.
28—T. No! (Blair rushes to door.) 2:00. Agitato No. 49 (Allegro), Shepherd.
29—D. Closeup of Gloria and Moriyama. 3:00. Inflammatus (Andante Molto Agitato), Rossini.
30—D. When Blair rushes into room. 1:15. Agitato No. 6 (Allegro), Kiefert.
31—T. Is that the man? 1:30. Dramatic Andante No. 32 (Andante Molto), Berge.
32—T. I owe you my life! I always pay. 1:30. Theme (to end).

"Leave It to Susan."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Capricious Annette (Moderato Caprice), Borch.
1—T. Aboard the Sunset Limited. 1:15. Theme.
2—T. A passenger from the last step. 2:45. Fairy Phantoms (Allegretto), Friedman.
3—S. Train whistle blowing. 4:15. Illusion (Moderato Intermezzo), Bustanoby.
4—S. Train disappearing in the distance. :50. Tacet (just produce effects of departing train).
5—T. Susan, where is she? 2:05. Dramatic Suspense, Winkler (with ad. lib. train effects).
6—T. A deserted wagon shed. 4:20. Sinister Theme, Vely.
7—T. Pretty soft for us. 4:55. Half-Reel Storm Furioso, Levy (begin pp, then to action pp or ff).
8—T. Well, boys, I see. 2:35. Pizzicato Mysterioso, Minot.
9—T. Rain's over, we'll adjourn. 4:50. Finale, from Ariele (Allegro), Bach.
10—T. At the Palace Hotel. :50. (Continue pp.)
11—T. An open window. 3:40. Comedy Allegro, Berg.
12—T. Three A. M. 3:15. Dramatic Tension, Levy.
13—S. The fight. 2:00. (Continue ff.)
14—S. Bandits leave room. 1:55. Hurry No. 33, Minot (to action).
15—T. The approach of the appointed hour. 2:50. Galop No. 7, Minot.
16—T. Defender Rock. 1:25. Theme.
17—T. Scouring the hills. 3:45. Finale (Allegro) (from Symphonette Suite), Berge.
18—S. The rescuing party arrives. 4:15. Half-Reel Hurry, Levy (howling dog effects).
19—T. A few weeks later. 2:30. Theme.
20—T. You must go quickly. 1:35. A La Mode (One-Step), Rosey.
21—Theme. 3:40. (To end.)

"The Crimson Gardenia."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Love Theme (Melodious Moderato), Lee.
Sinister Theme (Dramatic Mysterioso), Levy.
1—T. Emile. Emile De Duc. 3:10. Intermezzo Francaise (Moderato), Hammer.
2—T. The office of the United States Marshal. 1:55. Sinister Theme.
3—T. Alfred Le Duc—beneath. 3:35. Pizzicato Mysterioso, Minot.
4—T. It is my niece, Madelon. 2:30. Crafty Spy, Borch.
5—T. He will go first. 3:35. Love Theme.
6—T. The crescent city gay. 2:55. Last Spring (Dramatic), Grieg.
7—T. Is that the girl. 5:20. Carnival Overture, Dvorak.
8—T. They have separated. 5:05. Festival Dance and Valse of the Hours from "Coppelia," Delibes.
9—T. It is the wolf and his pack. 3:35. Dance of the Serpents (Allegro), Boccalari.
10—S. The fight. 3:15. Dramatic Tension, Levy.
11—T. Emile, mon cher. 1:05. Hurry No. 33, Minot.
12—T. I know how you long to see. 3:50. Sinister Theme.
13—T. Emile. 2:30. Dreams of Devotion (Dramatic), Langey.
14—T. My whole world has changed. 5:10. Tragic Theme, Vely.
15—S. The real Emile arrives. 3:20. Love Theme.
16—T. You are Emile De Luc. 2:45. Erotik (Dramatic), Grieg.
17—S. Emile gets killed. 5:30. Sinister Theme.
18—T. A secret service man. 2:30. Turbulence (Allegro Agitato), Borch.
19—T. Seven-thirty. 3:20. Love Theme.
20—T. Eight o'clock. 2:45. Mysterious Nights (Valse Dramatique), Berg.

21—T. That proves nothing. 3:35. Sinister Theme.
22—T. Fools, this only a trick. 3:15. Gruesome Mysterioso No. 31, Borch.
23—S. The police arrive. 1:35. Finale (Allegro Vico) (from Symphonette Suite), Berge.
24—S. After the fight. 1:35. (Continue ff, with ad. lib. tympany rolls watching shots.)
25—Love Theme. 2:00. (To end.)

"When Doctors Disagree."

Released by Goldwyn Distributing Company.

Prepared by M. Winkler.

Theme—Hunkatin (a half-tone craze), Levy.
1—T. Fellow townspeople. 3:35. Hot Time in the Old Town, Metz.
2—T. Come up here. 2:55. Comedy Allegro, Berg.
3—T. David Martin, her father. 2:45. Children's Games, Ascher.
4—T. This ain't makin' you short. 4:20. Fairy Phantoms (Allegretto), Friedman.
5—S. Interior of store. 2:55. Theme.
6—T. We'll be there all right. 4:15. Scherzetto (from Symphonette Suite), Berge.
7—T. Long after curfew. 1:50. A La Mode (2/4 Allegretto), Rosey.
8—S. Interior of Millie's room. 2:30. Dramatic Tension, Levy.
9—S. After the fight. 1:35. Hurry No. 33, Minot.
10—T. Eight A. M. 3:45. Serio Comique (a trombone characteristic), Sorensen.
11—T. That'll just cost ya. 4:05. Canhanibalmo (Rag), Pryor.
12—T. Do you mean that young man? 4:10. Theme.
13—T. There's a doctor on the train. 4:40. Evening Breeze (Allegretto), Langey.
14—S. Interior of canitorium. 4:50. Comic Hurry, O'Hare.
15—T. Yes, yes, dearie. 3:40. Theme.
16—S. Millie in baby's room. 4:20. Pizzicato Ballet, Berge.
17—T. The conductor's to blame for all. 2:10. Baby Sweetheart (6/8 Allegretto), Corri.
18—T. I was trying to get away. 3:40. Theme.
19—T. Here comes one of them. 3:20. Intermezzo (Allegretto), Pierne.
20—T. Dr. Turner learns the reason. 5:35. The Chase (Galop), Koelling.
21—T. Maybe he's back. 4:00. Finale from "Ariele" (Allegro), Bach.
22—T. Doctor Turner, what. 1:25. Hurry No. 2, Simon.
23—Theme. 3:00. (To end.)

"Beating the Odds."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme for David Powers—Adagietto (from Symphonette Suite), Berge.
1—D. At screening. 2:00. Love Theme.
2—T. One of the free and easies (restaurant scene-cabaret). 1:00. Popular Sentimental Ballad.
3—D. When Amy drops bag. 2:00. Theme.
4—D. When Dave leaves Amy. 2:00. Dramatic Reproach (Andante Sentimento), Berge.
5—T. The district attorney is for. 2:30. Dramatic Tension No. 9, Andino.
6—T. That man who would rise. :45. Mandarin Dance (Eccentric Chinese Novelette), Kempinski.
7—T. Doc, you're wasting perfectly. 3:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
8—T. Make your friends and you will make. 3:45. Theme.
9—T. I came out to show you (auto effects). 3:00. Mysterious Nights (Valse Dramatique), Berg.
10—T. Gail Rogers, a steel magnate. 1:00. Theme.
11—T. Shame, it's a tonic. 4:00. Heavy Foreboding Mysterioso (No. 16, A. B. C. Dramatic Series).
12—D. When Dave turns out lights. 2:15. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
13—T. At the home of Gail Rogers. 1:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
14—D. When Dave talks to Rosalie. 1:00. Theme.
15—T. Time, the magic wand which. 1:15. Bleeding Hearts (Andantino Sentimento), Levy.
16—T. Miss Rogers—Rosalie. :45. Theme.
17—T. That evening Mr. Rogers returns. 3:15. Dramatic Tension No. 44 (Moderato Agitato), Borch.
18—T. Let's be married tomorrow. 3:00. Valse Divine (Lento), Rosey.
19—T. Many forces may enoble the. 2:30. Theme.
20—T. Well, well, how's the best. 1:15. Allegro Agitato (No. 17, A. B. C. Dramatic Series).
21—T. I say no. 2:00. Plaintive (No. 18, A. B. C. Dramatic Series).
22—T. An unexpected turn (telephone bell). 2:30. Dramatic Agitato No. 38, Minot.
23—T. Rosalie, I am not satisfied. 1:15. Theme.
24—T. Your stepmother. 2:15. Dramatic Suspense, Winkler.
25—T. Three years, and three long years. 2:00. Silent Sorrows (Andante Pathetique), Borch.
26—D. When Dave sees the child. 2:00. Theme (to end).

"The Delicious Little Devil."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Tumble Down Shack (Andante Moderato), Sanders.
1— At screening. 2:15. Big Day Tonight for the Irish (Moderato), Herbert.
2—D. Mary and girls. 1:45. Caprice (Allegretto), Pryor.
3—D. Mary sees foreman. 1:30. March Burlesque (Allegretto), Lanciani.
4—T. Although Mary was out of a job. 3:30. The Emerald Isle (Moderato), Langey.
5—T. Michael Calhoon. 2:00. Chianti (Moderato—Fox-trot), Friml.
6—T. Sunday was a day. 2:30. Big Day Tonight for the Irish, Herbert.
7—T. Larry's Ad. 2:30. What Ya Gonna Do Down on the Farm (One-step), Snyder.
8—D. Nigger starts drumming. 1:30. American Serenade, Herbert.
9—T. You're there, kid. 1:15. Sometime (Fox-trot), Friml.
10—T. And at this moment. 1:00. Frenchy (Allegro) (chorus only).
11—T. On the opening night. 1:15. Mon Soldat (Allegro-One-step), Chappell.
12—T. Jimmie Calhoon. 1:00. Tarantella (Allegro), Bohm.
13—T. Ladies and gentlemen. 2:45. American Serenade, Herbert.
14—D. Mary enters dressing room. 1:45. Zoo Step (Fast One-step), Kaplan.
15—T. The following morning. 2:00. Serenata (Allegro mosso), Silesu.
16—T. Jimmie Calhoon. 2:15. There.
17—T. And so Peach Tree Inn. 1:30. Indianola (Fox-trot), Onivas.
18—T. I tell you I love her. 1:45. Theme.
19—T. And about this time. 2:00. Sphinx (Tempo di Valse), Popy.
20—T. Then came the evening of the dinner. 1:30. Yaaka Hoola (Moderato), Berlin.
21—T. With prospects of free beer. 1:30. Bit of Blarney (Allegretto), Bloom.
22—T. Ladies and gentlemen. 2:45. Marietta (Fast One-step), Stern.
23—T. With the cold gray dawn. 1:15. I'm on the water wagon now (Moderato) (Chorus), Bratton.
24—D. Mary in boudoir. 2:15. Sinbad (Fast One-step), Romberg.
25—T. Home. 1:30. The Hobbledhoy (Allegretto-Hurry), Olson.
26—T. Sorry to take you. 3:00. Irish Eyes (Allegretto), Herbert.
27—T. Gloria. 1:15. Theme (to end).

"Oh, You Women!"

Released by Famous Players-Lasky.

Prepared by M. Winkler.

1— D. At screening. 3:20. Valse Poupee, Poldini.
2—T. Fremont's richest man. 1:15. Babillage (Allegretto), Castillo.
3—T. But Alec was wrong. 4:40. Little Serenade (Allegretto), Gruenwald.
4—T. Every night in the back. 1:45. Humorous Character Theme, Roberts.
5—T. I'm wiring Mr. Wilson. 2:35. Babillage, Castillo.
6—T. That night Mary. 4:30. A Garden Dance (Moderato), Vargas.
7—T. Not long after this. :35. Dramatic Recitative (Moderato), Levy.
8—T. The busy months of war. 1:15. (Continue pp.)
9—T. And while Abe did. :25. We're Going Calling on the Kaiser.
10—T. Mary did her best. :05. Intermezzo (Allegretto), Puerner.
11—T. While over in France. 1:50. Three Wonderful Letters from Home.
12—T. Mother and her. 1:10. Visions (Intermezzo), Buse.
13—T. But alas little Abe. 3:05. Impish Elves (Intermezzo), Borch.
14—T. Amongst other modern. 3:20. Babillage, Castillo.
15—T. Over to see Jimmy's wife. 2:30. Comedy Allegro, Berg.
16—T. Then came the most. 2:20. Bluette (Allegretto), Aitken.
17—T. Then came the big news. 1:35. Joyous Allegro, Borch.
18—T. Alec had no intention. 2:55. Sinister Theme (Mysterious), Vely.
19—T. And for many days. 4:45. Babillage, Castillo.
20—T. I would have come. 1:45. Pathetic Andante, Vely.
21—T. Abe, we have a chance. 1:45. A La Mode (One-step), Rosey.
22—T. Abe patiently awaited. 3:50. Aces High (March), Roberts.
23—T. I have a confession. 1:40. Babillage, Castillo.
24—T. And the ladies. 2:45. Valse Divine, Rosey.
25—T. Seeing Mary home. 1:20. Love Theme (Andante), Lee.

"Break the News to Mother."

Released by Goldwyn Distributing Corporation.

Prepared by M. Winkler.

Theme—Break the News to Mother (Song Ballad), C. K. Harris.
1—T. The widow Bray and her only son. 5:10. May Dreams, Borch.
2—T. Pop Henkel, Mrs. Bray's. 4:55. Sweet Jasmine, Bendix.
3—T. The birthday party. 2:55. Intermezzo (Moderato), Huerter.
4—T. The next morning. 4:15. A La Ballerina (Valse Lente), Braham.
5—T. After office hours. 1:30. Camelia (Allegretto), Tonning.
6—T. That just shows how little. 3:20. Impassioned Dream, Brooks.
7—S. Mother awaiting son. 1:05. Dramatic Agitato, Hough.
8—T. A mother's plea. 2:15. Tragic Theme, Vely.
9—T. David's love for his mother. 3:40. Flirty Flirts, Levy.
10—T. You can't put that over on me. 4:05. Sinister Theme, Vely.
11—T. This time I am prepared for you. 1:50. Gruesome Mysterioso, Borch.
12—T. Hello, hello. 1:40. Agitato No. 69, Minot (watch for shots).
13—T. A difficult mission. 2:30. Dramatic Suspense, Winkler.
14—T. Flint accuses Dave Bray. 1:45. Theme.
15—S. Pop Henkel visits Dave's mother. 3:10. Dramatic Reproach, Berge.
16—T. A year later. 2:35. Theme.
17—T. Even to his despairing mother. 1:50. Intermezzo Francaise, Berge.
18—T. Go on, go on, tell me. 5:05. Theme.
19—T. Bring her this. 1:45. Dramatic Narrative, Pement.
20—T. The announcement. :40. Theme.
21—T. The return of the brave. 1:15. Dramatic Tension No. 9, Andino.
22—T. Mother, I dreamed. 1:45. Aces High (American March), Roberts.
23—Theme ff. 2:35. (To end.)

Motion Picture Photography

Conducted by LIEUT. CARL LOUIS GREGORY

Dyestuffs for Photographic Purposes.

THE modern artificial coloring matters, the use of which is of importance to a large number of industries, in particular those of dyeing and printing on textile fabrics, have a considerable variety of applications in photography, and the progress of photography in monochrome as well as in color owes a good deal during the past few years to this branch of purely chemical manufacture, says A. Seyewetz, a celebrated photo-chemist, in the French journal, Chemie et Industria. The several purposes for which dyes are employed in photography may be stated as follows: In orthochromatic photography, in the preparation of non-halation plates, in color photography by the triple superposition method, in the making of color-screen plates, in processes depending upon the production of colors from colorless substances by the action of light, and in those based upon the bleach-out action of light and dyes, tinting of cinematograph films and safelight papers.

As is well known, the negative obtained on an ordinary photographic plate is a false rendering of the action of rays of light of different colors. In the absence of special means, yellow, orange and red are reproduced as exceedingly dark tones in the photographic print, whilst blue and violet are represented by very light tones. A white drawing on a blue ground or black on red might thus yield a photographic copy consisting of one uniform tone in which none of the details of the design would be visible. Inasmuch as the relative sensitiveness of photographic plates can be modified in order to yield photographic renderings comparable with those perceived by the eye, the disabilities of the ordinary plate may be avoided by such orthochromatic or isochromatic preparations. The addition to the photographic emulsion of certain coloring matters effects a displacement of the actinic action of light, and imports to these preparations very considerable sensitiveness to rays of the greater wave lengths. At the present time, certain dyes are used which effect such a preponderating sensitizing action for yellow and green rays in comparsion with violet that the sensitive plates can be employed without a compensating light-filter such as is ordinarily used to cut down a certain proportion of violet rays. The sensitizing action does not, however, correspond exactly with the absorption spectrum of the dye.

Only a small number of coloring matters possess these sensitizing properties, these dyes exerting their sensitizing action when present in very small quantities. Some of them act in so small a proportion that the sensitized plate possesses no visible coloration, appearing colorless to the eye. The dyes cannot be chosen as can those for the purpose of making colored screens, that is to say, by the examination only of their absorption spectrum, although the optical sensitizing takes place in consequence of the plate with which dye has been incorporated, absorbing the rays for which the plate is sensitized. There are, in fact, dyes which sensitize for rays different from those which their solutions absorb; for it must be assumed that the dye possesses sensitizing properties only when it is able to form a compound with the silver salt analogously to the formation of a "lake." In this case, it is the absorption spectrum of this compound, which is the effective agent, and not that of the solution of the dye.

The examination of the absorption spectrum will thus give only very approximate indications of the color-sensitizing properties of the dye. Very dilute solutions of the dyes, so dilute as to exhibit no perceptible absorption to the eye, nevertheless are capable of exercising a pronounced sensitizing action. The feature which distinguishes a true color-sensitizing dye from one which acts simply as a screen is that the former exerts its action in these minute quantities and, therefore, without coloring the emulsion; also, it gives rise to no reduction of the sensitiveness, and, consequently, does not call for an increased time of exposure. The sensitizing power of a dye can only be determined experimentally by photographing a spectrum on a sensitive plate impregnated with the dye to be tested.

The principal classes of dyes, among which are to be found color-sensitizers, are the derivatives of diphenylmethane, triphenylmethane, acridine and phenylacridine and quinoline. There are, moveover, dyes belonging to other classes which exert a sensitizing action only when reducing at the same time the general sensitiveness. These dyes possess a very limited practical interest. The various dyes, according to their chemical constitution, produce sensitizing action in the different parts of the spectrum, but none of them, whether employed alone or in admixture in variable proportions, permits of reproducing the spectrum with the relative value of colors perceived by the eye. Exceedingly effective sensitizing can, however, be obtained for limited parts of the spectrum, such as the yellow and the green of one part, or for the red of another. By utilizing these partial results, the employment of several dyes thus yields a sensitizing effect greater for the red and yellow than for the blue and violet, still without attaining the respective color values perceived by the eye.

The dyes of the phthalein class are the most important sensitizers for yellow and green. Eosine, erythrosine and rose bengal are employed for the preparation of orthochromatic plates sensitive to yellow and green. Sensitizers for yellow and orange are the blue, violet or red dyes. Quinoline red, rosaniline violets, more particularly ethyl violet, and the cyanines are employed for the sensitizing of plates to red and orange. Lastly, certain syanines permit of sensitizing at one and the same time to orange and red.

The manufacture of orthochromatic plates has made important progress during the past few years, owing to the discovery of a large number of new syanine dyes, the original type of which is ordinary syanine obtained by condensation with caustic alkali of equimolecular compounds of quinoline iodo-ethylate and quinaldine in alcoholic solution. By employing the sensitizing properties of quinaldine quinoline ethyl-cyanine, Dr. Miethe provided the starting point of work undertaken by various dye factories for the preparation of new syanine sensitizers.

The lepidine-cyanine blues exert their sensitizing action beyond C in the red of the spectrum, while the violet-red quinaldine cyanines sensitize only beyond D ½ C in the orange. The quinaldine cyanines possess several advantages over the lepidine-cyanines, and as the sensitizing into the red is a very desirable feature, attempts have been made to produce quinaldine-cyanines of blue color in order to increase the red sensitiveness. Dr. Konig has employed a whole series of substituted quinolines in order to obtain new cyanines, and has found that the iodomethylates of quinoline and of substituted quinaldine (meta and para) yield bluer cyanines. Orthochrome T (para-toluquinaldine para-tolu-quinoline, ethyl-cyanine) exerts its sensitizing action not only in the orange, yellow and green, but in the red. Pinachrome, pinaverdol and homocol are cyanines analogous to orthochrome. Ethyl-cyanine, pina-cyanol and dicyanine, discovered by Konig, possess notable sensitizing properties. The two first sensitize into the red near the line B with a notable predominance of the orange and red relatively to the blue. Lastly, dicyanine produces sensitizing into the extreme red, but without predominance over the blue.

The manufacture of dyes employed as color or sensitizers has hitherto been the monopoly of a few German factories, but it can be readily undertaken, and at small cost, by French dye manufacturers, among the chemists of whom are undoubtedly those capable of discovering new dyes possessing sensitizing properties superior to the substances at present in use.

Among the various means for the prevention of halation the most effective is the incorporation between the glass and the emulsion coating of a transparent red-orange or green film, or one of suitable non-actinic color, which obsorbs all the rays after their reflection from the back surface of the glass. The dye employed for the coloration of this film requires not only to possess a suitable absorption spectrum, but should not diffuse into the emulsion and so reduce the sensitiveness of the latter. Moreover, it requires to be readily decolorized in order not to obstruct the operation of printing from the finished negative. Only a few dyes fulfil these requirements, among them Rosolic and Congo red.

The dyeing of cinematograph films for the purpose of producing various artistic effects is a development which consumes very considerable quantities of the coloring materials, either for uniformly tinting the whole film or for coloring only the image portion of it. In the case of the first process the bands of film stretched on frames and previously soaked in water are immersed in dilute solutions of the dyes, which generally are those of the basic type, moved about in these baths until the requisite depth has been secured, then rinsed and dried. The local coloring of films by means of a brush which follows the outlines of the image is a process which from its nature is one which can receive little industrial application.

Lastly, a use of dyes which cannot be passed over without mention is in the preparation of the transparent papers of red, green or yellow color employed as safelights. These papers will in time replace the colored glasses of dark-room lamps, inasmuch as they possess distinct advantages over the latter. Apart from

(To be continued)

Live News from Everywhere

INDIANAPOLIS' OHIO WILL COST $75,000

The New House Will Seat 1,300 Patrons and Is Expected To Be Completed in Ninety Days

PLANS for a handsome new motion picture theatre, to be erected at 42 and 44 West Ohio street, Indianapolis, have been announced this week by David A. Coulter, secretary-treasurer of the Ohio Building Company, of Indianapolis. The new structure, which Mr. Coulter estimates will cost in the neighborhood of $75,000, will be known as the Ohio.

John R. Welch Is President.

The Ohio Building Company, recently oraganized, has been incorporated under the laws of Indiana with a capital stock of $100,000. The officers of the company are John R. Welch, of Indianapolis, president; Frank J. Rembusch, of Shelbyville, Ind., vice-president, and David A. Coulter, secretary and treasurer. The company has just obtained a forty-nine year lease on the buildings now standing on the proposed site.

The theatre will have a frontage of 44 feet 3 inches and will have a depth of 202 feet 6 inches. It will be constructed of reinforced concrete and steel and under the terms of the contract is to be completed in ninety days. It will seat between 1,200 and 1,300 people, 800 of whom can be accommodated in the orchestra.

Lobby Will Be Distinctive Feature.

The distinctive feature of the theatre will be a large lobby which is to have a depth from the theatre entrance to the auditorium of forty-three feet, and is to be thirty feet wide. The purpose in providing this much room is to overcome congestion.

The plans for the first floor reveal an attractively decorated interior. There will be one center aisle with seats flanking on each side, and a mezzanine floor with lounge and ladies' rest rooms. The mezzanine floor will have an opening that will afford a view of the main auditorium. Stairs will lead to a third floor, which will be used as a balcony.

Rembusch Prominent in Management.

The interior of the theatre will be finished in large, plain panel walls with marble tile wainscotings and two decorative boxes will be built on each side of the stage. These boxes, when not used for seating purposes, can be used for the staging of small vaudeville entertainments.

Frank Rembusch, vice president of the Ohio Company, is one of Indiana's leading picture showmen. He has gained a national reputation for enterprise.

South Bend Will Get a Big House.

Work will soon be started on the construction of a new motion picture theatre at South Bend, which, when completed, will be one of the finest theatres in that section of the state. The new structure, which will be built at 212-214-216-218 South Michigan street, will be erected for the Blackstone Theatre Corporation, which was recently organized.

Who the Officers Are.

Charles E. Potts, superintendent of the Inland Steel Company, of Indiana Harbor, is president of the corporation; T. H. Egelton, credit manager for Rothschild and Company, of Chicago, is secretary, and J. Handelsman, a department manager for the firm of W. W. Kimball and Company, of Chicago, is treasurer. Frank T. Milner is to be the manager of the theatre.

The new theatre will have a 100-foot frontage on Michigan street, and a depth of 165 feet. It will be three stories in height and will have a seating capacity of approximately 2,500 people. The front will be of a highly artistic design, and multi-colored terra cotta will be used in the construction. The interior will be in French renaissance.

If occasion should arise for putting on a musical festival or some like entertainment, a temporary stage may be quickly constructed by removing the first three rows of seats, after which the floor may be mechanically elevated to stage level.

The front of the building will be arranged so as to provide floor space for four stores and there will be an unusually large entrance to the theatre. Members of the company hope to have the project completed by October 1.

Kokomo Will Reopen Sunday Question.

Representatives of some of the business and manufacturing interests at Kokomo have begun an inquiry on the question of Sunday motion picture shows for that city, and the outcome of the movement is being awaited with interest.

Sunday shows have not been operated at Kokomo for several years, the influence against them having been strong enough apparently to prevent much agitation in favor of the question from being started. Whether there has been enough change of public sentiment to permit the exhibitors to open on the Sabbath now will be determined by the inquiry.

The movement on behalf of the Sunday shows is said to have been started by persons who believe that unless something more in the way of Sunday diversion is afforded them is now offered, it will be a difficult problem for business and manufacturing firms to induce their employes to remain in Kokomo.

"True Heart Susie" Proves by Lillian Gish and Bobbie Harron That the Lips Are Also True.
These quaint views are illustrative of the charm of this Artcraft picture directed by D. W. Griffith.

THE TIMES HAVE CHANGED IN ROCHESTER

And the World's Correspondent Attributes It to a "Coffee Shoppe" Replacing the Hayward Bar

TIMES are changing in the Rochester film game. Sadly it has become apparent that the old, old days will never return. Before the war, the Hotel Hayward, in that city, was the headquarters for the film man in central and western New York. If you wanted to meet somebody in the film game you was sure to have your wish fulfilled if you stuck around the Hayward long enough. Then the war came along. There are a lot of film men who blow into the Hayward now—perfectly good fellows, too—but it isn't the same as it used to be. Somebody or something has left some handwriting on the wall and even the ornate bar is gone. In its place has been opened a "Coffee Shoppe." Perhaps, in due course, ice cream and coffee will come into their own, but the Hayward does not seem much like home. Gee, ain't it tough!

"Vitagraph Bill" Is Back on the Job.

Movie managers in western New York are being joyously surprised these days by visits from "Vitagraph Bill" Allen, perhaps one of the best known film men who ever traveled across the state. Vitagraph Bill was for years the friend of every man in the show business. When the country went to war, Bill packed up and went too. He saw real service driving a tank in France, and there was no one whose absence was mourned more deeply. But now Bill is back, plump and smiling—the same old Bill. Everywhere he goes he is the subject of impromptu receptions. He is again peddling for Vitagraph.

George Simpson Returns.

George A. Simpson, son of George E. Simpson, president of the Regorson Company, has returned from France and has been discharged from the service. Before the war he was associated with his father in the management of the Regent, Gordon and Piccadilly theatres. Young George used to do most of the screening for these three big houses, and that he did it well was easily seen by the box office returns.

"Daddy Long Legs" Has a Long Run.

The longest run for which a picture has ever been booked in this city is that of Mary Pickford in "Daddy Long Legs," at the Regent. The picture is now showing on an eleven-day run. Pictures have been shown longer, but in those cases the bookings have been renewals on options. It is possible that if business holds up to top notch, the present run will be extended. It is understood that the Regent paid the highest price for this picture that has ever been paid for a film here. Night prices are being charged for the matinees.

The Lantern Lighted Up the Fog.

Nazimova is being boomed at the Piccadilly this week in "The Red Lantern." Around the corner, the Rialto opened the week with Nazimova in "Out of the Fog," stealing some of the thunder that the Piccadilly flashed on Nazimova.

Hazel Beamish Is Married.

Hazel M. Beamish, adjudged at the San Francisco Exposition one of the eight most beautiful girls in the country, was married last Saturday to Sergeant Elson I. Wright, of Base Hospital No. 19. Both are local people. Miss Bemish was the movie girl for the Movette Camera Company, of this city.

Minneapolis News Letter.

Picture Houses Are Increasing in Northwest.

NEW theatres continue springing up in the Northwest.

An ampitheatre with a seating capacity of 1,200 will be constructed at Ravine Park, Kohler, Wis., this summer.

The newly completed Liberty Theatre at Sioux Falls, South Dakota, with a seating capacity of 400 and equipped with a new modern ventilating system, opened with the showing of Fannie Ward in "Common Clay."

J. L. Clark has announced plans for the enlargement of the Rex Theatre at Ontonagon, Mich. The improvement will increase the seating capacity by 250.

A new $25,000 picture theatre will be constructed at Bismarck, North Dakota.

Has Picture House but No Post Office.

Ericksonville, a small Minnesota town which cannot even boast of a postoffice, will have a moving picture theatre. G. C. Paulsen, proprietor of the general store at Ericksonville, will be the enterprising exhibitor of the village.

A. J. Swanson has purchased the Grand Theatre at Worthington, Minn., the consideration being $6,000.

J. C. Stuller has announced that he will soon open a moving picture house at Froid, Mont.

The construction of a new theatre at Harvey, N. D., to replace the old Bijou which recently burned to the ground, is now under way. Manager Arnold is supervising the work.

Oliver Haugland has opened a picture theatre at Milan, Minnesota.

Lieutenant Sever Texley has purchased the Opera House at Kadoka, South Dakota, from George Porch. He is making extensive improvements.

Hilliard Will Erect a Modern House.

O. K. Hilliard, of Lake Andes, S. D., a visitor in Minneapolis recently announced his plans for a modern theatre to be built at Lake Andes. Mr. Hilliard, who has been operating an up-stairs theatre in the South Dakota town, stated that business had grown to such proportions that the erection of a new house was necessitated. He is now showing only one day a week, but plans to show seven days a week when the new house is completed next August.

Peter Kartzmann has purchased the Grand Theatre at Lewiston, Minn., from Jake Pfalzgraf.

The Hardwick Opera House Company, of Hardwick, Minn., has been dissolved. The value of the property is estimated at $5,000.

Sam Cornish, exhibitor of Grand Forks, N. D., has taken over the Strand Theatre at Fargo, N. D., formerly operated by W. J. Dean.

The Princess Theatre Company has been incorporated at Elkhorn, Wis., with a capital of $20,000.

Butterfly Mother, the Boy, the Drug-Crazed Father
Make powerful drama in "Sahara," the desert picture made by J. Parker Read, Jr., and distributed by Hodkinson through Pathe.

Cleveland News Letter

Cleveland League Favors Advertising Slides.

THE Motion Picture Exhibitors League of Cleveland has adopted a new paragraph in its constitution, which reads: "The annual membership dues shall be Fifty dollars in cash, payable in advance for each theatre, which must accompany each application for membership, or in lieu of the above cash payment of dues, each theatre obligates itself by contract to exhibit one association slide, or one advertising film, for not less than fifteen seconds, at every complete program, during each day of the year for a period of one year."

In other words, the members don't have to pay any dues if they will run one slide at every performance. Such slides are from an advertising company, which contracts to pay the dues of each theatre that runs its slide. Those members not wishing to run the slide will pay $50 in cash.

The League moved its headquarters, May 15, to Room 130, Colonial Hotel Arcade, which is one block nearer the film district—in fact, right in the district.

A housewarming was given in the new quarters, at which a light lunch was served and several addresses made. Sam Brodsky entertained the boys with impersonations.

First National Increases Capital Stock.

At a meeting of the stockholders of the First National Exhibitors Company for the state of Ohio, held in Cleveland, the capital stock was increased by unanimous vote, to $200,000.

The past year saw the First National's business ten times in excess of their capital stock. In order to accomodate the vastly increased business this year, it became necessary to increase the capital stock. This was accomplished by the voluntary increase in holdings of the various stockholders of the company.

Those present at the meeting were: E.

Mandelbaum, M. Horwitz, Charles Pintner, John Honaiser, Harry Reif, John Kalafat, M. Paul, I. H. Morris, F. Baisch, S. Barck, A. Kramer, Max Schachtel, Dave Schumann, Cleveland; C. A. Smith, Chillicothe; S. C. Dale, Dennison; Ire West, Oberlin; I. Lisbon, John Harris, B. L. Heidingsfield, Cincinnati; G. H. Foster, Marion; C. A. Barbian, Akron; August Lig, A. Burkhardt, Lorain; C. F. Pfister, Troy; H. J. Pfeiffer, Kenton; Sam Lind, Zanesville; J. J. Murray, Warren; V. J. Bradford, Defiance; Carl Miller, Fremont; Joe Trunck, Youngstown; Harry Kress, Piqua; A. G. Constant, Stuebenville; F. A. Kelley, Massillon.

Believes in Separating Film.

Orrin G. Cocks, of the National Board of Review, was the chief speaker at the annual meeting of the Cleveland Federation of Women's Clubs, held May 18.

"I believe the wholesome plays we have had here for the millions to see have done much to keep bolshevism and anarchy at bay.

"Much of what our children see is too exciting and sensational, and we'll never do the thing right by censoring," he continued. "We must separate films as books are separated in children's libraries. Some day the producers will realize this."

Des Moines News Letter

Blank Will Handle "Auction in Souls."

THE A. H. Blank Enterprises will handle "Auction in Souls," the Aurora Mardiganian picture, as a road show special. J. Jolly Jones, for years connected with the show business in this territory, and recently manager of A. H. Blank's theatre at Marshalltown, will exploit the picture in the state. He will handle the picture front and back, going into the larger towns at once, in order to put on a preliminary showing for the Armenian Relief Society and other philanthropies.

"Daddy Long-Legs" a Hit.

All records at the Garden Theatre were broken by Mary Pickford in "Daddy Long-Legs." From the opening Sunday noon through the entire week, the theatre was jammed and the final day Mr. Blank utilized the Palace and Garden simultaneously for the picture, in order to take care of the final throngs. This is the first time in local picture history that two houses have shown a feature side by side and jammed both houses from early morning until late at night, a midnight show being held in each house.

Frankle Launches Picture.

Abe Frankle has returned from Boston and New York, where he went in the interests of "The Eyes of the World," which he controls for the New England States. The picture opened well in Boston, and Mr. Frankle reports big bookings throughout the territory in the larger towns.

Stolte Goes on Road.

A. G. Stolte, engaged by A. H. Blank as manager of the new Des Moines Theatre, is doing road work out of the Omaha office of the Blank Enterprises for a few weeks, pending the settlement of the local building strike. Indications are that this will be over soon, as both sides have arbitrated. As soon as the work resumes, Stolte will return to superintend the finishing touches on the new Des Moines. The new Blank and Hiersteiner theatres will also immediately be started.

Sheridan Is Doing Good Business.

L. A. Sheridan, of the L. A. Sheridan Exchange, reports that business is splendid on the several subjects that he is handling in the smaller towns in Iowa. Sheridan has a large acquaintance in the territory, gained through his several years with Pathe as branch manager here.

News Weekly Dope.

Pathe and Universal had a battery of camera men in Des Moines recently "shooting" the homecoming of the 168th regiment. Several hundred feet of excellent film was obtained, and the Rialto, through arrangement with manager Paul Tessier, of the Pathe office, showed the pictures the next day after the parade. It was a scoop for Pathe and a feature that went over big with Rialto patrons.

No Word as to Iowa Exhibitors' Convention

Nothing has been heard as yet about an Iowa exhibitors convention this year. It was skipped last year on account of the war, and nothing has been done to revive interest in such a meeting. Iowa has a strong league of exhibitors who banded together to fight proposed adverse legislation last winter, and it may be that they will hold a gathering, probably in Des Moines or Cedar Rapids in July, although nothing definite has been done along that line as yet.

Short News Items.

Powd McLuen, of Guthrie Center, was a recent Des Moines visitor. He reported business as excellent in his town.

All local picture theatres admitted Rainbow veterans free of charge on the day the 168th returned. The soldier boys accepted the invitation generally.

PORTLAND HOUSES TO BOOST BUILDING

Managers Are Giving Publicity to Bond Issues Which Will Soon Be Voted Upon by Oregonians

THE theatre managers of Portland were recently called before Mayor George L. Baker, who sought their co-operation in the reconstruction program now planned for Oregon. At a well-attended meeting of exhibitors and legitimate theatre men the Mayor explained that the publicity for the program would be in their hands, and appointed E. J. Myrick, Liberty Theatre, chairman, and Frank McGettigan, manager of the Orpheum, and W. W. Ely, manager of the Hippodrome, committeemen.

With the contemplated cessation of shipbuilding in Portland, there may be thousands of men out of work this winter and to provide against this and to give employment to returning soldiers, the theatre men are asked to promote the publicity for several bond issues which will soon be voted upon.

May Its Treasury Never Be Empty.

Portland has a new film distributing concern. The M. and T. Film Company, located at 390 Burnside street at the old stand of the General Film Company. The owners are L. E. Tillman, former manager of the General, and H. G. Mapes, who has been connected with Northwest exchanges and theatres for the past ten years.

The new company began business with about two hundred reels and expects to add a number of big features within a short time. The M. and T. projection room will be in charge of Mr. Mapes, who plans to refurnish it completely. Portland has long needed a first class projection room.

Jackson Goes with World.

George E. Jackson has been appointed representative for the World Film Corporation for Oregon and expects to open an office in Portland in the very near future. Mr. Jackson was employed by Universal soon after leaving the military service and resigned his position to go with World. Before entering the army he was manager for Mutual.

Hamrick Puts One Over.

It takes a gentle stranger to come down to Portland and knock 'em dead with publicity. John Hamrick came down from Seattle the other day with "The Spreading Evil," put the show in the Star Theatre, and if the first day's business is any indication of what he will do, he is going to take a bag of money back to Seattle with him.

Although advertising rates in Portland are none too low, Hamrick stepped out with a few good sized ads, had a morning show free to the first 800 women when several times that many were turned away and used a lot of other novelties to put the attraction over.

A Few Oregon Briefs.

Mr. Boyd has reopened the Standard Theatre at Athena.

J. G. Lynch, who is in the territory for Hodkinson, recently completed a trip to Astoria, says there are all the indications for a big summer's business in that locality.

Meta Cayo, contract clerk for Universal, will be a June bride, the lucky man being William Brennen, until recently an officer in the army.

The Sunset Theatre, Astoria, which has been playing musical comedy all winter will go to pictures soon according to Manager Tagg, Jr.

Bryant Washburn's a Clever Salesman in "All Wrong."
But when it comes to ideas on matrimony the title of this Pathe feature tells the rest.

J. LOUIS ROME IS ON M. P. E. A. COMMITTEE

Baltimore Manager Is Elected to Represent Maryland in Association's Executive Body

J. LOUIS ROME, formerly second vice-president of the National Association of the Motion Picture Industry and manager of the Broadway, Arcadia, Baltimore and Park theatres in Baltimore, has been elected a member of the executive committee of the Motion Picture Exhibitors of America. Each state in the union will have a representative on the executive committee of the new association, and Mr. Rome has been chosen to represent Maryland on this committee. A meeting of the new organization has been called to be held at the Hotel Statler, St. Louis, on June 25, which Mr. Rome will attend.

New Screen is Installed.

After three months of incessant labor in order to perfect the wierd and subtle lighting effects which illuminate it, the new screen set which has been built on the stage of the New Theatre, 210 Lexington street, was completed on Monday, May 19, in time for the opening of that playhouse on that day. The approximate cost for the new set was $6,800. The artist who designed it is O. A. VanZandt, of New York, who for the past fifteen years has been actively engaged in painting stage sets and who did the exacting work required for Richard Mansfield, when that actor was at the height of his carrer.

Wheeling Theatre to Increase Capacity.

The seating capacity of the Victoria Theatre, 1228-30 Market street, is to be increased from 800 to 1,300, according to the plans which have been drawn up by architect F. F. Faris. The cost will be about $30,000. A new front is to be built and the house is to be extended into an adjoining room, making the dimensions of the building 60 by 160 feet. There will be a balcony which will be supported by a 15 ton iron girder, and a new sprinkling and ventilating system is to be installed. George Shaffer is the manager.

Cupero is Entertained.

Professor E. V. Cupero, leader of the New Theatre symphony orchestra and also leader of the Baltimore City Park Band, was given an ovation upon his first appearance in his new capacity at Patterson Park, Baltimore, on Tuesday night, May 20. He was presented a basket of flowers by the members of the Second Ward Democratic Organization Club, and later the club entertained him at dinner, at the summer gardens of Adam Smith. Former City Councilman and Liquor License Commissioner Dr. George Heller made the presentation address.

Fairyland Theatre Changes Hands.

The Fairyland Theatre, 624 North Chester street, which has been operated for the past several weeks by W. D. Lusby, has been sold by him. The Fairyland will continue to be open to the public, however, under the management of Charles Rhine. Mr. Rhine managed the old Casino on North avenue, near Charles street, several years ago.

The Palace Will Be Enlarged.

A building permit has been issued to the Northeastern Amusement Company, of which Frank H. Durkee is president, to make large alterations in the Palace Theatre, at Gay and Hoffman streets. The seating capacity is to be enlarged and the approximate cost of the improvements will be $10,000.

Benefit Given at Walbrook.

A benefit performance for the Three Hundred and Thirteenth Regiment was given under the auspices of the Women's Auxiliary of this regiment on Sunday night, May 25, at the Walbrook Theatre, 3100 West North avenue. A program of music and motion pictures was arranged for the event by Thomas D. Goldberg, manager of the theatre.

Baltimore Personals.

Walter D. Pacey, manager of the Garden Theatre in South Baltimore, has joined with Wallace High in conducting the business of the W. H. Film Company, 412 East Lexington street. Mr. Pacey will still continue in his activities as manager of the Garden.

F. B. Whatne, Universal representative in Baltimore, working out of the Baltimore Film Exchange, 412 East Baltimore street, is making a trip through Maryland, West Virginia and Pennsylvania, in the interests of his company.

Jean Crandall, who has succeeded George F. Lenihan as manager of the Washington office of Goldwyn, visited Baltimore last week and was introduced to the exhibitors by W. F. Hayner, Goldwyn representative in Baltimore.

Edmond with Exhibitors Mutual.

Herndon Edmond, who before going into the army was associated with General, as manager of their exchange in Baltimore, and who after being released from the army traveled through the State of Maryland with "The Price of Peace," the Victory Loan film, has become associated with Exhibitors Mutual, and will handle the Baltimore territory for that company. He succeeds Frank Price, Jr., who has now gone to the Philadelphia office of the same company.

W. F. Ballinger, who was formerly connected with various film companies has now been released from the army and has returned to film row.

Baby Marie Osborne as Director and Cameraman of "Bre'er Rabbit."
The little Pathe star takes her originality outside the realm of mere acting.

Pittsburgh News Letter.

Favorable Action on "New Moon."

GEO F. LEVINSON, manager of the Pittsburgh Select branch, journeyed to Philadelphia, May 16, to have a heart-to-heart talk with the censors, who exhibited an inclination to take liberties with Norma Talmadge's newest starring vehicle, "The New Moon." Mr. Levinson was successful in his mission and had the picture passed with practically no eliminations whatsoever. While in the East, Leo took advantage of the opportunity to visit Mrs. Levinson, who is spending the summer at Atlantic City.

Prince Will Have a Model House.

O. W. Prince, of Ambridge, Pennsylvania, is remodeling several buildings on Merchant street, Ambridge, into a model picture house with a seating capacity of 550. It is the intention to have the house completed in time to have the formal opening on the Fourth.

The whole theatre arrangement and equipment is a counterpart of the Regent Theatre, in the East End, Pittsburgh.

Some Speed When George Does It.

Tuesday, May 20, the Lowrie Theatre, Troy Hill, Pittsburgh, had the Globe Film Service's parade pictures, showing Pittsburgh's soldier heroes, booked for showing. The print booked to this house had not arrived in the city, owing to the fact that another exhibitor had held it over for a second day's showing. Things looked bad for the Lowrie until the Globe folks got in touch with George Bates, the cameraman, who promised to have another print ready in time for the evening show. George made good his promise. He took the order at 4:30 and at 7:30 the film was being shown at the Lowrie. Some speed and some service.

Will Transform Church into Theatre.

Dr. F. E. DeLong and Fred Hall, of Boyer, Pennsylvania, have bought the old M. E. church in that town and have remodeled the same into an up-to-date small moving picture theatre. The work thereon is about completed. The capacity of the new theatre will be 250. Dr. DeLong was in Pittsburgh recently and ordered projection equipment consisting of Power's 6-B machines and a Gold Fibre Screen, as well as other equipment and supplies. Mr. Hall will have charge of the theatre.

Moore Joins Exhibitors Mutual.

George Moore, for some time past, booker and chief clerk at the Pittsburgh Vitagraph exchange, has joined the Exhibitors Mutual here, in the capacity of sales representative, and will handle the city trade and that of the nearby towns.

Cajiafas Manages Family.

James Cajiafas, former president of the Bell Film Service, 804 Penn avenue, Pittsburgh, who was called to the colors last summer, is again back in Pittsburgh, and

is now in charge of the Family Theatre at 2139 Fifth avenue, Pittsburgh. This house was formerly owned by the American Amusement Company. Some changes are contemplated in the house which will add materially to its appearance.

And Now It's the Simplex.

St. Petersburg, Pennsylvania, can now boast of its first moving picture theatre. Mr. Conover, of that town, has opened a 350-seat house there and named it the Simplex. On the opening night the house had not been given a name, but Mr. Conver was so delighted with the results that he was getting with the Simplex Projectors installed by the Hollis, Smith, Morton Co., of Pittsburgh, that the aforementioned name was chosen as a fitting one.

They Should Be Water Color.

Great throngs of exhibitors gather daily in the office of the First National Exchange in Pittsburgh, to view the beautiful oil paintings of Mack Sennett's bathing beauties, to be used in connection with the film, "Yankee Doodle in Berlin," here.

The girls are expected in Pittsburgh early in June and will remain in western Pennsylvania-West Virginia territory for a period covering twelve weeks.

Cross Will Exploit War Relief Film.

Al. W. Cross, formerly manager of the Hudson Feature Film Company, of Pittsburgh, has been appointed by the Universal branch to exploit the series of twelve two-reel subjects produced under the auspices of the Stage Women's War Relief, with well known stage stars appearing in the casts.

Meet Lou Isaacs.

Exhibitors through western Pennsylvania are getting acquainted with a newcomer in local film circles, one Louis Isaacs, who is representing the First National Exchange in Pittsburgh. Just by way of introduction, Lou was formerly assistant director at the Thomas H. Ince studios in California.

McKibbin Succeeds Russell.

C. C. McKibbin, formerly manager of the Pittsburgh Goldwyn exchange, is now officiating in a similar capacity at the Film Clearing House, succeeding W. L. Russell, who has resigned.

Library Installs Power's.

The newly-remodeled Library Theatre at Warren, has installed a battery of Powers 6-B machines. The house was re-opened Thursday, May 22.

Select Auditor Visits Pittsburgh.

S. R. Werner, traveling auditor for the Select Pictures Corporation, is spending a few weeks at the Pittsburgh office, adjusting the books and breaking in a new bookkeeper and cashier, H. A. Obert.

Bronstetter Joins Film Clearing House.

T. C. Bronstetter, formerly of the Goldwyn and Exhibitors Mutual exchanges, has joined the force of the Film Clearing House, in the capacity of salesman.

Lande Returns from New York.

Manager Harry A. Lande, of the Quality Film Corporation, Pittsburgh, has just returned from a short trip to New York.

"April Folly" Replete with Thrills.

"April Folly," Marion Davies' latest starring vehicle now in process of filming at the Bicgraph Studio, has a scene showing the star seated in a Pullman car, quite surrounded by bags, hat boxes, things in shawl-straps, all the paraphernalis of traveling, and looking not at all like an accident, but like something pleasant going on. "April Folly," adapted for the screen by Adrian Johnson and Robert Leonard, from Cynthia Stockley's popular novel, abounds in thrills, surprises and all the elements needed to make a successful film play. Miss Davies has been cast for the role of "April," the young girl who goes forth in search of adventure and finds it in unexpected ways.

BIG DRIVE PROVED ASSOCIATION'S VALUE

The Detroit Exchange Managers Distributed Official Film With Promptness and Accuracy

THE best examples of the benefits to be derived from organization was proven in the Victory Loan drive. Nearly every exchange manager had received a series of prints with instructions to see that they were sent to exhibitors and shown on the screen. President J. E. Flynn, of the Detroit Board of Exchange Managers' Association, immediately called a special meeting, and appointed a committee consisting of J. O. Kent, Select, and H. A. Ross, Paramount, to work out some plan whereby the work could be concentrated. The result was that arrangements were made for Select to do the booking and shipping, and a booker and shipping clerk were engaged at an expense of nearly $60 per week to the Exchange Managers' Association. The work of booking and shipping the Liberty Loan prints was all handled from the Select office, although each member of the Detroit Board of Motion Picture Exchange Managers paid a portion of the expense, the entire cost to the organization for the six weeks being nearly $400.

This method of distribution was costly, but the exchange managers felt that the money was well spent as it saved the exhibitors considerable annoyance by arranging for the return of all prints to the one exchange instead of to the various ones.

Some of the exchanges, members of the organization, had no prints, yet they paid their proportionate expense of the work gladly and willingly from the standpoint of patriotism.

New Alpena House to Open.

The new Fitzpatrick and McElroy house in Alpena, Mich., will open about June 20. Orders have been placed for two Power's machines for the new house, which makes the twenty-fourth in their chain, the twenty-third being the recent purchase of the Bell Opera House in Benton Harbor.

The Boys Are Coming Back.

The Michigan filmboys are rapidly returning from France. The latest to arrive are Edward S. Geller, formerly in the film exchange business; Lieut. E. R. Paul, formerly with Pathe, who was wounded eleven times; Jack Loranger, former manager for Paramount in Detroit, and Charles Davie, former manager of the Wolverine Film Exchange and the Bijou Theatre on Monroe avenue, who has been appointed Detroit city salesman for Exhibitors Mutual.

Sherry Opens Branch in Clearing House.

W. C. McDaniel has assumed charge of Sherry pictures in the Detroit territory, having established his office in the Film Clearing House, which does the physical distribution. "Mac" was for a number of years with the General at Indianapolis.

Detroit Notes.

Raymond H. Zerbel, manager of the Opera House, Marquette, took unto himself a bride on Saturday, May 17, and immediately left for a short honeymoon. And now, another member of the Delft Theatres, Inc., will become a benedict soon —L. J. Jacobs, manager of the Delft and Strand theatres, Escanaba. His marriage is set for sometime during the summer.

Ben Harrison has leased the Princess Theatre, Flint, but will continue as salesman for Select, while Mrs. Harrison will have full charge of the theatre.

F. C. Jenson, home office special representative for Goldwyn, was a recent Detroit visitor.

Now First National Exchange.

The Madison Film Exchange will be known hereafter as the First National Exchange of Michigan. It will move to larger quarters in the film building if present negotiations now pending are completed. The Detroit Opera House, now leased by E. D. Stair, will wind up its regular season with legitimate shows in a few weeks and will likely show pictures all summer.

Entertains Screen Club.

The Detroit Paramount exchange recently was host to the Michigan Screen Club at the Paramount screen room.

Mowat and Diehl, who own "Yankee Doodle in Berlin" for Michigan, have moved to permanent quarters at 302 Film Building. The Minter-United Amusements have also moved to the same offices.

Tom Mix Dares Perils and an Audible Mackinaw in "The Wilderness Trail."
He is the fighting young trapper of the Hudson Bay country in this forthcoming Fox feature.

"There's a Barrel Organ Caroling."
But the barrel is quiet in this Madge Kennedy Goldwyn, "Leave It to Susan."

Atlanta News Letter

Criterion Is an Up-to-Date House.

ANNOUNCEMENT that the Criterion Theatre, the newest and one of the most progressive houses of the city, had booked the coming "Big Four" productions, the independently produced releases of Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D. W. Griffith, and that the theatre's present ten-piece orchestra would be increased to twenty pieces immediately, was issued Monday upon the return from New York of Williard C. Patterson, managing director of the Criterion for the Sig Samuels interests.

Music a Feature.

Since Mr. Patterson took charge of the house shortly after its erection, about three years ago, he has followed a policy of independent booking, and has established a precedent locally for continued and growing success in presenting high-class special attractions, featured by effective musical accompaniments and aggressive exploitation. He was a pioneer in increasing admission prices, and has now inaugurated a twenty-five cent scale.

Mr. Patterson was a leading spirit of the Atlanta Theatre Managers' Association, in which he holds the office of secretary and treasurer, and it was at his instance that the recently organized Southeastern Theatre Managers' Association was founded here last month. He was honored with election to the presidency of this live exhibitors' co-operative body, which is to stage its first convention on June 15 in this city.

Raoul Will Attend Convention.

W. P. Raoul, vice-president of the Georgia Federation of Labor and president of the local motion picture operators' union, accompanied by Cliff Clower, representing the stage employes and operators' unions, has left Atlanta to attend the convention of the International Alliance of Theatrical Stage Employes and Moving Picture Operators of the United States and Canada, in Ottawa, Canada, on May 26.

"As a Man Thinks" a Hit on Coast.

San Francisco had its first view of the screen version of Augustus Thomas' "As a Man Thinks," starring Leah Baird, and judging from the crowds that packed the Tivoli Opera House at every performance, the Coast metropolis was duly impressed.

COAST AMUSEMENT COMPANY ORGANIZES

And Purchases All Seven of Everett's Houses Four Will Continue and Three Will Be Closed

ALL of the seven theatres in the town of Everett have been bought by C. E. McKee, C. A. Swanson, and W. J. Pilz, who have formed the Star Amusement Company and will operate four of the seven. The other three have been temporarily closed. Before this merger, Mr. McKee, together with his partner, E. L. Jenkins, operated the Orpheum and the Apollo. Mr. Swanson operated the Everett and the Princess. The theatres which were bought were the Rialto from Jack Beardsley, the Strand from Charles Strand, and the Broadway from C. P. Merwin. The Star Amusement Company has been incorporated for $75,000.

Everett is a town of about 25,000 and the business does not warrant seven theatres or even four, according to C. E. McKee. But business is expected to pick up very shortly.

House Changes.

Frank Stannard, who formerly controlled the amusement business in Wenatchee before he sold out a few weeks ago, has bought the Olympus in West Seattle from A. B. Johnson. He will operate this house until a new one which he is building in the same vicinity is finished. Associated with him in the new house will be G. E. Brown, who sold out his interest in the Yesler Theatre recently.

E. L. Houck has sold the Arcadia Theatre at Deer Park, Montana.

Mrs. E. S. Peterson has taken over the theatre at Nez Perce, Idaho.

Select Adds Three Salesmen.

Three new salesmen have been added to the staff of the Seattle Select office this week. They are E. L. Burke, formerly manager of Fox, H. B. Dobbs, at one time manager of Select, and A. Malotte, formerly a salesman for Fox.

Burke Leaves Fox Office.

E. L. Burke has resigned the managership of the Seattle Fox office. P. C. Mooney, Western district manager, who has had charge of the office for the last week or two, is leaving this week for Los Angeles, from which city he will go on to New York.

Mead Leaves Universal.

W. A. Mead, for the past six months manager of the Seattle Universal office, resigned this week. The new manager has not yet been announced.

News from the United Office.

Harry Arthur, Jr., manager of the Seattle United office, announces the following new United stock holders in Montana: W. J. Hartwig, Antlers Theatre, Helena; W. B. Hartwig, Hartwig Theatre, Dillon; E. P. White, Strand, Livingston; G. H. Howard, Auditorium, Big Timber; C. R. Cummings, Yellowstone Theatre, Whitehall; G. C. Moore, Olympia, Harlowton; J. B. Rich, Myrtle, Lewistown; Richard J. Charles, of Vader, Winlock, and Onalaska.

G. J. Heyfron, who recently sold out his interest in the Colonial Theatre, Seattle, is now covering Montana for United.

Mr. Arthur will comb the Western Washington and Oregon territory himself.

E. Craig has been appointed assistant manager of the Seattle office, and will have charge during Mr. Arthur's absence.

Short News Notes.

The offices of the Greater Theatres Company in the Liberty Theatre building, which are being remodeled and enlarged, will be finished within a week or two and will be most convenient and attractive.

Newton E. Levi, division manager for Exhibitors Mutual, is leaving Seattle this week after a month's stay for Portland, where he will help Ted Johnson, the new manager to get a right start in his managerial course.

J. W. Houck, manager of the Liberty Theatre, Spokane, was a recent visitor on film row and signed up for three big Mutual specials, "The Turn in the Road," "What Every Woman Wants," and new sensational picture, "Mints of Hell."

C. E. Stillwell, of the Stillwell Amusement Company, of Spokane, is spending this week in Seattle.

"Whaddyu Mean—'The Dance of the Morning Glories' ?"
Says Fay Tincher, ready to rope any wild glories of morning in her Christie special, "Rowdy Ann."

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

It Has Paid.

SEVERAL years ago we said that even if a novice never sold a script he would profit by the mental discipline received. This seemed to be pretty poor comfort to many, and some, indeed many, have written in that they have "wasted" from one to three years over their plays. Some of them have wasted their time, but merely because they did not give their best to the work. Against these may be cited many who have made real progress.

Just the other day a man wrote:

> My time wasn't wasted. When I discharged pictures from my mind and took hold of newspaper work earnestly, I found that I had developed wonderfully under your training. I could write a great deal better and I could feel that I had broadened out. I felt more confident of my ability, and after a while I got more or less chesty and possibly disagreeable about it. I felt that a lot of other people I came in contact with didn't know anything at all. Silly to feel that way, and I ought to be ashamed to confess it, but I think you know what I mean and have experienced the same sensation. It is my honest opinion that the benefit I got from your three years' training gave me a 25 per cent. boost as a writer, and had I not advanced to that degree I should not now be holding down this comfortable job.

The comfortable job referred to is a position as advertising manager of a large real estate company paying $5,000 a year.

Another man studied for two years, fitted himself for a position as studio manager, gave that up and went into a steamship office as freight handler. Inside of a year he was assistant manager of an important branch office in a foreign country at $300 a month, club dues and entertainment expenses, with an excellent chance of being advanced to a full managership in a year or two. He never could have done it without the mental training he received, for script writing broadens the mind as no commercial work possibly can. It gives a wide outlook, for a script writer must know many things. He does not revolve in the narrow orbit of a single phase of a single business.

A third man is conducting a photoplay page on a large city daily. He said the other day that had he not taken up script writing he never should have thought of going in for newspaper work, but the facility he gained enabled him to take on correspondence work for several trade papers, and eventually brought him to a good salary and advertising commissions.

We might add to this list very considerably, for one of the real rewards of running this department has been the reports of the men who used to work with us. Practically none of the men who went at the work seriously and with an intelligent appreciation of what the work meant have failed to make progress. Some of them are still in the script line, others are in the production end of pictures, and only the other day Harry O. Hoyt told us that he was going to stick to directing. John William Kellette quit the linotype for the studio, and has made a permanent success, and we could mention others. Marc Edmunds Jones has turned to fiction, and is making good; and the last Writer's Magazine contains a story by E. M. Wickes, who tells how a casual interest in photoplay led to more than $2,000 income as a side issue to his own line of song writing.

You never lose what you put in in good, hard work. If you merely play at writing, you cannot expect to succeed, but if you put all of your mind and all of your will to your work, n matter what that work may be, you cannot but be better for the effort. Some men and women slide through life seeking always the easiest way. They never make a concentrated effort. They always sidestep hard work and trouble, and they never get anywhere, but the man who honestly seeks to do better work than his fellow, even though that be merely ditch digging, cannot keep success from him. It is bound to come.

The trouble with photoplay writers is that they seek success too early. They want to dash off plays and then dash off to the bank with the checks. They are not willing to put in from two to ten years at hard work in the hope of eventual success, and yet success quickly won is as quickly lost. Look over the records. You will find no trace of most of the quick successes of three years ago. Three years from now you will find some of the present shooting stars in the discard. They will fall as rapidly as they rise, for the reason that there is no foundation to their success. It has not been built up stone by stone, and the only permanent accomplishment is that backed by years of preparatory effort. There is not a fiction writer who will not tell of the long years of preparation that preceded his recognition. Don't kick if you seem to fail. Keep on going, and in the end you will find that the effort has been worth while.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD

516 Fifth Ave., N. Y.

Schiller Building, Chicago.

Wright & Callender Bldg., Los Angeles.

It Has Been Done.

The next twist to the war story will probably be the unemployment problem. It has been done. Don't do that, either.

The Receipt.

One man who is practically a staff man with a free lance's salary gives this receipt for a script. "I don't really write a synopsis," he explains, "because I cannot tell in that space what I want. I cannot write a continuity, but I do write what is substantially a continuity with the scene numbers, minor action and unimportant leaders left out. That fools them into the idea that they are getting a synopsis only, but the continuity man has only to cut back stuff to have a practical script." It may not always work, but it works if it is handled properly.

How to Do It.

Suppose you want to write a war story. Bill goes to France and comes back minus a leg. He keeps away from Bess because he will not saddle her with a cripple. He sticks in the city and hides out. But she goes to town, locates him, almost starving, tells him a story of how her father has lost all his money and will Bill please marry and support her. She shows him how he can work without the lost leg, and by her support and sympathy leads him to better money and a more important position that he ever held before. He has had it in him all the time, but he lacked the heart to bring it out. Her plea put him on his feet and they live happy ever after. Now take out the war. He didn't go to France. So far as the story is concerned, there was no war. He had his leg cut off in a railroad wreck and slipped away from the hospital, leaving no trace. The war story might be too much like others. The denatured story will stand a better chance. Lots of war stories were bought before the Kaiser went crazy and were remade merely by throwing in a couple of German spies. Work it the other way and just take the war out.

A Recruit.

Add Houdini to the list of authors. He dropped in the other day for a copy of Technique of the Photoplay and a chat. He is writing the first five-reeler for use under his new Famous Players-Lasky contract, and he says that he wants to learn the mechanism so that he may get his ideas over. He is one of the best showmen the world has ever produced, and he should be able to put on plays with the same skill he plans his spectacular acts once he has learned the ropes, and Houdini is too good a workman not to realize the need of technique.

Gags.

Someone wants to know what gags are. They are bits of business to be worked into plays. Most comedies are made up of gags bearing upon the same subject. If you offer half a dozen gags bearing on the same topic they may be purchased and worked into a play, with other gags supplied by the staff writers. Only a few of the comedy producers are in the market for gags, but we think the demand will grow.

Standards.

A magazine which did not offer a better average of stories than we see on the screen would not live a year. The stars carry the picture stories, but why not have stories to carry the stars?

Cheer 'Em.

It is a wonderful accomplishment to be able to make people cry, but to be able to make them laugh is a gift of God.

Among Independent Producers

Conducted by C. S. SEWELL

First Texas Guinan Picture to Be a Five-Reeler

AT the time of the purchase by the Frohman Amusement Corporation, of the stories for the first five Texas Guinan productions, President William L. Sherrill secured stories originally written for five or six reel attractions, in order to make assurance doubly sure that the two reel pictures would contain a superabundance of meat and action.

Among these stories was one written by John F. Colton, entitled "The She Wolf." Director Cliff Smith was instructed to proceed without regard to length. However, when the final cutting took place, it was found that when the 6,700 feet originally "shot" had been cut down more than 4,000 feet, without a single title remained, which is said to form such a powerful dramatic production that it was found to be impracticable to cut the picture down to the two reel length.

It was tentatively considered to release this five reel production as a Texas Guinan Special, and not as a part of the thirteen two reel productions contracted for by State Rights Exchanges. However, although the production is said to have cost approximately twice what the Frohman Amusement Corporation is receiving for the rights to each individual two reel production, Mr. Sherrill has determined to release "The She Wolf" in five reels to the exchanges contracting for the thirteen two reel productions, at no greater cost to such exchange than what they pay for the two reel attractions.

Mr. Sherrill is of the opinion that "The She Wolf" is the most novel Western production ever made. The story contains so many twists as to keep one in suspense from the beginning to the end.

The Frohman Company announces that numerous letters are being received commending the policy of Mr. Sherrill in releasing "The She Wolf" at no greater charge than for the two reel attractions. I. E. Chadwick, of the Merit Film Company, controlling the New York rights, states: "Your letter, advising you propose to release a five reel Texas Guinan production, "The She Wolf," under the financial terms of your regular two reel Guinan contract, is received.

"Your plan is characteristic of the generously fair terms your firm accords to its clients, and we trust that it will be as thoroughly appreciated by all your customers as it is by us."

Rapid Sales by Exclusive on Tom Mix Single Reelers

THE series of fourteen single reel Tom Mix subjects that are being reissued by Exclusive Features, Inc., on a state rights basis, are being very rapidly disposed of, according to an announcement from Messrs. Weinberg and Goldstein, the executives of this company.

Among the territories that have already been contracted for, are the following: Ohio and Kentucky to the Standard Film Service, Cleveland; Illinois to Doll-Van Company, Chicago; South Carolina, Georgia, Tennessee, Alabama and Florida to R. M. Savini Films, Atlanta; Eastern Pennsylvania and southern New Jersey to Masterpiece Film Attraction, Philadelphia; Kansas and western Missouri to First National Exchange, Kansas City; West Virginia and Western Pennsylvania to Quality Film Service, Pittsburgh; Delaware, Maryland, District of Columbia and Virginia to Masterpiece Film Attractions, Philadelphia; Michigan to Standard Film Corporation, Detroit; northern New Jersey to F. Gersten, Inc., New York; and Indiana to Doll-Van Film Corporation, Indianapolis.

Brockliss to Hold Showings of "Virtuous Men" Abroad

SYDNEY GARRETT, President of J. Frank Brockliss, purchasers of foreign rights of "Virtuous Men," has completed plans for the exploitation of the S-L production starring E. K. Lincoln, outside of the United States and Canada in the near future. Many sales to various foreign buyers have been made, the latest embracing Norway, Sweden and Denmark.

Mr. Brockliss sailed for Europe recently, and upon his arrival in London will make arrangements for a trade showing of "Virtuous Men." He is negotiating for a prominent London theatre for this presentation. The showing will be given in conjunction with a large symphony orchestra and considerable advance advertising. Mr. Brockliss plans to have simultaneous presentations of "Virtuous Men" in London and Paris.

The inaugural showing of the S-L production in France will be held under the auspices of the Mundus Film Company, of Paris. It is expected that the production will be given its European premiere within the next fortnight, and Mr. Garrett announces the exploitation and advertising which has featured the picture on this side of the water will be carried out in detail in Great Britain and on the Continent. "Virtuous Men" is expected to prove a big summer attraction in London and Paris and will probably be given a run at prominent theatres in both of these European cities.

Sales on Ham and Buds Announced by H. F. Jans

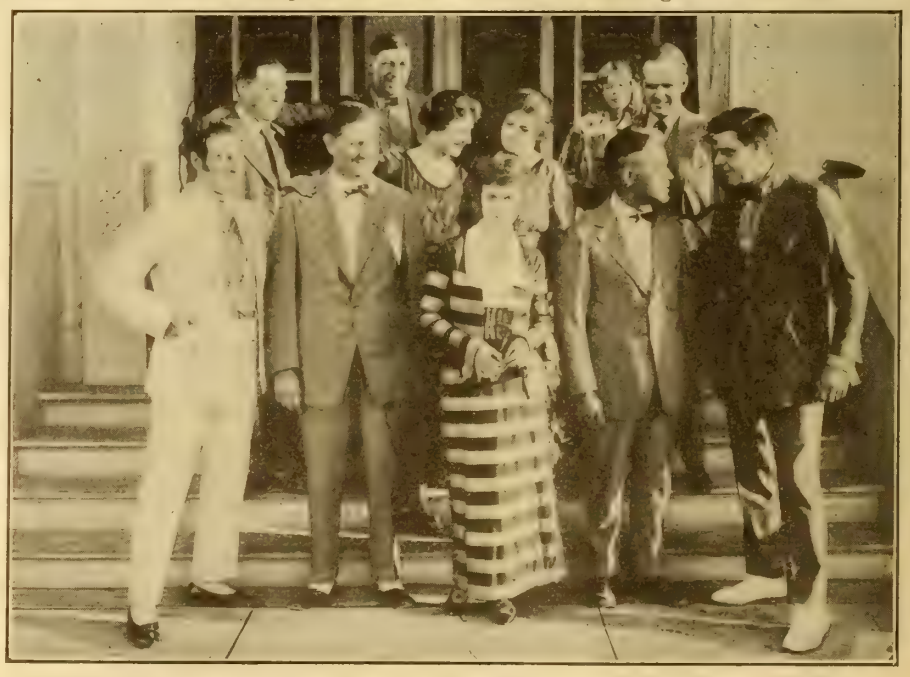
AMONG the first group of state rights exchanges to secure the Kalem single-reel comedies featuring Ham and Bud were R. M. Savini Films, Inc., Atlanta, and A. A. Weyland's Standard Film Corporation, Pittsburgh. The former secured these comedies for North and South Carolina, Tennessee, Georgia, Alabama and Florida, while the latter obtained them for Western Pennsylvania and West Virginia.

It was only a few weeks ago that Jans Productions, Inc., of 729 Seventh avenue, New York City, announced that it had bought the ninety-two Kalem subjects starring Ham and Bud and would select fifty-two of the best to re-issue one a week for a year.

F. E. Backer, general sales manger for the Jans Company, declared that not only did state rights buyers communicate with him, but that he was amazed at the inquiries from exhibitors.

R. M. Savini has issued a unique folder to exhibitors in his territory. The return post cards enclosed were addressed to "Ham and Bud," personally, in care of a post office box in Atlanta which Mr. Savini had engaged in their name.

Two mornings after mailing the cards he reports that the box was barely able to hold the replies from exhibitors desirous of booking the comedies.



Here They Are—Celebrating the Completion of "The Masked Rider."

The cast for Arrow's fifteen-episode serial, bottom row, left to right: Paul Panzer, William Steiner, producer; Ruth Stonehouse, Aubrey M. Kennedy, director, and Harry Myers. Top row: P. S. McGeeney, Jake Badaracco, cameraman; Edna Holland, Marie Trador, Blanche Gillespie and Robert Taber.

Bellman Makes Tour of Territory.

J. J. Bellman, exchange manager of the New York district of the Pioneer Film Corporation, has just returned to New York from a two weeks' tour. Mr. Bellman, during his trip got in touch with the principal exhibitors in New York territory, and reports that he met with great success in booking the latest Pioneer offerings. "Virtuous Sinners" is booked to play in a large number of the prominent houses, and advance dates signed on the "Boomerang" are said to indicate this picture will break the Pioneer Exchange records for New York.

Noted Author Collaborates in Editing His Own Film

COSMO HAMILTON, the well known author of a large number of stage and screen successes, has collaborated with the editorial staff of Pioneer Film Corporation, in editing and preparing his latest photoplay, "The Sins of the Children," for its first showing.

In line with the policy of Pioneer to carefully edit all pictures which it purchases, in handling "The Sins of the Children," Mr. Hamilton was asked if he would co-operate with the staff in this work, and he gladly consented to do so. As a result, it is said that the story, as told in the film, is identical with the novel in its dramatic development.

Pioneer announces that this picture will probably be put on for a summer run at a prominent Broadway theatre. Alma Hanlon and Stuart Holmes are the featured players.

Oliver Enlarges Offices

AS a result of plans to begin production on a larger scale, Oliver Films, Inc., has equipped several additional rooms in its offices in East Forty-eighth street, to be occupied by the director, assistant director and technical director. Also a new projection room has been installed. All of the offices will now be on the ground floor and the entire second floor will be given over to dressing rooms.

During the past week five new dressing rooms have been installed, indicating that the forthcoming serial will have even a larger cast than "The Carter Case," the production recently completed. The improvements in the studio have been made by E. D. Bingham, who will remain technical director of the company.

Pioneer to State Right "The Girl from Nowhere"

THE next offering which Pioneer Film Corporation will place before state rights buyers will be "The Girl from Nowhere," with Cleo Madison and Wilfred Lucas as the featured players.

It is stated that the one outstanding feature of this picture is an abundance of thrills. The scenes are laid in the Northwest gold country, and the story deals with the experiences of a young woman found wandering in the woods, exhausted and bereft of her memory. Her beauty is the cause of the exciting drama of which she is the main figure.

In the end she is saved from being forced into a marriage with the man who has been her tormentor, through the timely intervention of her rightful husband. The story is from the pen of Wilfred Lucas and Bess Meredyth, and was directed by Mr. Lucas.

The Pioneer is planning to give the new production an effective exploitation campaign. There will be one 24 sheet stand, two sixes, three, and two ones in the layout. A press book on new and original lines is being prepared, and a special selection of advertising material for lobby use will also be at the service of the exhibitors booking "The Girl from Nowhere."

Gaumont Showing Flight of N-C Planes to Europe

THE Gaumont Company had cameramen stationed at various points in Newfoundland, the Azores, Portugal, England, etc., to make a complete record of the first attempt of American flyers to cross the Atlantic. Pictures of the start from Long Island and their arrival in Trepassey Bay have already been shown in the Gaumont News and Graphic, and this week's issues show the departure of the three N-Cs from Newfoundland, including views of the N-C 4 and her commander just before starting on the successful flight to the Azores, the warming up of the plane from the steam pipes of the U. S. S. "Prairie," and a view of Ponte Delgada, Azores, from which point the "hop" to the European continent on the last leg of the journey was made. Gaumont cameramen are also on hand to photograph the arrival of the N-C 4 in Lisbon and Plymouth.

Other flying pictures in the News and Graphic show the trip of King Albert, of Belgium, who returned to Brussels from the Peace Conference by airplane, and the last flight of the famous French "ace," Jules Vedrines, who was killed in an attempted flight from Paris to Rome.

Other subjects show many current pictorial news items from all parts of the world; a monster U-boat which stranded on the English coast during a fog; the strike of the milkmen in Chicago; the return of the 48th Highlanders to Canada; a boat race rowed by beautiful co-eds; preparation for the big Willard-Dempsey bout; a gunboat ramming a whale; using baby "tanks" to destroy old buildings; and the wreck of a trolley car which ran wild down a steep hill, killing two and injuring twenty,

S-L Will Furnish Inserts to Theatres for Lobby Use

MESSRS. Sawyer and Lubin announce that the series of distinctive and beautiful two and four page advertising inserts which were used in the trade journals to exploit the E. K. Lincoln starring vehicle, have been converted to the use of exhibitors presenting this picture. Several thousand reprints have been made in original colors and are being furnished to exhibitors at a nominal cost. Space has been left for the imprint of the theatre and the playing date, and this provides the exhibitor with a medium for more distinctive and beautiful that usual heralds. Several hundred of these inserts were used by Poli's Palace Theatre at New Haven.

The inserts are works of art, containing original drawings by Clarence F. Underwood, R. G. Morgan and other well-known artists, depicting scenes from the play, with reading matter descriptive of the story. They have been done in various colors, printed on coated paper. This arrangement is another link of chain put into effect by S-L Pictures in connection with "Virtuous Men" to assist exhibitors in deriving full advantage from the money expended to exploit this production.

Thrills Continue to Abound in "Carter Case" Episodes

GROWING suspense and continued thrills are said to mark the eighth episode of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh. This chapter of the serial is entitled "The Silent Shot." In it Kennedy again succeeds in rescuing Anita from the custody of Avion. As the girl is lowered from a window, with the intent of speeding her away, Kennedy appears on the scene and loosens her from her bonds. Avion makes his escape.

In search of valuable papers concerning the Carter trade formulae, the characters all move to Dixonia, the location of the Carter mines. Here, in a stalactite cave, Kennedy and Anita encounter Avion and the chief emissary. While Kennedy's attention is detracted, Avion drags Anita from the cave and makes away with her.

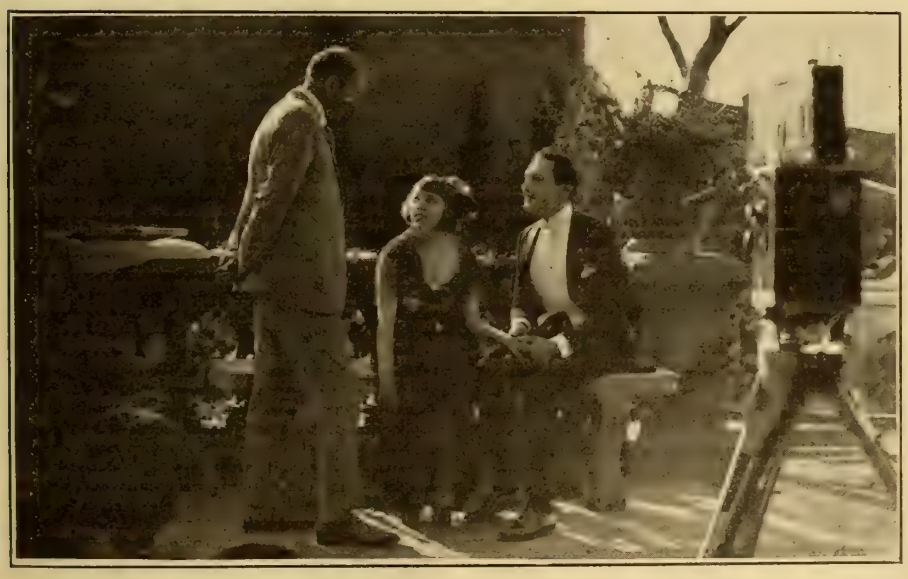
The suspense of this episode is said to be fully up to the standard of that of the other chapters, sustaining the dramatic situations in which Kennedy's clever opponents continue to baffle his best efforts to capture them and clear up the mystery.

The ninth episode is entitled "The Camera Trap," while the one following is "The Moonshiners."

Chescent Gets Serial and Christie Special.

The Crescent Film Company, Kansas City, announces it has recently purchased rights to the two reel Christie specials, also to the Oliver Films serial, "The Carter Case," for Kansas and western Missouri, both of which are being booked heavily by theatres in that territory.

The Crescent company is located in suite 315 Gloyd Building, and makes a specialty of state rights features. A. L. Kahn is the manager of this exchange.



Maurice Tourneur Assembling Some Parts of "Broken Butterfly."
As director of his own production he tells Pauline Stark and Lew Cody not to be disturbed by the "broken" part.

Reeve and Grey Writing a New Serial for Oliver

ARTHUR B. REEVE and John W. Grey, authors of "The Carter Case," the feature serial and first output of Oliver Films, Inc., have completed the script for a second episode picture that has been accepted for early production by the company. It is understood that the new serial does not deal with Craig Kennedy, but is a mystery serial with many promises of thrills and sustained mystery.

Elaborate sets are now being completed at the Oliver Films, Inc. studio in East Forty-eighth street, and it is stated that production will be begun as soon as Harry Grossman, vice president and general manager, returns from the Pacific Coast. The name of the serial and the cast will be announced shortly.

Mr. Oliver, president of the company, states that "The Carter Case" is now being booked in every territory in the country and is meeting with wide popularity, both with exhibitors and public. The few territories that remained open have been closed by Mr. Grossman during his present trip.

The plans of the company for increased production are progressing and interesting announcements are expected in the near future. The company has leased another studio and expects to extend its production to a type of pictures other than serials.

Offers "The Solitary Sin" as a State Rights Special

THE mystery of "Box 42" has been solved. The advertisements appearing in trade papers requesting the assistance of the exhibitors and state rights buyers in selecting a title for what was promised would be a "one of the greatest and most timely features ever offered" have culminated in announcing the production will be called "The Solitary Sin" and that it would be released as a state rights special.

The production was made in California, and the cast includes Jack Mulhall, Helene Chadwick, Pauline Curley and others.

It tells a story of the careers of three boys. One is brought up in a wholesome home environment and is taught the truths of sex. The surroundings of the other two boys, however, are not so fortunate, and they are left to gather their knowledge from uncertain sources. As a result when at college the one leads a clean life while the others embark on a career of frivolity, and because of their manner of living disaster overtakes them.

Three romances are unfolded. The women who are loved by the two who have strayed from the straight and narrow path share in their misery when the men are called upon to pay for what they had lightly regarded as "fun."

Fred Sullivan, responsible for a number of photodramatic successes, produced the picture under the supervision of George D. Watters, who is presenting it. Mr. Watters' entire career has been in the show business, and he has been a long time a successful exhibitor in Iowa.

Speaking of the production Mr. Watters said: "It has the elements which make for a successful production. The title is an exceedingly strong one; the story is dramatic and interesting.

"In addition to the entertainment value we feel that the great moral lesson which it indicates will obtain the cooperation of influences for good in every community. However, the picture is not a preachment; it is simply strong virile drama, and the moral, while obvious, is not thrust upon one.

"We decided to obtain the assistance of exhibitors and state rights buyers in the matter of selecting a title. We did this because we felt that their combined judgment was much better than ours. The results of our advertisements have been surprising. We have received many more responses than I had anticipated and the title, 'The Solitary Sin,' obtained more votes than all the other titles combined."

State rights on the picture are being handled by The Solitary Sin Corporation, which has offices in the Fitzgerald Building, New York.

True Blue Smile from "The Blue Bonnet"
By Billie Rhodes, who stars in this forthcoming Hodkinson release.

W. F. Hurst Appointed Controller of Pioneer

THE Pioneer Film Corporation announces the appointment of W. F. Hurst at the head of the accounting department of the home office.

During the last few months, the growth of business handled by their concern has grown steadily and an expansion in the personnel of the organization has been necessitated.

Mr. Hurst, the new controller is a man of extensive experience in the field of motion picture accountancy. For several years he associated with the financial department of the factories and studios owned by the Pathe interests. Later, for the same concern, he held the office of traveling auditor and inspector of exchanges, and at one time was manager of the Indianapolis exchange.

His latest connection, previous to joining the Pioneer staff, was with the World Film Corporation and Lewis J. Selznick.

Mr. Hurst will reorganize the accounting department of the Pioneer and expects to install the very latest and most efficient methods in exchange accountancy.

No Let-Up in Campaign on Ham and Bud Reissues

THERE will be no let-up on the exploitation, advertising and publicity of the 'Ham and Bud' single reel comedies," declared F. E. Backer, general sales manager for Jans Productions, Inc.

"Our campaign is directed to the exhibitor instead of to state rights buyers. The theatre owner knows the value of a well produced comedy subject, and these exhibitors have long memories.

"They therefore know the exceptional entertaining value of Ham and Bud. We can depend upon the exhibitors themselves to demand these single reel comedies which proved so strong five years ago. And as every exhibitor has a new list of patrons, he knows these successes will appeal to them strongly.

E. K. Lincoln
Who portrays the star role in S-L's production, "Virtuous Men."

"The styles in dress do not change in comedies as they do in society plays, and therefore like old wine, the Ham and Bud comedies will never lose their entertaining qualities, through a mere matter of dress. Every print is new, and of the ninety-two prints we purchased from the Kalem Company, we have chosen fifty-two of the best, to be released one each week, for a year."

Not only are Ham and Bud starred in all these single reelers, but the leading woman is Ethel Teare, said to be one of the most beautiful and clever comediennes of the screen. When Jans Productions, Inc., recently purchased the Tom Mix reissues from Selig, the territory was disposed of in what is claimed to be a record-breaking manner, and the "Ham and Bud" comedies bid fair to go just as rapidly. A striking one-sheet and 11x14 sepias are furnished with the Ham and Bud comedies.

W. H. Production Offers a Series of Big Specials

THE W. H. Production Company is preparing to offer on the state rights market a number of big feature productions which are announced as being of such a nature that they will lend themselves particularly well to novel and extensive advertising and exploitation campaigns such as were conducted by this company with "Mickey."

According to a statement from an official of W. H. these productions have been selected for their punch and box office value so as to afford exhibitors the largest possible returns. Only one of these big specials will be offered at a time, the activities of the company being concentrated on the exploitation of each one and a majority of the territory disposed of before the next is announced. These will be the only specials handled by W. H., with the exception of short length specials such as "Custer's Last Fight," which will be offered from time to time.

The first picture in this series will be "Somebody's Business," which is now ready. No information has been vouchsafed as to the cast, or nature of this picture, however it is said to be a very high class production with a big punch and unusual advertising possibilities.

The W. H. Productions Company also announces that it is meeting with great success in exploiting the reissue of "Custer's Last Fight," and that bookings are being made for this production in many of the most prominent theatres throughout the country.

Producers' and Distributors' News

Theatre and Roof Gardens Features of New Metro

MAY ALLISON'S next Metro picture, "Almost Married," may be termed a "comedy with music." It is to be released on June 2.

Many of the scenes of this rollicking comedy of stage life feature the musical attractions of the theatre and the roof-garden jazz, with Miss Allison as the prima donna surrounded by a galaxy of real Broadway show girls and Midnight Follies beauties.

"Almost Married" is the title which was given to the story written by E. V. Durling, a New York newspaper man, for the Metro star under the original name of "His Father's Wife," but the evolution of the plot of the story inspired the change to the title under which it is released.

Swickard Was the Director.

The production, directed by Charles Swickard, has been staged with brilliance and splendor, and the Midnight Follies scenes have been modeled after a well-known New York theatre.

The adaptation of Mr. Durling's story was made by June Mathis and Luther A. Reed, of the Metro staff, and William E. Fildew photographed the play with Mr. Swickard.

Prominent in the supporting cast are Walter I. Percival, Frank Currier, Harry Rattenbury, Hugh Fay and James Warton James.

Pathe News Shows Air Views of Panama Canal

PATHE NEWS has added another aerial accomplishment to its interesting succession of pictures taken from speeding planes and dirigibles. "Over the Panama Canal with a Pathe Cameraman" is the title of this little show of sight-seeing from the skies, and it is released in issue No. 41.

For the first time since its construction, the big engineering feat of the age is photographed from an aeroplane, and the views give a more detailed and comprehensive idea of the achievement than all previous "still" views. These exclusive pictures begin with the start from the Atlantic end of the Canal, and the flight over the Gatun Locks and Lake. Approaching the Culebra Cut, one sees the place where great difficulties were encountered by earth-slides.

After a trip of 40 miles there comes into view the Miraflores Locks, the exit to the Pacific, and the spectator gets a view of the old French Canal, which was never completed.

Plays "Jungle Trail" to Capacity.

"The Jungle Trail," with William Farnum as the star, appears to be a genuine winner, according to a telegram received by the Fox Film Corporation from Thomas Proffitt, manager of the William Penn Theatre, at Chester, Pa. The wire reads:

"Playing 'Jungle Trail' to capacity business. Real knockout." Thomas Proffitt."

The Fox Corporation ascribes this and other good showings of the picture to the realism of the thrilling man-hunt and the effort to reproduce truthfully an African village on a large scale.

Is "The Way" a Leaning Way?

It would seem so from this view of Norma Talmadge in her next Select, "The Way of a Woman."

"Way of a Woman" Next Norma Talmadge Picture

SELECT announces this week that Norma Talmadge's next picture will be "The Way of a Woman." This picture which was originally announced under the title of "Nancy Lee," is adapted from Eugene Walter's stage play of that name, which was seen for two seasons at the Hudson Theatre in New York.

In the production Miss Talmadge will have a strong supporting cast. Conway Tearle is cast in the leading male role, while Hassard Short, who is playing with Fay Bainter in "East is West," has another important part. Another well known member of the company is Jobyna Howland, who scored in the stage success, "The Little Journey." George Le Guerre has the role of the wild nephew, and Frank De Vernon will be seen as the father. Gertrude Berkley will be seen as the mother of "Nancy," the part played by Norma Talmadge. Stuart Holmes and Joe Humphrey are also in the company.

Miss Talmadge's director for this production was Z. Robert Leonard, who made a special trip from the Pacific Coast to New York, to take charge of the work.

The scenario was written by Mr. Walters himself, and under his direction the continuity retains all the vital appeal which made the original stage production of "Nancy Lee" such a great success.

Elaborate Press Book Ready on Big "U" Serial

UNIVERSAL has prepared elaborate advertising aids for its new serial, "Elmo the Mighty," which is to be released in June. A complete press book is now in the hands of the exchangemen. This press book contains all the information that could be got together, including all details in a column titled "At a Glance." Stories of the episodes are given in detail, advance stories and stories to be used during the running of the serial. Elmo Lincoln is the star of the serial, and several pages are devoted to special stories written about the life and screen work of the star. Special stories about the other leading stars of the serial are included also.

Besides the press book on this serial, Universal is preparing an attractive campaign book. This book contains all forms of advertising aids to be used prior to and during the running of the serial. Several opening ads are suggested for the use of the exhibitor, teaser ads, opening day ads, episode ads, and type ads. Several pages are devoted to the suggestions of stunts by means of which the serial may be advertised.

William Russell in Role of New York Millionaire

WILLIAM RUSSELL will be seen in what is expected to be the most surprising vehicle of his screen career, when he is presented by the American in "A Sporting Chance."

This is a lightning-like comedy drama from the pen of Stephen Fox, originally announced under the title, "The Signet of Sheba."

Unlike many of the previous Russell subjects, "A Sporting Chance" does not offer the "Flying A" star in the role of a Westerner, but features a young New York millionaire, whose exploits, however, are no less hair-raising because he wears tailored clothes and has a large bank account.

Fritzi Brunette is seen opposite Russell in the role of Gelberte Bonheur. The others in the cast are George Periolat, J. Farrell MacDonald, Lee Hill, Harvey Clark and Perry Banks. The production was directed by Henry King.

Dooley Films Has Beauty Brigade.

The Johnny Dooley Film Comedies, Inc., has completed arrangements for the employment of the twenty beauties who constitute the Johnny Dooley Beauty Brigade to appear in the series of two-reel pictures in which the acrobatic comedian is engaged to star.

Mr. Bach announces that the third of the Dooley series has been completed and the fourth will be put into work within a few days. Those who have viewed the finished pictures pronounce them humorous and interesting. The antics of Johnny Dooley are decidedly unusual to the screen. He has brought with him not only all the stunts and laugh producing methods he used in vaudeville and in such productions as "The Passing Show" and "Listen Lester," in which he scored successes. He has also invented new ways to bring laughter to patrons of the screen.

A New Idea of the Park Bench by Myron Selznick, Olive Thomas and Sid Grauman.

Sixty-seven varieties of ordinances are violated by the head of Selznick Pictures, his star, and the owner of the California Theatre, Los Angeles, on the "stoop" of the latter's playhouse.

Work Started on Five New Metro Productions

PHOTOGRAPHING of four productions was completed last week at Metro studios in Hollywood under the long-distance supervision of Maxwell Karger, who is in the East selecting new stories for Metro stars. Five new productions were launched in two days, with scarcely a lull for stars or directors. This is the first time in the history of the Metro Western studios that so many productions have been started simultaneously. One of the new stories is from the pen of the star himself, another is the original conception of the scenario writer.

Hale Hamilton finished "Full of Pep," the Robert F. Hill story of adventure, picturized by A. S. Le Vilno. The star had Harry L. Franklin for his director, and Alice Lake as his leading woman. The cast included Victor Potel, Eugene Ford, R. D. MacLean, Charles Hill Mailes, and Fred Malatesta.

Hamilton's next picture under the tentative title of "In His Brother's Place," has been started. Hamilton wrote the story himself, and A. S. Le Vino is halfway through the continuity for it. Franklin will direct.

Emmy Wehlen has completed "Fools and Their Money." It is an original satire by E. Forst, scenarioized by Finis Fox. Herbert Blache directed. Jack Mulhall played the leading role, and in the cast are Emmett King, Molly McConnell, Betty Peterson, William V. Mong, Gerard Grassby, John Stepling, Bertram Grassby and Gordon Marr.

Miss Wehlen's next picture will be "A Favor For a Friend," an original story by Lieut. Adj. Luther A. Reed of the Metro scenario staff.

Viola Dana has completed "Some Bride" under the direction of Henry Otto. The picture is a compact farce from the pens of Anne and Alice Duffy, and the scenario is by June Mathis. Irving Cummings was Miss Dana's lead and in the cast are also Ruth Sinclair, "Smiling" Billy Mason, and Florence Carpenter.

Miss Dana will start her new story, "The Microbe," immediately. It is by Henry Altimus and was published in Ainslee's Magazine. Henry Otto will be the director.

Bert Lytell is expected to finish "One-Thing-At-a-Time-O'Day" this week. The scenes of William Dudley Pelley's circus story are almost entirely out of doors. George D. Baker wrote the continuity for the story, and John Ince directed. Eileen Percy was Lytell's lead. The rest of the cast includes Joseph Kilgour, Stanton Heck, William A. Carroll, Jules Hanft, and John Hack.

Bert Lytell has started on the John H. Blackwood comedy, "It's Easy to Make Money," adapted for the screen by Finis Fox and directed by his brother, Edwin Carewe.

May Allison has started on "Free," Wallace Irwin's story that has been picturized for Miss Allison by George D. Baker. Herbert Blache will direct. Kathleen Kerrigan and Pel Trenton have already been selected for Miss Allison's support.

Miss Allison's latest picture, "Almost Married," is now in the cutting and titling stage. Charles Swickard directed.

Big Cast Announced for Selznick's "Perfect Lover"

MYRON SELZNICK announces an impressive array of players to support Eugene O'Brien in his first Selznick starring production, "The Perfect Lover." The story is unique in that it calls for no less than four leading women to play opposite Mr. O'Brien, each part being a distinctly different type to whom the word love has a different meaning. They are Mary Boland, Marguerite Courtot, Lucille Lee Stewart and Martha Mansfield.

Mr. O'Brien is seen as a struggling young artist, who is besieged with the love of these various women. The human side of the story, as well as the dramatic situations, have been well taken care of by Edmund Goulding, who has adapted the story to the screen. Work has already been started on the production, with Ralph Ince as the director.

Cameragraph Demands More Space.

The walls down at 90 Gold street, the home of the Nicholas Power Company, Inc., are beginning to bulge. Business in Cameragraphs is so good that they have to find room to take care of the growth. Partitions have been removed in the main office making one large office for the stenographic and clerical forces; also increased facilities have been arranged for the advertising and selling departments and new machinery has been installed in the factory to take care of the demand for Power's Cameragraphs.

Says Aid of Robertson-Cole Helps Sale of B. B. Features

IN announcing the change of the title of the next Bessie Barriscale feature for Exhibitors Mutual release from "Broken Threads" to "Tangled Threads," Robertson-Cole issued a statement which contained much significant meaning.

In this statement Robertson-Cole said:

"It is not the purpose nor the intent of the Robertson-Cole Company to claim credit for the remarkable success which has attended the productions made by its various allied producing organizations and which are so ably handled on the sales and distribution by Exhibitors Mutual.

"But a large measure of the accountability for the sensational success of Bessie Barriscale's recent attractions is granted Robertson-Cole by no other than J. L. Frothingham, general manager of B. B. Features, Miss Barriscale's own producing company.

"In a letter received from Mr. Frothingham last week, he ascribed the reason for Miss Barriscale's veritable triumph by the fact that she had been issuing pictures which struck a popular chord and which met with instantaneous response."

"It would have been impossible for us to get the trend of public desires in the way of entertainment without the co-operation of the Robertson-Cole officiels," Mr. Frothingham wrote.

"The Robertson-Cole Company has given us every assistance in selecting the type of picture which would prove the most profitable for exhibitors. The keen judgment of the officials of Robertson-Cole, their ability to sense what the public wants, has led to our selection of a series of plays that have gone over in smashing fashion.

Miss Barriscale Starts Another.

"Now, with the firm support of Robertson-Cole we are producing another domestic drama which I have every hope will surpass anything Miss Barriscale has heretofore done.

"'Tangled Threads' is a story which affords Miss Barriscale every opportunity to appear at her talented best. She is being supported by a cast which includes some of the most popular players on the West Coast. Among these are Nigel Barrie, Ben Alexander, the six year old lad; Henry Kolker, Thomas Holding, Mary Jane Irving, four and a half years old, and Rosemary Theby.

"The production was written by M. B. Havey."

Mr. Frothingham concluded his letter with the assertion that his fondest expectations have been surpassed by the success which the Bariscale features have attained through the association with Robertson-Cole and Exhibitors Mutual.

Christie Begins Production on Third Special Release

HAVING begun the production of the third of the Christie Specials, Al E. Christie is carrying out plans for a two reel comedy on a much larger scale than he employed in either "Sally's Blighted Career" or "Rowdy Ann," the first Specials which have been released.

Having introduced Fay Tincher in two widely different types of roles in these Specials, Mr. Christie announces the third as still another variety for the comedienne. Farce in a city flat, or rather flats, in which several carloads of disappearing furniture furnish the crux of the plot. Harry Ham, Katherine Lewis, Eddie Barry and Patricia Palmer. Al E. Christie has laid the opening scenes of the piece in a huge ballroom, for the construction of which it was nesessary to widen the main Christie stage by removing the property rooms and reconstructing them on an additional lot which has been secured adjoining the original Christie property.

Other Christie players appearing in this production are George French, Al Haynes, Ward Caulfield and Edith Clark.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE week of May 25 saw a great line of attractions at the Times Square film theatres, New York. "Broken Blossoms" at the George M. Cohan, "The Unpardonable Sin" at the Broadway, Douglas Fairbanks in "The Knickerbocker Buckaroo" at the Rivoli, Madge Kennedy in "Leave It to Susan" at the Strand, and Charlie Ray in "The Busher" at the Rialto, offer a high artistic standard that is making new friends for the screen among people who have long regarded the moving picture with indifference.

An indication of the size of the hit that "Broken Blossoms" has made in New York is the cheerful news that one of the largest ticket agencies in New York has taken 400 seats a night for the next eight weeks. The seats sell at $1.50 apiece and would easily bring $2.50 if the law against speculators were not in force.

From present indications the author has decided to get into the game himself and see to it that his stories are turned into photoplays that will meet his views of what he intended when he agreed to having his work put on the screen. This is good news. The complaint that the continuity writer and the director are often guilty of leaving out the best points and lowering the tone of a celebrated novel or famous play is founded on good grounds, but the most promising aspect of the matter is the coming together in a practical way of the man who writes the story and the man who directs it. Each will help the other. The author is going to have new and unexpected angles of the difficulties in the producing of pictures revealed to him and will learn to regard the director with a much greater degree of respect. He will find out why it is that actual experience is the only teacher and that the man who bosses the making of a photoplay has the control of the situation possessed by an aviator who did not learn to fly at a correspondence school.

The director will gain an equal amount of new light through his association with the writer. The combination means better pictures.

The excellence of a number of the recent pictures shown here has had practical effect on the longer run. "The Red Lantern," which was booked at the Rivoli with the understanding that it would fill a return date if the business went above a specified figure, far outran the amount and is coming back June 1. Douglas Fairbanks's last Artcraft picture, "The Knickerbocker Buckaroo," is booked with the same clause in the contract.

WEITZEL.

IN THIS ISSUE.

The Lady of Red Butte (Paramount).
Rowdy Ann (Christie Special).
The Busher (Paramount).
When Fate Decides (Fox).
Leave It to Susan (Goldwyn).
Playthings of Passion (United Picture Theatres).
Full of Pep (Metro).
The Bishop's Emeralds (Pathe-Pearson).
Perils of Thunder Mountain (Vitagraph).
Love's Prisoner (Triangle).
Break the News to Mother (Select).
The Knickerbocker Buckaroo (Artcraft).
Modern Husbands (Robertson-Cole).
The Divorce Trap (Fox).
Phil-for-Short (World).
Beauty Proof (Vitagraph).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Lady of Red Butte"

Paramount Presents Dorothy Dalton in a Frontier Story of Religious Fanaticism.

Reviewed by Louis Reeves Harrison.

THE main line of action in "The Lady of Red Butte" centers around an evangelist, who goes mad from overstudy at a theological seminary while attempting to make an address, and runs amuck, finally turning up in an exhausted condition in what is known as "Suicide Paradise," a forlorn prairie group of shacks inhabited almost entirely by rough characters. The role of the evangelist is interpreted with energy by Thomas Holding, especially after his failure of mind, during a subsequent gloomy delusion that he is to redeem the world by haranguing all he meets with wild imprecations, invoking the curse of calamity upon those who refuse to become sanctified under his guidance. Subtitles are profuse with his biblical quotations prophesying that the days of visitation are come upon "Suicide Paradise."

Following his wild predictions come fire, pestilence and death, and his prayer that the gambling joint may be destroyed is almost answered when a prayer by a very sweet girl, who owns the joint, having inherited it from her father, a gambler, brings rain, and her property is saved. The proprietor of the establishment, Faro Fan, is impersonated by Miss Dalton. Her role is that of a very good girl, who stakes a poor old rummy and is kind to children. She is not only a good girl, but a brave one during the fire, which burns several of the shacks, the pestilence brought by a diseased Mexican, the drunkenness of low characters and the scenes of death and attempted killing, which follow the evangelist's appearance at "Suicide Paradise." Compensation for six reels of dark mood is found in the recovery of the evangelist's senses from a blow on the head the heroine gives him, and in a fondness she develops for him immediately thereafter.

Cast.

Faro Fan.....Dorothy Dalton
Webster Smith.....Thomas Holding
Spanish Ed.....Tully Marshall
Hoodoo.....William Courtright
Delicate Hanson.....Joseph Swickard
Sugar Plum.....May Garcia

Story by C. Gardiner Sullivan.
Directed by Victor L. Schertingzer.

The Story.

Living among a lot of rough characters in forlorn "Suicide Paradise," Faro Fan, proprietor of the gambling house, is known as "The Lady of Red Butte," her kindness to children and forlorn men winning respect. Then comes out of the desert a self announced "Man of God," an evangelist crazed by over study, Webster Smith by name. He invoked the wrath of the Almighty upon the town, and particularly upon Faro Fan. He exhorts all to repent and bids the lame and halt come to him and be cured.

Faro Fan decides he is an impostor when he fails to cure a little lame girl. He pronounces a curse upon her and her saloon. He prays that the wretched place shall be purged by fire, and fire starts when a saloon-keeper attempts to fumigate his place after it has been visited by a diseased Mexican. The fire destroys a church the evangelist has attempted to build, but Fan prays for rain, and it comes in time to save her gambling house.

The fanatic becomes enraged, and invades her place to destroy her. She hits him on the head in self-defence and restores his reason by the blow. He then redeems himself by starting across the desert for supplies for the children. Fan is attacked during his absence by the Mexican, who is half crazed for water. She repels him. In a second attack he is accidentally killed by a fall. Fan and Smith eventually learn to love each other.

Program and Advertising Phrases: Dorothy Dalton as Star of Exciting Western Drama.

See Dorothy Dalton as "The Lady of Red Butte," Keeper of a Gambling House.

The Story of an Unusual Romance Between a Woman Gambling House Keeper and an Insane Minister.

Unique Story of How a Gambling Queen Became a Minister's Bride After He Had Called Down the Curse of Heaven on Her.

Advertising Angles: Give prominence to Miss Dalton and then seek to connect her with her new character of Faro Fan. Hammer on this and the various things she does to gain interest.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released May 11.

(*Continued on Page 1529.*)

Pathe's Dallas Exchange Is Up to Time on Its Sports.

The baseball team, first among the exchanges, is made up of L. D. Brown, L. S. Diamond, J. W. Brooks, J. O. Allen, Sid Henry, Charles Touchon, H. Hester, H. O. Eakins and W. T. Yoder, who is first baseman and manager. The team has entered the Victory League.

Famous Players Buy Tourneur's "White Heather"

THE Famous Players-Lasky Corporation has purchased Maurice Tourneur's spectacular production of the Drury Lane melodrama, "The White Heather," and will release it the latter part of June as a Paramount Artcraft Special.

The melodrama from which the Tourneur production was adapted was written by Cecil Raleigh and Henry Hamilton, who have collaborated in many of the greatest Drury Lane successes, and was first presented at the Drury Lane Theatre, London, in 1897. It is said the title comes from the good luck flower of the Scotch highlands, the white heather. Yet Scotland serves as the background for only a small part of the melodrama.

The plot centers around the recovery of a marriage record from the hulk of a sunken yacht called "The White Heather." The big scenes take place at the bottom of the sea where the hero and his nemesis, in the weird costumes of deep sea divers, fight to the death on the ocean floor. Thus the thrilling portion of the production has the bottom of the sea for its background. For these scenes Mr. Tourneur employed the newest inventions of the Williamson Brothers, whose photographic devices make possible under water scenes.

Much of the story is laid in London, revolving between the financial district and the slums. In photography, lighting and special effects, the picture is said to be truly exceptional.

The cast was carefully selected and the work of the principals is said to be especially noteworthy. Ralph Graves plays the hero. In Mabel Ballin, who has the leading feminine role, Mr. Tourneur is said to have uncovered a genuine "find," while H. E. Herbert is more than satisfactory in the heavy part. Little Ben Alexander has much to do, and Jack Gilbert and Spottiswoode Aitken are also cast in important roles.

Issue Press Book on Universal Special.

Universal's fourteen page press book and advertising aid on "The Big Little Person" for exhibitors is now being sent to the many Universal exchanges throughout the country for distribution. Mae Murray is the star in this Special Attraction. The principal supporting stars are Clarissa Selwynne, Rodopho De Valentina and Allen Sears.

The press book contains a complete, short story and long ones for newspaper use, as well as advance stories. Special stories, chiefly biographical are included in this press book. In addition to the stories several black and white ad cuts are featured and the musical score is included.

"Happiness a la Mode" to Get Pre-Release View.

CONTRACTS were signed this week by Fred C. Aitken, branch manager of Select Pictures Corporation's Chicago Exchange, for a pre-release showing of Constance Talmadge's coming Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, at the Ziegfield Theatre in Chicago.

By the terms of the contract, the booking on "Happiness a la Mode" is virtually a pre pre-release, the play dates being a week in advance of the regular pre-release booking at Sig Faller's Bijou Dream. The production will start a week's engagement at the Ziegfeld Theatre on June 15. On June 22 it will begin its regular pre-release showing of two weeks at the Bijou Dream. This is the first time in the history of Constance Talmadge Select Pictures that a contract has been issued for an advance pre-release showing of her attractions.

Advance Bookings Show Popularity.

This advance booking on Miss Talmadge's coming attraction is only one indication of the eagerness of exhibitors everywhere to book this picture.

"Happiness a la Mode" is a comedy-plus-drama attraction in which Miss Talmadge will be seen as a young married woman who brings about domestic troubles by allowing her husband too much liberty. Harrison Ford plays the part of the husband who sues for a divorce, but before he can bring about his proceedings he is made the victim of a frame-up and the tables are turned.

The story is by Edwina Levin, and it was adapted for the screen by Alice Eyton. Walter Edwards did the directing.

Patricia Palmer in Mitchell Lewis Cast.

Patricia Palmer, who has been playing leads in many recent Christie Comedies, has been loaned by the Christie Company to play the leading role in support of Mitchell Lewis in a story being made at the Columbia River, in Washington.

Employ Novel Ways to Advertise "Red Lantern"

TWO more of the many big opportunities offered in the direction of advertising and publicity for Nazimova's "The Red Lantern" are described in the following account of the booking activities of the Metro offices.

Urlin Perrill, publicity director for the Dayton Theatre, at Dayton, hit upon an idea which turned out to be a veritable mint, viewed from the box-office angle. Perrill had one of his Chinese restaurant-owner friends to write in Chinese the words "the red lantern."

Taking the copy to a newspaper office, he had a "blind" two column by two-inch cut made of the inscription, and used it in all the dailies with the announcement that the first ten best answers to the name of this attraction would get a pair of free passes to the Dayton.

Swarms Came for Passes.

"Shanghaied," "The Midnight Patrol" and "The Perils of Chinatown" were neck-and-neck for first and second place when the bubble burst. It happened that an announcement had been shown on the screen at the Dayton giving the name of "The Red Lantern," and patrons, recalling this, began to swarm the place for their passes. The scheme resulted in heavy patronage.

No less productive was the scheme of John Kunsky, of Detroit. The week before the showing of the picture, Mr. Kunsky purchased several small signal balloons, which he sent up from the roof of his theatre. At intervals on the tie-ropes, Mr. Kunsky fastened great red Chinese lanterns lighted by electricity from cables hooked to his house wires. This was done every night, and the effect created by the lighted lanterns suspended above the city brought thousands of sight-seers to the location, and incidentally to the box-office of the theatre.

Outing-Chester Help Lift Morale of Fighting Forces

AT Camp Custer, Michigan, the Camp Morale Officer has ordered the continuance, at the cantonment theatre, of Outing-Chester pictures, as a result of the fine effect their beauty and humor has had on the soldier audiences.

So J. O. Brooks, manager of the theatre, writes to Arthur S. Hyman, distributor in Michigan.

"As you know, we have been running the Outing-Chesters each week for the past month, and they cannot be beaten. They are being run for the benefit of the soldiers through and in connection with the Morale Division of the U. S. Army at this camp, and from every point of view they are excellent, and win great applause. I wish to send on the June dates, as I have been urgently requested by the Camp Morale Officer to continue them."

Sennett to Make Satire on "Uncle Tom's Cabin"

FOLLOWING the success of the Paramount-Sennett satire, "East Lynne with Variations," Mack Sennett is directing a new Sennettized version of "Uncle Tom's Cabin," which threatens to be the funniest comedy ever filmed on the Sennett lot.

Ben Turpin will be the leading man; Charles Lynn is a ferocious Simon Legree, and Marie Prevost is the leading woman. Teddy, the famous dog of the Sennett forces, is to have at last a chance at real drama. And can you imagine Eliza crossing the ice with Teddy in pursuit? It is too early to give many of the details, but Mr. Sennett promises some surprises that will startle the most ardent Uncle Tom fans.

REVIEWS AND ADVERTISING AIDS (Continued)

"Rowdy Ann"

Fay Tincher Uses Lariat, .44, Boxing Gloves and Boots in Laughing Christie Special.

Reviewed by William J. Reilly.

THE CHRISTIE SPECIAL, "Rowdy Ann," will stir up a rich vein of laughter and box office receipts. It is a sure-fire laugh and a special comedy in more ways than name alone. There isn't a dull moment in all its wild burlesque which develops from the fact that Fay Tincher is a wild Western damself, whom father sends to a fashionable Eastern seminary with a note saying: "Inclosed find $1,000 and my daughter. Keep the $1,000, and return my daughter a lady." He sent her to the school as a consequence of finding her laying out the villain cowboy of the ranch in a boxing bout. And Fay Tincher, besides being a good comedienne, is a good boxer.

Previous to this, Fay shows a new way of bringing father home from the Liquid Bar Association by persuading him to hearken to the call of the lariat and a .44. There is some good comedy at the dancing classes at the seminary, to which sessions in the classical filmy costume, Fay persists in wearing her gun and boots. Fay Tincher's work throughout is breezy with a touch of extravagance that makes her impersonation new and original. The feature cast includes Patricia Palmer, Eddie Barry, Katharine Lewis and Harry Depp. Al E. Christie directed.

"The Busher"

Paramount Presents Charles Ray at His Best in a Live Story of the National Game.

Reviewed by Louis Reeves Harrison.

STRIKINGLY human, amusing and interesting is Charles Ray's impersonation of the title role in the Paramount picture, "The Busher." A farm hand who is by force of circumstances narrow, awkward and self-conscious to a degree that promises all sorts of trouble for him, the boy's native ingenuity and determination inspire hope that he may achieve something "in spite of all." As such, the role is one bound to lay hold on the spectator's sympathetic interest when it is as brightly interpreted as in the Paramount production.

What furnishes Ray opportunity to be at his best is the fact that there is more than one interesting conversion of character, first from the Rube to the empty and pretentious idol of the baseball fans, so overpowered by his sudden popularity that he does not know his old friends, then to the defeated and discredited pitcher, almost despised by those who applauded him, then back again to the modest sanity of the real man who has been tried out in the crucible of experience and survived his fragmentary egotism.

This not only gives variety to the story itself, but lifts it far above the commonplace baseball narrative into a fascinating portrayal of human nature. This fine quality counted heavily with a crowded house at the Rialto, evoking one after another sympathetic outburst of laughter, and it should make "The Busher" a winner in small towns quite as much as in large ones. Added characterizations of beauty is that of the girl, by Colleen Moore, cheerful, modest and delicate and that of an enthusiastic old fan by Otto Hoffman, the whole a decided success.

Cast.

Ben Harding.....Charles Ray
Mazie Palmer.....Colleen Moore
Jim Blair.....Jack Gilbert
Billy Palmer.....Jay Morley
Deacon Nasby.....Otto Hoffman

Story by Earl Snell.

Directed by Jerome Strong.

The Story.

Ben Harding is "The Busher" who has a habit of pitching the local nine to success in the county tournaments. He practices in the leisure moments of a farm hand on an ingenious device of his own, the figure of a man holding a bat, the pitched balls returning automatically. His sweetheart, modest little Mazie Palmer, is so proud of him that she desregards suitors of wealth, but she is destined to have a very trying experience. A train stalled in the town releases a band of professionals, the "Pink Sox" of Minneapolis, and they unmercifully guy the rube when he comes along and proposes a game in "the lot" near by.

It is discovered by the manager, however, that his crack batsman can do nothing with the balls pitched by the Rube, and one day the village is excited by a telegram offering Ben a trial with the noted "Pink Sox." In spite of more guying he makes good so rapidly that he becomes an idol of the fans and the victim of a designing young lady after ball players with fat contracts. Devotion to her causes his downfall in an important game, and the now dandified and self-important Ben, who disdained to recognize a home-town delegation, finds himself thrown out on the mercies of a cold and unappreciative world.

Charles Ray

As the prodigal finds the old glove waiting for him in "The Busher."

In the course of time he gets back home by stealing a ride under a passenger car and returns to his old job as a farm hand through the kindly sympathies of Deacon Nasby, his former employer. He is a broken idol, determined never again to pitch a ball. Time comes, however, when the local nine is in sore straits during an important contest, and the brother of Mazie, who has bet more than his limit on the game, induces Ben to step into the pitcher's box, where he wins the game and the girl who has awaited his return to good common sense.

Program and Advertising Phrases: Strikingly Human, Amusing and Interesting Baseball Story With Charles Ray.

Star of "The Pinch Hitter" in Another Smashing Baseball Story.

Of Course You Are a Baseball Fan, But Even If You Are Not, You Will Enjoy "The Busher."

Sudden Popularity Gave "The Busher" a Swelled Head and Wrecked His Career, But When Opportunity Knocked Again He Made Good.

Advertising Angles: This is a story of almost universal appeal. Go to it strong, playing up Ray, but hooking him to the baseball angle instead of looking to him to carry the story. Plan to get the local team as guests and if there is no professional team, get after the amateur or semi-pro team strongest in your locality. Hook up with all stores selling baseball supplies and make special advertising efforts wherever games are played on local fields. If you can, arrange a parade of the local teams the morning of the first showing or get up a game between two strong nines for the Charles Ray Trophy.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.

"When Fate Decides"

Sensational and Well Acted Fox Picture With Madlaine Traverse in the Lead.

Reviewed by Hanford C. Judson.

THE new Fox picture, "When Fate Decides," in five reels, with Madlaine Traverse in the leading role, tells a sensational "third degree" story in which the heroine to clear herself and a friend from the charge of murder wrings a confession from the real culprit. The characters stand out clear and convince the spectator of their reality in the setting of the story.

"When Fate Decides" lays bare the matrimonial skeleton of a very rich family. Miss Traverse as Vera Loudon and William Conklin as her drunken and perverse husband, enact this not pretty tragedy with an art so perfect that their impersonations serve as a wholesome relief to the sordid angles of the husband's character. Claie DuBray is as able in her character drawing of the other woman. Alicia Carteret. Her husband, who really commits the murder, is portrayed by Henry J. Herbert and this, too, is a fortunate choice.

The direction by Harry Milliard is excellent and brings out the dramatic story with full effect. There are some wonderful night scenes taken in rain and with flashes to simulate lightning that are certainly telling. The attraction stands up with other Fox pictures and that is praise truly.

Cast.

Vera Loudon.....Madlaine Traverse
Herbert Loudon.....William Conklin
Donald Cavendish.....Clyde Fillmore
Alicia Carteret.....Claire DuBrey
Carteret.....Henry J. Herbert
Egan.....John Cossar
Mrs. Veriker.....Genevieve Blinn
Mathilde.....Cordelia Callahan

Story by Evelyn Campbell.

Directed by Harry Millard.

The Story.

In "When Fate Decides," the opening scene shows the inside of the Loudon home. Loudon is very rich, but a brutal profligate, and poor Mrs. Loudon has to put

(*Continued from Page* 1531.)

William S. Hart in a Mood That Doesn't Savor of the Tea-Room.
And in the title role of his Artcraft, "Square-Deal Sanderson," he doesn't patronize the charlotte russe emporiums to a large extent.

Elaborate Exploitation Campaign on Hampton Film

ONE of the most elaborate exploitation campaigns ever planned for any picture has been inaugurated by Robertson-Cole and Exhibitors Mutual on the first Superior Picture starring H. B. Warner, "The Man Who Turned White." This production, which was made by Jesse D. Hampton, is expected to prove the biggest attraction ever released by Robertson-Cole through Exhibitors Mutual.

Every possible aid for exhibitors has been arranged for. The most pretentious exploitation book ever issued by Exhibitors Mutual has been published on the picture. It will be in twelve pages, printed in two colors, and contains a line of publicity which has been so arranged that it should pass the copy desk of any newspaper.

The line of cuts will surpass in every respect any similar offering by Exhibitors Mutual. Instead of confining itself to the customary four styles of cuts for newspaper use, Exhibitors Mutual has arranged a series of twelve cuts, any one of which will give a splendid idea of the type of story.

Will Carry Special Lobby Displays.

Special lobby display sets, different and more elaborate than the usual line of displays, have been printed. The lithographs are beautiful.

Nearly half a million sets of postal cards, eight to a set, have been ordered and, properly used by exhibitors, will make a most valuable promotion angle.

Many other novel advertising features will go out with the production.

"The Man Who Turned White" will have its premiere showing in June. Last week it was screened for many of the leading first-run exhibitors. Bookings are now being accepted by the various Exhibitors Mutual exchanges.

Washburn in Role of Rube Joker.

In his latest Paramount starring vehicle, "Putting It Over," which is released June 1, Bryant Washburn is said to prove that the country boy is as clever and ingenious as the city man.

Mr. Washburn plans the role of Buddy Marsh, a young rube who get off all kinds of jokes on his townspeople. He goes to New York to make his fortune and gets work as a soda clerk in one of a large chain of stores, at a salary of ten dollars per week.

Donald Crisp directed the picture. It is from an original story by George Weston and the continuity was written by Marion Fairfax. The supporting cast includes Shirley Mason, Adele Farrington, Winifred Greenwood, Edna Mae Cooper, Casson Ferguson, C. H. Geldart, Edward Alexander, Robert Dunbar and Guy Oliver.

Kansas Showmen Praise "The Turn in the Road"

ONE of the greatest of the many tributes paid "The Turn in the Road," the Brentwood picture which Robertson-Cole is releasing through Exhibitors Mutual, was given the production recently by Roscoe C. Cuneo, proprietor of the Isis Theatre, Russell, Kan. Mr. Cuneo is rated one of the most conservative exhibitors in the Middle West, and the following letter from him to the manager of the Kansas City branch of Exhibitors Mutual is deserving of attention:

"I want to tell you that 'The Turn in the Road' was the best buy ever. I have used quite a number of big features during the past eights years, and this one certainly got me the money. The great feature of it was that it was only in five reels, and the result was that I could give three shows each evening. Not a single objection was entered against the raise in prices."

Mr. Cuneo, like a number of other exhibitors, was skeptical about booking the picture because it had no star to advertise, but he exploited it as the most entertaining and cleanest picture he had shown this year and the results startled him.

Pushing Film Features in Brazil.

Advices from South America, received by the Fox Film Corporation, announced that an elaborate and extensive publicity campaign is under way in Brazil to give special exploitation to "Cleopatra," the Theda Bara superproduction; "Les Miserables," which features William Farnum, and "Queen of the Sea," the Annette Kellerman spectacle.

Panoramic Views of Circus Big Features of Metro Film

BERT LYTELL'S newest endeavor, "One-Thing-At-a-Time-O'Day" is a story of the big shows, of the life of circus people, and in particular, the life of Stradivarius O'Day, who does one thing at a time in a special sort of a way, and William Dudley Pelley, the author of the story, as originally published in a popular weekly magazine.

Metro announces that "One-Thing-At-a-Time-O'Day," with Bert Lyttel as its star, is the most comically appealing sort of a role ever written for him.

The novelty of a complete circus, staged for motion picture purposes, served to draw several hundred residents of Hollywood and vicinity to the grounds on which the tents were pitched. This property, an entire block of lots rented by Metro, constitutes the same area as used by Barnum & Bailey or Ringling Brothers shows in their Metropolitan quarters, and on it Maxwell Karger, director general of Metro, has supervised the setting of the big main tent, the side show canvas, the animal tent and the wagon top. John Ince, directed Mr. Lytell, with Webster Cullison assisting him.

Has Real Circus Lot Location.

For the scenes inside the main tent, Mr. Ince prepared a battery of cameras in such positions as to catch various angles of the tiers of seats which were crowded with onlookers, while the opening parade was in progress. One of the photographers shot a complete panoramic view of the crowd with the three rings in full swing.

With Bert Lytell are Eileen Percy, Joseph Kilgour, Jules Hanft, J. Carrol, Fred Heck and Bull Montana.

Latest Outing-Chester Has Zulu Marriage Customs.

"Here Comes the Groom," the latest Outing-Chester release, amply illustrates the marital emotions in the Zulu villages of South Africa emote about as they do at Atlantic City, Niagara Falls, or Reno, though with more abandon. The picture was played by Zulu tribesmen and women, who put their whole souls into recording the story of how a Zulu romance may develop. It holds a record of being the most difficult picture to arrange for that C. L. Chester Productions have turned out.

First the lover appears, bent on courtship, and, shaking his spear, does an earnest little dance to express his emotions. Then he stalks his young lady, and they strike hands together.

Here comes the rival, the chief's son, and after a fight between the men he perforce takes the woman for his wife, and the ceremony is performed.

All the ceremonies shown, laughable though most of them are, are simply parts of conventional Zulu marriage customs. The lover meahs every cavort he makes, and it's all a part of the way they arrange things over there.

Holmes Travelogue Shows Silk Industry of Japan

THE May 25 release of the Paramount-Burton Holmes Travelogue, "From Cocoon to Kimono," presents a marked contrast to the previous release, as it carries the spectator from sunny France to far-away Japan, where some of the wonders and entertaining features of the silk industry of that nation are revealed through the all-seeing eye of the camera.

One sees the skillful pickers stripping the leaves from the mulberry trees and cutting up the food for the worms. The hatching of the silk-worms from the eggs and the development of the cocoons from which the silk thread is taken is shown upon the screen.

REVIEWS AND ADVERTISING AIDS (Continued)

up with all kinds of indignities. A Mr. and Mrs. Carteret come to dinner. Loudon gets drunk and openly makes love to Mrs. Carteret. Bob Cavendish, an old flame of Mrs. Loudon's, is also there and leaves the house in disgust.

Cavendish is heartbroken at the terrible treatment of his old friend and advises her to leave her husband, but she wants to do what is right. They talk it over. He is bringing Mrs. Loudon home in an automobile during a thunderstorm. The auto breaks down near the Loudon lodge. They enter this to telephone to a garage. While they are there Loudon comes with Mrs. Cateret. They escape without being seen. While the garage man is fixing the car, Cavendish remembers that he has left his gloves in the lodge. He goes back for them. There's a tussle in a dark room. Cavendish comes away unrecognized but without the gloves.

Loudon is found killed in the lodge. The police find the gloves and a broken cuff button marked with a C. The chief questions Mrs. Loudon and puts Cavendish through a cross examination. The testimony of Mrs. Loudon's maid adds to the suspicion that Cavendish did it. Mrs. Loudon asks for twenty-four hours to find the real culprit. She invites Carteret to call and puts him through a third degree. He confesses to finding Loudon at the lodge with Mrs. Carteret and that he killed Loudon in the struggle. The police are hidden behind a curtain and hear the testimony.

Program and Advertising Phrases: Through the Workings of Fate She Won the Love She Had Sacrificed to Duty.

Story of a Woman Who Married the Wrong Man But Finally Found the Love That Had Been Denied Her.

Sensational Mystery Story Capably Acted by Madlaine Traverse and Excellent Cast.

In Which a Woman's Wit Is Used to Save the Man She Loves, Who Is Accused of Murder.

Advertising Angles: Play up Miss Traverse. Use the clothes hook-up suggested in the press sheet for a side angle then pick out the invitation of his mistress to the anniversary dinner for the big appeal and hammer on that.

Advertising Aids: Two one-sheet, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10 black and white, twelve 11x14 black and white, and three 22x28 colored photographs. Various styles and sizes of cuts and mats. Slides. Press book.

Released June 1.

"Leave It to Susan"

Goldwyn Presents Madge Kennedy in a Comedy of Charming and Fantastic Characterization.

Reviewed by Louis Reeves Harrison.

SHOWING the cleverness, independence and originality of the American girl under decidedly trying circumstances, in which she relies upon the gallantry of some Western bandits, all with an air of blithe innocence very appealing to any American, bandit by nature or by occupation, charming Madge manages to keep the situations in the Goldwyn picture, "Leave It to Susan," above the farcical by some very bright and attractive revelations of the eternal feminine. A girl of wealthy parents and high social station, accidentally placed in the toughest kind of an environment, she displays such qualities as have caused her father to use the expression, "Leave it to Susan."

The intuitions of her sex, temporarily led astray, are quick to recognize in one of the toughest of her captors those qualities which enable her to blow out the light in a rude shack and go sound asleep among a band of hard characters. She sleeps soundly in the midst of danger because of a feminine confidence almost childish that there is one brave and true heart among the desperate crooks surrounding her. She is a woman to the core, even in her romantic love, and as such very fascinating to the spectator.

In addition to this bright characterization the Goldwyn production is a story of melodramatic ingenuity, well constructed, with settings ideally appropriate. It is a finished product, admirably typed, clean, optimistic and wholesome.

Cast.

Susan Burbridge.....Madge Kennedy
Jimmy Dawson.....Wallace MacDonald
Pa Burbridge.....Alfred Hollingsworth
Ma Burbridge.....Anna Hernandez
Horace Peddingham.....Walter Hiers
Two-Gun Smith.....George Kunkel

Story by Rex Taylor.
Directed by Clarence G. Badger.

The Story.

Wealthy Pa Burbridge had a way when speaking of his gay young daughter of saying, "Leave it to Susan," and he was right when she ran into disaster in the Far West. With her pet dog in arms, reading on the rear of the observation car, she is positive that she detects in

Madge Kennedy
Accepts some beautiful responsibilities in "Leave It to Susan."

the young gentleman near her a resemblance to a noted bandit for whom a big reward is offered. Later on, when the train is stopped on the rolling prairie because of a hot box, Susan descends to exercise her dog and follows him when he chases a rabbit, only to get left and wander vaguely until a rainstorm drives her to shelter in an old deserted shack, where she finds the same young man in different guise.

Before he has time to explain, some genuine bandits, who have gone through the same train, are driven to shelter in the shack, and the assumed young bandit has to keep up the role to protect her. He announces that he is a professional kidnapper and sends a note to her father demanding a large sum of money to be delivered at a rendezvous. The note is really a cipher signed "Co-Co-Co," and is correctly read by the father when received. He organizes a posse under the sheriff to rescue his daughter. She takes the situation philosophically, acutely, recognizing in the young kidnapper a real friend. He proves it when a peeping Tom attempts to look into her place of rest for the night, forcing the culprit to apologize on his knees before the entire band. There are exciting times soon after.

The Peeping Tom revenges himself by lassoing and tying his assailant and one other to posts in the shack. Susan learns the trick and accomplishes the same thing for the peeper. By the time her father reaches the scene with the sheriff and band, led there by the dog, Susan has the entire band either lashed to posts or held up at the point of her pistol. She does not learn until later on at her father's house, that the supposed bandit, for whom she feels a romantic passion, is a secret and trusted agent of her father, when mutual revelations bring them both to confessions of love.

Program and Advertising Phrases: How Cleverness, Originality and Independence of An American Girl Enables Her to Outwit Bandits.

Though She Thought Him to Be a Bandit, Her Intuition Taught Her He Was a Gentleman As Well.

Madge Kennedy in Charming Role of a Girl to Whom a Capture by Bandits Brought Romance.

Modern Cave-man Romance of a Girl and a Man Whom She Thought to Be a Bandit.

Advertising Angles: Give plenty of publicity to Miss Kennedy, then hook her up with her stunt of rounding up a gang of bandits who have made her a prisoner. Play this for the story angle and make them guess what the rest is. You can do a lot with the title if you start in early enough, running teasers such as "Don't worry about that mortgage, leave it to Susan." "If the cook quits, don't cry; leave it to Susan." Use these generously for two or three days and then spring your full announcement and you will not have to work so hard.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet Rotogravure one-sheet. Lobby displays 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

Released May 11.

"Playthings of Passion"

Kitty Gordon and Rich Apparel Featured in United Picture Theatres Production of Questionable Moral Responsibility.

Reviewed by Margaret I. MacDonald.

CONSISTENCY is often a forgotten element in "Playthings of Passion," but Kitty Gordon's beauty and her dazzling apparel form the keynote on which the director of the production has worked with untiring effort. The moral standard of the picture is below par—in fact it is totally without moral responsibility, and presents a fictitious idea of life. It shows in its opening scenes a brutal attack by a man on a beautiful woman, in which he almost tears her clothing from her back. This takes place in the supposedly respectable home of a wealthy American.

It also shows the woman in later years becoming fascinated by an evangelist of the slums, and actually performing the missionary work of the underworld attired in fashionable furs, silks, laces and diamonds. The effect of this discrepancy is a jar to the average sensibilities. Kitty Gordon does not measure up to dramatic requirements. Mahlon Hamilton does the best work of the cast.

(*Continued on page* 1533.)

"True Heart Susie" Is

NOT to the battle of cannons and of liquid fire has David W. Griffith turned in his newest Artcraft production, "True Heart Susie," which is released June 1, but to the everlasting warfare between the silken-ankled wielder of the powder puff and the plainly dressed, simple hearted sweetheart whose lips have known no rouge, whose eyebrows have never felt the touch of charcoal pencil. Then there is a minister. This eternal triangle forms the ground on which is laid the story of this Artcraft picture.

In the past it has been the custom to look to Mr. Griffith for spectacles. But this production contains no spectacle, such as people have come to expect from Mr. Griffith. Placed in a quiet country setting, with only here and there a glimpse of the larger city life showing, it resembles in some few points his earlier Artcraft production, "A Romance of Happy Valley." But where that picture drew its teaching through the contact of both the large and the small town with the boy who would make his fortune, "True Heart Susie" tells the age-old tale of a woman's sacrifice for the one she loves.

In no picture Mr. Griffith has made, it is declared, do his people reach a higher climax in the art of screen acting than they do in this production. Lillian Gish in one scene is said to portray emotion in a way never before attempted by any artist. And there are fragments of comedy that will bring laughter from every person who sees it, age, education or taste making no difference.

It is probably in the elementality of this picture, Mr. Griffith himself says, that its appeal lies, every woman in the world being able to see in Lillian Gish her own counterpart.

To Robert Harron is given the credit for creating a new style of serious comedy, It is a comedy that lingers, excites, and, while provoking laughter at the immediate moment, has a lingering seriousness that will be held in the memory of many who see it. And Clarine Seymour portrays the role of a milliner from the city. Kate Bruce, Loyola O'Connor, Walter Higby and Raymond Cannon complete the cast.

Prominent Players Support Miss Fisher in "Trixie"

MANY well-known players will be seen in support of Margarita Fisher when her next picture, "Trixie from Broadway," a comedy-drama of chorus-girl life, is released by American.

Emory Johnson appears as leading man. He plays the part of a young rancher from out California way, who out-Petruchios Petruchio in the brutal tests he applies to the loyalty and sincerity of his Broadway bride.

Olga Grey handles the supporting feminine role—that of a jealous, trouble-making Western girl who, having hoped to annex the bridegroom herself, proceeds to make life a difficult proposition for the ex-chorus girl.

George Periolat will appear as a theatrical "angel." Another character man is Frank Clark, who plays a shiftless rancher.

"Trixie from Broadway" was written by Agnes C. Johnston, and prepared for the screen by Frank Howard Clark. In spots it is a gay, slangy, rollicking comedy. In others it is intensely pathetic in its incidents. Throughout it is crammed with dramatic action and highly emotional situations, offering Miss Fisher's versatility the best chance it has had to prove itself for many months. An exciting fire, when a huge barn burns to the ground; a battle-royal between the two women; attractive stage and behind-the-stage scenes; striking costumes, and humorous subtitles in the vernacular of the chorus-girl, are among the high-lights of the picture which the fans will acclaim. Direction is by R. William Neill.

Griffith's New Artcraft

Additional Campaigns for Two Big Pathe Pictures

COMMON CLAY," adapted from Cleves Kinkead's prize Harvard play, and starring Fannie Ward has proved, in still increasing figures, to be the biggest money-getting feature ever issued by Pathe Exchange, Inc. There is a unanimity of exhibitor opinion concerning this picture that has expressed itself in liberal exploitation, and the results have borne out all expectations. Not content with merely exceeding previous records, Pathe has planned a second campaign for "Common Clay," with new advertising, new publicity and some entirely fresh ideas for exploitation.

The revival of interest in "Common Clay" is begun with the purpose of making it as near 100 per cent. as possible. And the same action will be taken with "Infatuation," starring Gaby Deslys. This production, made under the direction of Louis Mercanton, has met with great success. In some instances return showings have been booked. A careful exhibitor and popular survey has shown that the personality of Gaby Deslys has been the most potent factor of "Infatuation's" popularity, even admitting the unusual excellence of direction and setting, and the beauty of the spectacular investiture.

William Desmond Has Big Following in the West

THE popularity of William Desmond, starring in Jesse D. Hampton features released by Robertson-Cole through Exhibitors' Mutual, was put to a test right in the heart of his own balliwick—Los Angeles—last week, and the inevitable was the result—a triumph for Desmond.

At Ray's Garden Theatre "The Prodigal Liar," a breezy Western farce which has won favor everywhere, was played for an entire week with a different member of the cast appearing at each evening performance.

The play opened on Sunday night to a big audience and throughout the week the business held up beyond expectations, for it has heretofore been virtually an impossibility to hold over a picture for a week at the Garden.

In conjunction with the production three men dressed as cowboys added to the pleasure of the performance with songs of the West. The atmosphere of the production was maintained in the dressing of the theatre, even the girl ushers appeared in cowboy uniforms.

Desmond appeared at the opening performance on Sunday night and was loudly acclaimed. On succeeding nights Betty Compson, who was Desmond's leading woman, Frank Lanning and Walter Perry appeared in person and were warmly received.

Appropriately in Shadow.
Lucille Lee Stewart, one of the quartet of leading women with Eugene O'Brien in Selznick's "The Perfect Lover."

Program Gives Names of Pictures for Full Month

AN ATTRACTIVE and comprehensive program booklet has been issued by the management of the Sedalia Theatre, Sedalia, Mo.

This program booklet contains twenty pages of reading matter on white paper, the cover being gray. It is five and one-half by four inches in size. Star cuts, breezy type effects and snappy items are included in the book, which conveys information as to coming productions for a whole month—from Friday, May 2, to Saturday, May 31, in chronological order—each production occupying one page. On the inside of the front cover is an editorial. General information on the policy of the house is contained on the first page together with comment. Material of a similar nature appears on the second page. The third is devoted to a list of the house personnel, headed by the name of the manager, Jack F. Truitt, and including even the ushers and porter. This feature lends a peculiar touch of personal interest to the theatre.

Following pages are devoted to the individual productions and their dates of showing, together with interesting foot notes. Quite a comprehensive reader is given of "Married in Haste," starring Albert Ray and Elinor Fair. Another William Fox production, "The Man Hunter," which features William Farnum, is interestingly arranged with a subheading—"Big Moments"—mentioning in a few phrases the thrills in this production.

Scenes Staged in Punch and Judy Theatre.

Much of the laughable action in "Harold, the Last of the Saxons," a new Paramount-Drew comedy in which both Mr. and Mrs. Sidney Drew appear, takes place during the rehearsals and the performance of an amateur play. For the making of the stage scenes, the V. B. K. Film Corporation hired the Punch and Judy Theatre in New York. Studio lights were installed and a large company of players under the direction of Mrs. Drew worked in the theatre for several days.

Pushing Power's Projectors.

All the distributors of Power's Cameragraphs report business to be in a very satisfactory condition. The United Theatre Equipment Corporation, through its various branches, has made sales of Cameragraphs within the last few days to Colonial Theatre, Manchester Depot, Vermont, State of New Jersey, Village of Epileptics, Skillman, N. J., Library Theatre, Warren, Pa., E. L. Garden, Souris, North Dakota, A. W. Hall, Front Royal, Va., Victory Theatre, New York.

Six First Runs on Fobertson-Cole Films.

Six first-run bookings on Robertson-Cole pictures in Howe's Theatre, one of Pittsburgh's favorite downtown houses, during the month of June is the record which the Pittsburgh exchange of Exhibitors Mutual prides itself on this week. In this list are "The Courageous Coward," Sessue Hayakawa; "The Mints of Hell," William Desmond; "Josselyn's Wife," Bessie Barriscale, and "Just Squaw," Beatriz Michelena.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast.

Helen Rowland.....Kitty Gordon
Henry Rowland.....Mahlon Hamilton
John Sterling.....W. Lawson Butt
Spiffy.....Dick Rosson

Story by Anthony McGuire.
Directed by Wallace Worseley.
Scenario by Jack Cunningham.

The Story.

The theme of "Playthings of Passion" deals with a period in the life of a young woman of fashion who married a man for his money.

In the course of time, while she squanders his wealth on fine clothes and bridge, an evangelist of the slums calls on him for financial aid in an uplift scheme. The evangelist is invited to the rich man's home and is requested to try to interest his wife in his mission work for the purpose of diverting her mind from the frivolity. The experiment results in the woman and her spiritual guide falling in love. Called to task by the husband, the evangelist promises to cure the woman of her infatuation for him, and on her next visit to the mission he sets the scene for his own disgrace as a drunkard. The woman turns in disgust from the evangelist to her own husband, discovering that she has suddenly acquired an affection for the man she married.

Program and Advertising Phrases: Kitty Gordon Stars in Intensely Dramatic Subject Showing Two Sides of Life.
Society Queen Interests Herself in Charity and Almost Loses Her Husband.
Society Woman as Charity Worker Finds Charity Begins at Home.
Foolish Woman Victim of Her Own Shallowness and Insincerity.
Powerful Story Again Finds Kitty Gordon Gowned Gorgeously.

Advertising Angles: Play up Miss Gordon's back and dresses, making this your chief bid. It would be well to use the story angle if you appeal to the churchgoers that they may be advised of the trend of the story. But centre chiefly upon the star to get this over.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet. Ten 8x10, eight 11x14 and two 22x28 photos. One and two-column advance scene cuts. Mats, slides, music cues. Press sheet.

"Full of Pep"

Metro Pictures Corporation Features Hale Hamilton In Breezy Comedy.

Reviewed by Robert C. McElravy.

THE title of this five-reel Metro picture, "Full of Pep," in no way misrepresents the character of the story. It gets into a first rate vein of humor, and maintains it to the finish, with several big laugh scenes thrown in for good measure. Hale Hamilton is in splendid comedy form in this, and is assisted by a cast which includes Alice Lake, Alice Knowland, Victor Potel, and others.

The opening scenes are laid in the United States, where the hero gets a smile from the heroine in a railroad station. She is just departing for Central America, where her father is president of a small country afflicted with a chronic tendency toward revolutions. Fate is kind, and soon sends the hero in the same direction, personally conducting a consignment of munitions, and carrying a side line of a wonderful tonic preparation, called "Pep."

The Central American end of the production has been nicely staged. The hero finds himself in the center of conflicting elements, and has to make a fight for the girl against a treacherous officer in her father's army. The story interest carries well, and certain of the comedy hits are unusually good.

Cast.

Jimmy Baxter.....Hale Hamilton
Felicia Bocaz.....Alice Lake
The Duenna.....Alice Knowland
Gen. Lopanzo.....Fred Malatesta
Escamillo Gomez.....Charles Hill Mailes
Beanpole.....Victor Potel
President Bocaz.....R. D. MacLean

Story by Rupert T. Hill.
Directed by H. L. Franklin.

The Story.

Jimmy Baxter is salesman for his father's munitions plant. He misses a train at a certain station, and while in the waiting room, gets an unexpected smile from a pretty girl. He learns that she is going with a companion to Central America.

Soon afterward, in New York City, Jimmy learns that his father is shipping a secret consignment of munitions to Santo Dinero, and Jimmy eagerly applies for the job of escorting the munitions thither, for it was to this town that his new acquaintance was bound. He takes along a friend, called "Beanpole," and their ostensible business in Central America is to sell a wonderful tonic called "Pep."

On arriving in Santo Dinero, Jimmy

Hale Hamilton
In some sidelights and reflections from "Full of Pep."

learns that Felicia, the girl of his heart, is the daughter of the president. He meets both the girl and her father, and later collides, in his love affair, with General Lopanzo, who also seeks the girl's hand.

Jimmy proceeds to endear himself to the natives by first selling them "Pep," and then giving it away in vast quantities. General Lopanzo makes a treacherous effort to gain the presidency, over the head of the present occupant, but Jimmy frustrates the effort in an amusing way, by promising the army plenty of "Pep," and also wins the girl.

Program and Advertising Phrases: Hale Hamilton in Breezy Metro Comedy that Lives Up to its Name.
A Story Brim Full of Humor With Additional Laughs Thrown in for Good Measure.
How a Young Man Followed a Pretty Girl's Smile Which Led Him Into the Midst of a Latin-American Revolution.
Rapid Fire Comedy Cleverly Combined With Thrilling Romance Centering Around a Hustling Salesman and a Pretty Girl.

Advertising Angles: Play up Hamilton, but make the fullest use of the title, ringing all the possible changes. Try such stuff as "The show for Monday and Tuesday is full of Pep. That's the big idea." Then a day or so later go on to explain that that is the title. Then get on the side angles, such as "He filled the army full of 'pep' and then they couldn't fight." "Pep would be great stuff after July first. Want the agency? Apply (house and date)."

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released May 26.

"The Bishop's Emeralds"

Pathe Releases Six-Reel Virginia Pearson Photoplay Presenting Melodramatic Plot.

Reviewed by Robert C. McElravy.

A PLOT of old-fashioned melodramatic flavor has been depicted in this six-reel subject, produced by the Virginia Pearson Photoplay, Inc. It was based on a novel, written by Capt. Houghton Townley, and carries a certain "bookishness" in the opening reels. It is told in narrative style, and perhaps some stronger dramatic effects would have been achieved by shortening the introduction.

However, once the plot gets going it develops some interesting situations of a typical melodramatic type. Virginia Pearson, who plays the leading role, finds herself an unconscious bigamist, having married a second time in the belief that her first husband and her daughter were dead. Both the first husband and the daughter turn up. Sheldon Lewis plays the role of Richard Bannister, the first husband, who is a crook. Some of the best acting in the film is contributed by Mr. Lewis, who appears in proper person, bereft of his usual equipment of whiskers, iron claws, and the like. He gives a polished performance as a villain of the black-mustached school.

This has been carefully handled in the matter of photography, subtitles and continuity. Despite its length, it is better than the average melodrama of its type.

Cast.

Hester, Lady Cardew...Virginia Pearson
Lord John Cardew, Bishop of Ripley.....Robert Broderick
Jack Cardew, his son.....Frank Kingsley
Mabel Bannister.....Lucy Fox
Caroline Cardew.....Marcia Harris
Voss, Bannister's valet...Walter Newman
Richard Bannister.....Sheldon Lewis

Story by Captain Houghton Townley.
Scenario by Frank S. Beresford.
Directed by John B. O'Brien.

The Story.

The Cardew family resides at Ripley Manor, England, and its head, at the time of the story, is Lord John Cardew, Bishop of Ripley. He has three proud possessions, Lady Hester his second wife, a son named Jack, and the famous Cardew emeralds.

Lady Hester is a beautiful woman, and is perfectly happy as the bishop's wife. Jack Cardew has just fallen in love with Mabel Bannister, and Lady Hester is

(*Continued on page* 1535.)

They're Inducing the Blonde One to Enter a Prize Fight.
Lyons and Moran are musical charmers in this forthcoming Universal comedy.

"Bare-Fisted Gallagher" Is Something Different

THE search for the ever elusive "something different" in the way of picture material has been a particularly arduous one for William Desmond, who is starred in features released by Robertson-Cole through Exhibitors Mutual. But Jesse D. Hampton, who produces the Desmond photoplays, proved successful in the hunt with "The Prodigal Liar," "Life's a Funny Proposition," "Whitewashed Walls" and "The Mints of Hell." Now Desmond lays claim to having something entirely removed from the beaten tracks of motion pictures in "Bare-Fisted Gallagher," in which he will be called upon to interpret a character never found in the "westerns" of the screen.

Recently the West Coast representative of Robertson-Cole had a little chat with Jesse D. Hampton regarding the merits and the nature of "Bare-Fisted Gallagher," and Hampton was serenly confident that with it Desmond would attain the acme of his success.

"'Bare-Fisted Gallagher,'" said Mr. Hampton, "gives Desmond an opportunity to play the parts that he is really best suited for—comedy with some drama.

"Desmond has a very distinct, very pleasing screen personality, and in Gallagher he simply smiles his way through five reels of film. It gives him an opportunity to ride and do some heroics, although not very much.

"'Bare-Fisted Gallagher' is really a melodrama, but played from a comedy angle, but not burlesque. His part never becomes a character slur. It is a picture which combines the big outdoors with a good active story. The story of 'Bare-Fisted Gallagher' is the type of story that might actually happen.

"Desmond is called Bare-Fisted Gallagher because he goes through the picture without a gun. He depends upon his smile and sometimes upon his bare fist to bring him through the many situations.

"This is a Western story that is different from the usual run of Western stories. No dance hall scenes, no saloons, and no heavy who is trying to kidnap the girl."

The picture starts with a bang and ends in a manner very satisfying to the audience.

Gives Page in Color to World Special.

The New York World for Sunday, May 25, gave to "The Ghost of Slumber Mountain" a full page in color, illustrating the prehistoric animals that formed the motive much as a large number of papers of this unusual one-reel feature. Inasthroughout the country use this magazine section in their Sunday papers, it is estimated that in one day over ten million people were acquainted with Major Herbert M. Dawley's unique motion picture. World Pictures feels that this will be exceedingly valuable to the exhibitors of "The Ghost of Slumber Mountain."

Vitagraph Announces Its Third Anita Stewart Release

EXHIBITORS of the Vitagraph are underscoring June 16 in red ink. That date, they assume, is to be a memorable one to them—a faith founded on smashed box office records scored by two Vitagraphed Anita Stewart productions, thus far shown this season. The picture looked forward to is Vitagraph's third release of the Anita Stewart series.

"The Painted World" is the title of the picture which is arousing such high hopes. It was written by Jacques Futrelle.

The picture was directed by Ralph Ince, and, besides Miss Stewart, includes in its cast E. K. Lincoln, Julia Swayne Gordon, Charles Kent and Harry Northrup. It is a vivid page from the Book of Broadway, dealing, as its title infers, with that realm known as "backstage" and ramifications of that life.

Already a score of bookings of prime importance have reached Vitagraph offices in various parts of the country, from exhibitors who have "cleaned up" with the former Anita Stewart releases, "Two Women" and "From Headquarters."

Kinograms Shows Home of Sergeant York.

The current issue of Kinograms carries with it eleven interesting features. Foremost is that of Sergeant York, the greatest hero of any war in the annals of history. The Tennessean mountainer, who not until his captain and the major of his battalion established to his understanding by reading of the Scripture that he was justified in trying to kill the enemy did he go into battle as a business. Pictures are shown of his mountain home in Tennessee.

The same issue of Kinograms shows the first pictures of the landing of the American aviator in NC-4, at Ponta Delgada.

Also pictures of Hawker, specially posed for Kinograms a few minutes before he started on his attempt to fly across the Atlantic in an English aeroplane.

Bacon Starts Work on His First Production

GERALD F. BACON commenced work, this week, on the first of the series of eighteen productions to be released by Frank G. Hall, president of Independent Sales Corporation. Mr. Bacon is using the Bacon-Backer studio, 230 West Thirty-eighth street, leased, recently, by Mr. Hall for his various producing activities.

The first of the Bacon series will be a screen version of Max Marcin's play, "Substitute Prisoner," retitled "Sun-up," with Lucy Cotton, recently seen in "Turn to the Right," and now playing one of the principal roles in "Up in Mabel's Room," in the stellar role. George LeGuerre, who will be remembered for his work in the leading juvenile role in the stage production of "Business Before Pleasure," is Miss Cotton's leading man.

In the supporting roles, Mr. Bacon has such well known supporting players as Thurlow Bergen, Frank O'Connor, Morgan Conan, Charles Butler and Edouarde Durand. Oliver D. Bailey, prominent stage director, who will be remembered for his production of "The Whirl of Life," with Mr. and Mrs. Vernon Castle, featured, is directing. Edward Earle, who was cameraman for Samuel L. Rothapfel and Charles Miller, is doing the camera work for the Bacon production. Mr. Bacon announces that his first feature will be ready for release in July.

Bridgeport Excited Over Progress of McClure Film

NEWS that McClure Productions are using the Bridgeport munition and gun plants as background for the big three-part serial, "The Yellow Eel," has stirred up considerable excitement among the inhabitants of the New England city. The Bridgeport papers are carrying stories daily about the progress of the picture. It is the first time Bridgeport's giant industries have figured in the movies.

Inside the factories, Director Charles H. France is using hundreds of workers as extras in many of the big scenes and securing eager co-operation from them.

Practically all the inside scenes for the episodes have been "shot," and production on the outside will soon start. For the exteriors a spot in New England, famous for its natural beauty has been chosen. The contrast between the bustling activity of a big munition plant and the placid calm of a New England lake is expected to be extremely effective. Several water scenes in Bridgeport harbor have already been taken.

"Strictly Confidential" Is Praised at Private View

AT the first private showing of Madge Kennedy in "Strictly Confidential," held in the Goldwyn projection room, it was agreed enthusiastically by the Goldwyn executives present that the picture was "the best yet" of the Madge Kennedy pictures. The audience, certainly sophisticated so far as the motion picture is concerned, broke into spontaneous applause at the end of the showing.

"Strictly Confidential" was originally written in play form, by Jerome K. Jerome. He called it "Fanny and the Servant Problem." It was produced in England as "The New Lady Bantock," and later appeared on Broadway. The scenario for Goldwyn was written by Rex Taylor. Clarence G. Badger directed it, while the exceptional photography which elevates the picture is credited to Marcel Le Picard.

Miss Kennedy plays the part of Fanny O'Gorman, a fascinating girl with a theatrical troupe which has "gone broke."

REVIEWS AND ADVERTISING AIDS (Continued)

pleased by the match, though little is known of the girl's family. Lady Hester arranges to have the girl's father, Richard Bannister, come on a visit from London.

Richard Bannister is a gentleman crook, and at the moment has designs on the Cardew jewels. He hastily accepts the invitation to visit Ripley Manor, and Lady Hester is horrified to find in him her former husband, whom she had supposed dead. Mabel Bannister is her own daughter.

Such a situation, in which lady Hester finds herself suddenly with two husbands and a daughter, could scarcely end without disaster. This comes during the night, while Lady Hester is guarding the famous jewels, at the risk of her life. Richard Bannister is wounded by his alleged valet, Voss, who also seeks the jewels. Bannister, though fatally hurt, retaliates by shooting Voss. Both men die.

At the close Lady Hester's story is made known to the Bishop, who forgives all. Jack and Mabel also find happiness.

Program and Advertising Phrases: Beautiful Virginia Pearson in Stirring Melodrama, the First Production by Her Own Company.

Dramatic Story of a Wife Who Discovers that One of Her Guests is Her First Husband Whom She Thought Was Dead.

Clever and Highly Entertaining Adaptation of Successful Book Written by Captain Houghton Townley, Famous English Novelist.

The Story of the Adventures Which Befell a Wife Who Neglected to Reveal Her Past History to Her Second Husband, Thereby Nearly Wrecking Her Own and Her Son's Life.

Advertising Angles: Play up Miss Pearson and brings forward the fact that this story is an adaptation of a famous novel of English life. Sketch lightly the vivid story, withholding the climax. The paper is unusually good. Make use of as much as you can post to advantage, and adapt the ready made advertisements to your use. Numbers three and five yield especially good copy.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one twenty-four-sheet, set of colored lobby photos, one, two and three column line cuts and mats for ads, 22x28 scene and star photos, slides, music cues, campaign book, one and two column star cuts and mats, press photos, two column scene cut.

'Perils of Thunder Mountain'

First Two Episodes of New Vitagraph Serial Are Full of Action.

Reviewed by Hanford C. Judson.

THE opening episodes of this new serial, "The Perils of Thunder Mountain," by Vitagraph, have as their background a settler's cabin on a snowy mountain. The settler, his nephew and his adopted daughter live together with an Irish cook of humorous proclivities, and an Indian man-of-all-work. At the start, the settler jumps over a cliff, after leaving a will that bequeaths a mine to two nephews, one absent, and the daughter.

The will is read, and the young man seeks his cousin, whom he finds on the Barbary Coast, in San Francisco, and brings him to the cabin. We soon discover that this villainous man wants the whole mine, and the girl too. In the first two reels he makes four attempts to kill the hero, and fails. A man of mystery appears in one instance and foils him. A confederate, whom he had palled with in the city, comes to help him. At the close of the last reel of episode two, it looks as though he was going to get the hero, after knocking him off a bridge into a ravine, where, fortunately, he falls into a tree.

While these two installments do not show quite the punch found in "The Man of Might," the recent Vitagraph serial, it promises to be full of action and with no slow spots. It ought to go well.

The role of the hero is portrayed by Antonio Moreno, and he is assisted by a capable cast, headed by Carol Holloway.

"Love's Prisoner"

Triangle Special Presents Olive Thomas In Role of Pretty Feminine Cook.

Reviewed by Robert C. McElravy.

THERE is good entertainment value in this six-reel Triangle subject, entitled "Love's Prisoner," though it has not sufficient suspense to give it first rank. The story is worked out in leisurely, but consistent, narrative style, punctuated at intervals by some rather strong dramatic episodes.

Olive Thomas is cast in the role of

Olive Thomas
Appears altogether satisfied to be "Love's Prisoner."

Nancy, a girl who inherits culture and refinement on her mother's side and a criminal taint from her father. The story of Nancy's career is interesting, though it has points of similarity with many predecessors. She hates the law because her father was railroaded to the penitentiary for a crime he did not commit, though he had perpetrated others. Nancy at first "goes straight," but after she has been left a widow of an English lord, and has a high place in society, the temptation comes to her to steal, and she becomes a mysterious thief, known as "The Bird." The end finds her, after many exciting experiences, happily engaged to the detective who worked on her case.

Joe King fills the part of the hero in an agreeable way and William V. Mong gives an interesting character study in the role of Jonathan Twist.

Cast.

Nancy.....Olive Thomas
Jim Garside.....Joe King
Jonathan Twist.....William V. Mong

Director: Jack Dillon.
Cinematographer: Steve Norton.
Scenario by E. Mayor Ingleton.

The Story.

Nancy, the daughter of a refined mother and a father of a criminal proclivity, is a girl of mixed instincts. She has been reared as a pickpocket, but inherits her mother's love of good. When her father is railroaded to the penitentiary, Nancy sends her two sisters to the country, and takes a job as a demonstrator of Climax cocoa. She comes in contact with a visiting English lord, whom she marries. Lord Cleveland dies, but under the laws, Nancy cannot have his wealth, because she is American born.

Nancy has grown up distrusting the law, because of certain inequalities of justice she has seen and experienced. Though she moves in high social circles, she yields to her instincts for crime, and becomes known as "The Bird" in police circles. Jim Garside, the city's best detective, eventually connects Nancy up with the mysterious robberies. Garside has already fallen in love with Nancy, during the course of his investigations, and is distressed over the situation.

Nancy lies glibly in her efforts to escape from the net which has closed about her, but finally confesses everything to Garside. He struggles between love and duty, and finally surrenders Nancy to the law. She is sent to prison, but upon her release, Garside still claims her as his prisoner.

Complete advertising aids on this production were published in our issue of May 31, on pages 1373 and 1374.

"Break the News to Mother"

Very Satisfying Melodrama of the Home Coming Soldier Boy by Select.

Reviewed by Hanford C. Judson.

THE spectator will call it a good picture, for "Break the News to Mother," the new Select release, has the always satisfying elements: love-ties, home-ties, and difficulties overcome by the hero, who returns to his mother, freed from a charge of homicide, which he didn't commit, a war medal on his breast, and the people cheering outside his door. It is well-made, smooth, emotional and pleasing.

Pearl Shepard plays the heroine, daughter of a rich factory owner. The superintendent, played by William Bailey, is scheming to win the rich girl, though he has betrayed a woman, played by Alice Gerard, who shoots him in a fit of jealousy. The hero, played by Raymond Bloomer, lives with his old mother, taken by Gertrude Berkley. The home scenes of these two are especially pleasing, and give something of the same kind of sentiment that has been successfully played up on the stage by Belasco. It is rich in good old things.

It is not a great attraction, but is surely a good one, and quite likely to be popular for reasonable runs.

Cast.

Ruth Goodwin.....Pearl Shepard
Mrs. Bray.....Gertrude Berkely
Dave Bray.....Raymond Bloomer
Edna Holmes.....Alice Gerard
"Pop" Henkel.....Forrest Robinson
Warren Flint.....William Bailey
Howard Goodwin.....Louis Stern
Chief of Police Donovan....Joseph Smiley
Doctor Sims.....Chester Barnett

Photography by Andre Barlatier.

(*Continued on page* 1537.)

Study in Black and White Enhanced by a Tiger Lily.
These two dusky roses say the tiger lily is out of place in the color scheme of this Fox Sunshine comedy, "Hungry Lions in a Hospital."

Select Announces Three Attractions for June

SELECT announces an important list of Star Series attractions for the month of June, including Olive Thomas' first Selznick Picture, "Upstairs and Down." This attraction, like all of Miss Thomas' Selznick pictures, will be distributed by Select. The two other productions on the Select list for June are Constance Talmadge in "Happiness a la Mode," in which she is presented by Lewis J. Selznick, and Alice Brady in "His Bridal Night."

In the distribution by Select of "Upstairs and Down," Miss Thomas makes her official debut as a Selznick star, the pre-release showing of this attraction in Providence, Rhode Island, having been by special arrangement in connection with the motion picture ball, in the First Providence Armory.

"Upstairs and Down" is a screen adaptation of the stage comedy of the same name by Frederic and Fanny Hatton. It was directed by Charles Giblyn. Miss Thomas' leading man is Robert Ellis and the other members of the cast are: Rosemary Theby, Mary Charleson, David Butler and Andrew Robson

The name of Constance Talmadge's Select picture for June, in which she is presented by Lewis J. Selznick, is "Happiness a la Mode," a comedy-plus-drama attraction in which Miss Talmadge has the part of a young married woman who divorces her husband. The part of the husband is played by Harrison Ford.

The production was written by Edwina Levin, and the scenario is by Alice Eyton. It was directed by Walter Edwards. In addition to Harrison Ford, Miss Talmadge is supported by a cast which includes Betty Schade, Myrtle Richelle, Paul Weigel, Thomas D. Persse and A. Fremont.

"His Bridal Night," in which Alice Brady is starred, is by Lawrence Irving Rising. In this picture Miss Brady plays a dual role, appearing as Tiny and Vi, twin sisters who are alike as two peas on the surface, but decidedly different in nature. The story is a rollicking farce and begins the night before Vi's wedding. Kenneth Webb directed, and the scenario is by Kathryn Stuart. The two male leads are played by Edward Earle and James L. Crane and the others in the cast are Daniel Pennell, Daisy Belmore and Mrs. Stuart Robson.

Coleen Moore in Salisbury Cast.

Coleen Moore, who played in support of Monroe Salisbury in "The Savage," is again his leading woman in "Devils Have Their Friends," which is being completed under the direction of Paul Powell. Ethel Ritchie and Virginia Foltz are included among the feminine stars of this Salisbury attraction.

Big Cast in Tom Moore's Newest Goldwyn Picture

THE cast of Tom Moore's newest Goldwyn Picture, "The City of Comrades," a picturization of Basil King's novel of the same name, is in keeping with the dignity and beauty of the story. Tom Moore assumed the role of Frank Melbury, the young man of fine family, who sinks to the lowest depths and makes his way up again through force of will.

As Regina Barry, the girl whose home is robbed by Frank, and who later falls in love with him, Seena Owen finds her third opportunity as the star's leading aids. The part demands refinement, distinction and sympathy, besides feeling and emotional force.

Otto Hoffman as Lovey, the curious old man who embodies a strange combination of good and evil—good in his devotion to Frank, and evil in his influence over the young man—contributes a splendid study to his gallery of screen portraits.

Dr. Cantyre is played by Albert Roscoe, who sheds the sandals and goatskins of John The Baptist in "Salome" and other similar production to play an everyday gentleman. He does it with unassuming dignity and appeal; while Robert Walker, as Ralph Coningsby, acts a small role with finesse and intelligence. Mary Warren is seen as Elsie Coningsby. Alec B. Francis and Kate Lester, both of whom bring a vast experience and a degree of sympathy only to be found in veterans of a score of Goldwyn Pictures, complete the ensemble.

Offers "Screen Letter Box" to Exhibitors.

Morris Kashin and Jack Cohn are offering exhibitors what they term "The Screen Letter Box." It gives fans an opportunity to ask questions about the pictures and have them answered. These letters and answers are made up into a short reel, enhanced by animated cartoons, questions and answers introduced in a novel way and the whole film being out of the ordinary.

Leah Baird Has Big Role in Second Thomas Picture

THE big scene in Augustus Thomas' second big drama for Four Star Pictures is based on a theme as old as Bible history—the woman scorned—but its handling is a brilliant refutation of the adage, "There's nothing new under the sun."

Mr. Thomas makes the young school teacher, his heroine, who has been forced out of employment in the public schools of New York through unjust doubts of her patriotic Americanism, turn suddenly from the arms of the man she loves and demand his death at the hands of anarchists who have convinced her by seemingly sound proof of his treachery.

It is easy to recognize that the ridiculous rather than the sublime might be easily achieved in a scene that calls for transition on the heroine's part from a loving trusting woman in the arms of her lover one minute to a virago with eyes blazing hate and a tongue screaming out that lover's death sentence in the next.

The rehearsal of this particular scene occupied a whole day of production at the Biograph studio. Leah Baird plays Ruth, the high-strung little school-teacher of a poor foreign community in lower New York. George Irving is the director of the picture and Harry Raver the producer.

Triangle to Film Wilde's "Lady Windermere's Fan"

TRIANGLE announces that it will release on June 15 one of Oscar Wilde's best known stories, "Lady Windermere's Fan." Everyone is familiar with the story of a mother who sacrifices her own good name that her daughter's may be saved; of the struggle against pride, and the final overwhelming triumph of mother-love over the desire for personal happiness.

When first published, "Lady Windermere's Fun" brought forth a torrent of criticism, favorable and otherwise, and the fame already enjoyed by Oscar Wilde was considerably increased. This play has served as a starring vehicle on the legitimate stage for such actresses as Lillian Russell and Margaret Anglin.

"Spark Divine" to Feature Alice Joyce.

With the first anouncement of a new Alice Joyce offering last week, to be released the end of June, a veritable flood of reservations and inquiries poured into the various Vitagraph branch offices. More detailed information coming from the Brooklyn plant of Vitagraph, where the picture is being made, disclosed the fact that it is a production especially written for Miss Joyce, and will be called "The Spark Divine." It is a small-cast offering, therein insuring not only Miss Joyce extended opportunities, but likewise giving a greater dramatic scope to those in her support.

Five persons comprise the cast, these being, besides Miss Joyce, Eulalie Jensen, Frank Norcross, William Carlton, Jr., and Mary Carr.

"The Spark Divine" was written by Alicia Ramsey and put into scenario form by George D. Broctor. It will be directed by Tom Terriss.

Milton Sills Selected as Leading Man.

Pauline Frederick's choice of leading men seems to have settled on Milton Sills, who is to appear opposite her in her next Goldwyn Picture. He has just finished with her in "The Fear Woman." Miss Frederick says that, speaking of leading men, she likes them tall and Grecian, and apparently Mr. Sills suits the requirements.

REVIEWS AND ADVERTISING AIDS (Continued)

The Story.

Dave Bray, the hero of "Break the News to Mother," is an employe of the Goodwin Iron Works. The place is a country village, and Ruth, daughter of the owner, is a sweetheart of Dave's. Mr. Goodwin's superintendent, Warren Flint, is scheming to marry Ruth for her money. He has wronged Edna Holmes, whom he has persuaded to live in a nearby town, yet she persists in making visits to him in secret.

Flint has tried to ruin Dave, and has got him fired. Dave has threatened to kill him if he double-crosses him again. Flint says that he will take Dave on again if the young chap will come to his office after hours. Dave comes. Flint has a revolver. He tells Dave he is going to marry Ruth, and that Dave must step aside. Edna overhears. Dave jumps at Flint, who grabs the revolver. Edna points a revolver through the door and, in a fit of jealousy, shoots Flint. Dave hurries away. Edna taunts Flint. The police come, and Flint says Dave did it. Dave clears out. Flint gets well, and is to marry Ruth.

A war hero, Captain Holman, is sick in Germany. We see that it is Dave. He has a war cross, and is highly respected by his men. At home, Edna tells Ruth how Flint came to be wounded. The police arrest her. Flint is discomfited. Dave comes home and is highly honored by Ruth and the whole village.

Program and Advertising Phrases: Pleasing Melodrama Founded on Famous Song by Charles K. Harris.

The Story of a Young Man Unjustly Accused of Murder Who Proves Himself a Hero in the Great War.

The Story of a Man's Great Love for His Mother and How It Acted as a Guiding Star Through Adversity.

Raymond Bloomer and Pearl Shepard Featured in a Story Rich in Heart Interest Revolving Around the Love of a Boy for His Mother.

Advertising Angles: Play up the ensemble cast, and announce it as "a play which needs no star." Hook up with the song, "Just Break the New to Mother," which was current in 1898, and can be had on phonograph records, but be careful to make it understood that war is incidental and not the base of the play. To that end it might be well to avoid the phonograph angle, thought the story is supposed to be based upon the song. You can lift the curse by calling it "the story of a boy who did come home."

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in May.

"Modern Husbands"

Robertson-Cole Production Features Henry Walthall in Story of Domestic Infelicity.

Reviewed by Margaret I. MacDonald.

THE Robertson-Cole five-part production, "Modern Husbands," which is being released through the Exhibitors Mutual, gives Henry Walthall, the featured member of the cast, a fair opportunity as one of the "modern husbands." The picture presents an illustration of life in a certain set, in which married couples live their lives apart, according to their own ideas. A husband in one room trying to live down a hang-over from the night before, and his wife in another room in the same condition may be true of modern society life, but the inference is not a pleasant one.

The production is well-made, with the exception of the fact that it suffers at times from carelessness in cutting and assembling its scenes. Henry Walthall, although not at his best, does passably good work. Ethel Fleming and Claire DuBrey as the wives, Melbourne McDowell as one of the modern husbands, and Neil Hardin as the villain, are valuable in putting the story over. An anti-climax occurs in the production, which is a consequence of playing up too much the criminal propensities of the story's villain.

Cast.

Stephen Duane.....Henry B. Walthall
Julia Duane.....Ethel Fleming
Bert Brockwell.....Neil Hardin
Jonathan Cosgrove...Melbourne McDowell
Myrtle Cosgrove.....Clare DuBrey
Cleo.....Olga Gray

Directed by Francis J. Grandon.

The Story.

The basic idea of "Modern Husbands" is that "what is sauce for the gander is sauce for the goose." The central figures of the story are Stephen Duane, a Wall street broker, and his wife. The old story of the husband becoming too much

Henry Walthall
At the above moment looking for a wife in "Modern Husbands."

absorbed in business to give his wife the attention which she craves, ends in the woman seeking out her own pleasure. She is flattered by the attentions of one Brockwell, who in secret follows a life of crime. Her husband, returning late from the club one night, finds her in Brockwell's arms, and after denouncing the pair, leaves the house. Some time later after absenting himself from business, he returns to find that the market has gone against him. A friend, Jonathan Cosgrove, gives him a check for five thousand dollars, to enable him to come back to "the street," and gives him a place in his own home until his affairs have straightened themselves out. One night he hears a scuffle in Mrs. Cosgrove's room, and on entering he finds Brockwell attempting to ruin his friend's home. Cosgrove enters immediately after he has thrown Brockwell from the window, he is accused of treachery. The matter straightens itself out when Mrs. Cosgrove confesses wha happened, and also lays successful plans for the reunion of Duane's household, which now has an addition in the shape of a young son.

Program and Advertising Phrases: Striking Story Built on Theme That "What Is Sauce for the Gander Is Sauce for The Goose."

Henry B. Walthall Star of Interesting Drama Dealing With "Modern Husbands" in High Class Society.

Engaging Drama Dealing With a Social Problem Involving Three Men and Two Women.

Wherein Busy Husbands and Idle Wives Furnish Opportunity for He-Vampire to Wreck One Household and Nearly Destroy Another.

Advertising Angles: Make your chief appeal with Walthall and clean up with his large following, but by no means neglect to play up the support. Make capital of this and call attention to the fact that Walthall's position is so secure that he does not have to surround himself with a second rate support to avoid comparison. Play up the story as a preachment against the sins of modern society, using the "sauce for the goose" as a basis for your talks. Advertise widely both in the papers and on your screen, as well as in the lobby. Get the name of Walthall all over. He will sell the play for you.

Advertising Aids: Two one sheets, one three sheet, one six sheet, one twenty-four sheet. One, two and three column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10 and two 22x28 photo gelatines for lobby display, press book, music cues.

"The Knickerbocker Buckaroo"

ON another page of this issue is published an extended review of this Artcraft picture starring Douglas Fairbanks, released by Famous Players Lasky Company. The accompanying cast, program and advertising phrases, advertising angles and advertising aids complete our exhibitors' service on this production.

Program and Advertising Phrases: Athletic Douglas Fairbanks in the Best and Fastest-Moving Picture of His Screen Career.

A Story That Moves So Fast that the Director Put "Doug" in Jail to Give the Audience a Chance to Catch Its Breath.

In Which Douglas Fairbanks Breaks His Own Record for Rapid-fire Humor, Swift-Moving Drama and Thrilling Stunts.

A Regular Fairbank's Picture, Only More So. See "Doug" Do Leaps from Roof to Roof That Would Make a Rocky Mountain Goat Look Like a Piker.

Cast.

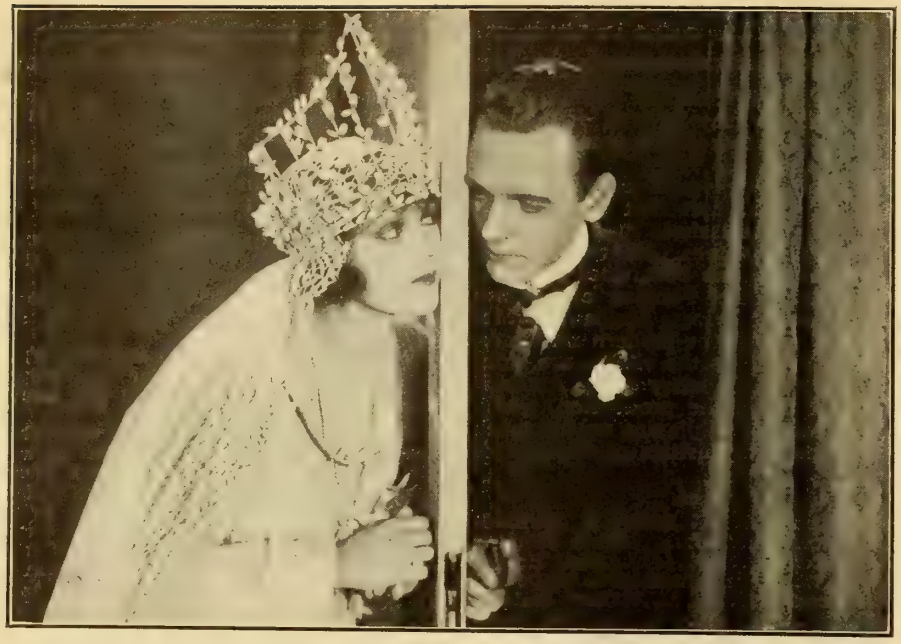
Teddy Drake.....Douglas Fairbanks
Mercedes.....Marjorie Daw
Henry.....William Wellman
Sheriff.....Frank Campeau
Teddy's Mother.....Edythe Chapman
Manuel Lopez.....Albert McQuarrie
A New York Clubman.....Ted Reed

Directed by Albert Parker.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet and one twenty-four-sheet, rotogravure of star, eight 8x10 black and white, eight 11x14 sepia, one each 22x28 sepia, colored and black and white photos. Five one column, three two-column, two three-column cuts and mats, music cues, advertising layouts, slides, thumbnail cuts. Film trailer.

Advertising Angles: Plug on Fairbanks until everyone in your own and even the overlappnig territory know you are offer-

(*Continued on page* 1539)



"There Are Two Sides to Every Question and Door," Says Alice Brady.
And Alice seems to be taking sides in this view from Select's "His Bridal Night."

Lions Are Featured in Four Fox Sunshine Comedies

OF THE GROUP of two-reel Fox Sunshine comedies which are being issued in reprinted, re-edited, second edition form under the title, "The Lucky Thirteen," four are constructed around the antics of the comical lions employed in the production of these comedies. These four are "Roaring Lions and Wedding Bells," "Hungry Lions in a Hospital," "Wild Women and Tame Lions" and "Roaring Lions on the Midnight Express." The Fox Company claims that "The Lucky Thirteen" Sunshine comedies are even better and funnier than in the original prints.

The lions in the comedies are made to perform stunts which would be considered incredible if merely related, not seen. In "Roaring Lions on the Midnight Express" one of the lions is made to stand on top of a railroad engine glaring at a negro lad in the funnel of the engine. This animal pursues a party of passengers, who flee in ludicrous terror. In one of the funniest scenes the lions invade a sleeping car in which a number of colored porters are slumbering.

In "Hungry Lions in a Hospital" two lions invade a hospital and come upon a couple of colored attendants sleeping in the same bed. The lion awakens the attendants and the run follows with lightning speed as the hospital is set into an uproar, and patients, doctors and nurses hustle for safety.

Ford Sterling plays the hero in "Wild Women and Tame Lions," and is given ample opportunity to show his talents as a tailor and a lover—making a much greater success as the latter despite irate husbands. The lions are used in bedroom and parlor scenes. A fighting kangaroo is one of the features of the comedy.

"Roaring Lions and Wedding Bells" has convulsed with laughter audiences from coast to coast. Laundry machinery is the medium used by the lions and the comedians in putting over the fun. Chased by the lions through the laundry, Lloyd Hamilton—known as "Ham" in Fox Sunshine comedies—and his associates find themselves on a treadmill. The lions follow. Of course neither men nor lions can make any progress on the treadmill. At one point the water from a powerful fountain raises and lowers one of the comedians—who is always just out of reach of the forest monarchs.

The titles of the remaining nine comedies are "A Milk-Fed Vamp," "His Smashing Career," "Damaged No-Goods," "Shadows of Her Pest," "The Son of a Gun," "Are Married Policemen Safe?", "A Self-Made Lady," "A Neighbor's Keyhole," and "A Tight Squeeze."

Schedule "Fear Woman" for Release on June 8

JUNE 8 has been definitely decided on by Goldwyn as the release date for the next Pauline Frederick picture, entitled "The Fear Woman." Written by Izola Forrester, it is described as a drama of purpose and power and the colorful star is easily at her best as Helen Winthrop, a girl who is haunted by a fear that she conquers, with splendid dramatic effect.

With everything a girl could wish for, she is miserable lest her father's weakness for drink manifest itself in her and destroy both her own happiness and that of the man she is to marry. Tortured beyond endurance, Helen breaks her engagement within a moment of her marriage and sends Robert Craig (Milton Sills), away from her forever.

Subsequent episodes show the big sacrifice she makes for her friend Stella Scarr (Beverly Travers), and the curious situation in which Helen finds herself at a fashionable summer hotel. She is amused at the amorous attentions of a laughable boy, Percy Farwell (Walter Hiers), and when his parvenu mother (Lydia Yeamans Titus), in alarm sends for her lawyer to save Percy from the clutches of the adventuress she believes Helen to be, no one foresees the turn affairs will take. For the lawyer is none other than Robert Craig. What happens then brings the picture to a startling, unique conclusion.

J. Herbert Frank to Support Marion Davies

J. Herbert Frank, who appeared on the legitimate stage in many notable productions, namely, with Richard Mansfield and E. S. Willard in "The Shepherd King," and Ibsen plays, and later starred five years in vaudeville in tabloid drama, has been engaged to support Marion Davies in her latest starring vehicle, "April Folly," which is well under way at the Biograph studio, Robert Leonard directing.

Next Thomas Four Star Is a Sociological Drama

AUGUSTUS THOMAS has sounded the depth of human striving in his new sociological screen drama, produced by the Four Star Pictures Corporation, for W. W. Hodkinson distribution, with the author's personal supervision.

The play is an extraordinay analysis of that huge problem which now grips the world, finding its main manifestations in the setting up of experimental governments, and the overturning of established order. The title of the picture is soon to be announced by Harry Raver, producer of Four Star Pictures.

There are some interesting high lights in the new Thomas play. It deals with the efforts of a foreign clique, financed and directed from a European revolutionary centre, to fan the spark of discontent among the poor of New York into a flame of destructive madness.

The conflict between the soldier returned from service, a patriot, and the pacific propagandist, who evaded his country's call is emphasized with the Thomas genius for dramatic contrast.

There are great scenes in the picture. Action is so ordered that the sense of an ever present menace is conveyed by methods so subtle that it is impossible to analyze them until the opportunity for calm restropection reveals the author's underlying motive, which is to present to American eyes the truth about terrorism.

The production is declared by Producer Harry Raver to be a "stimulant to American patriotism." George Irving, director; and Leah Baird, star, are enthusiastic with regard to it.

To Release Caine Novel as Paramount-Artcraft Special

WIDELY recognized as Hall Caine's greatest novel, "The Woman Thou Gavest Me" has been produced for the screen by Hugh Ford, and will be released as a Paramount-Artcraft Special May 25. The scenario was written by Beulah Marie Dix, and the cast is headed by Katherine MacDonald. Theodore Roberts, Jack Holt, Milton Sills and Fritzi Brunette. Hugh Ford is the director.

In the leading role of Mary McNeill, Katherine MacDonald is said to merit highest praise as an actress of real power. The role of Daniel MacNeill, father of Mary, calls upon Theodore Roberts for a repressed form of action. The character is that of a man of iron—unbending, a skillful manipulator of finance, proud and unyielding.

A number of unusual and elaborate sets were utilized in the production, among them one representing the library of Castle Raa, with its walls hung with genuine old tapestries and paintings, a faithful reproduction of the famous Shepherd's Hotel in Cairo, an African desert oasis with a wealth of tropical foliage, and the interior of a Norman church.

Joseph C. Boyle assisted Mr. Ford in the direction, and William Marshall was the cameraman.

"Bishop's Emeralds" Get Private View.

A private showing of Virginia Pearson in "The Bishop's Emeralds," was given Friday, May 23, at Wurlitzer Hall, New York, to a selected audience of invited guests, by Louis Meyer, president of the Virginia Pearson Photoplays Company, Inc.

Mr. Meyer expresses himself as delighted with the way that contracts are coming in through Pathe, thus early, as the date of the release of the picture is set for June 8.

The old Triangle studio on the Clara Morris estate in Yonkers is buzzing with activity, getting ready for the taking of Miss Pearson's second feature picture.

REVIEWS AND ADVERTISING AIDS (Continued)

ing him on a certain date. Use the press-book definition of a buckaroo to arouse interest in the character. Then give a brief sketch of the story—not the entire story, but just the high lights, or tell that he swaps clothes with a bandit pursued by the sheriff, and invite them to guess the rest. If you have some extra money to spend on this attraction, put it into lithographic paper. Be generous to the newspapers, but pictorial paper will sell this best.

"Beauty Proof"

Harry T. Morey Plays Heroic Role in Tale of Canadian Northwest for Vitagraph Company.

Reviewed by Margaret I. MacDonald.

THE Vitagraph production, "Beauty Proof," has rather a misleading title, when you stop to consider that it is a melodrama and not a comedy. Harry T. Morey plays the role of a mounted policeman of the Canadian Northwest in a realistic manner, and pretty Betty Blythe makes the feminine lead stand out strongly. The picture is not perfect by any means, displaying at times, slight inconsistencies; but it has the true ring of life in the Northwest, and reckoned in a general way, makes good entertainment. The snow scenes, dog teams, thrilling fights and hairbreadth escapes give it special box office values. The support abounds in appropriate types, and the characterization is in the hands of competent players.

Cast.

Corporal Steele.....Harry T. Morey
Carol Thorpe.....Betty Blythe
Hodges, Alias Garson....George Majeroni
Young Thorpe.....Denton Vane
Inspector McGregor.....Robert Gaillard

Story by James Oliver Curwood.
Scenario by Edward J. Morlogne.
Directed by Paul Scardon.

The Story.

The hero of "Beauty Proof" is Corporal Steele, a member of the Canadain Northwest mounted police. Because he is a woman hater and supposed to be "beauty proof," he is sent to bring in Thorpe, a man who has been accused of attempted murder, and whose sister has vowed to have him freed of the stain. When Steele appears in the town of La Pas, she sets a trap for him, in which two men jump from a tree onto his back. He is then tied and made a prisoner in a wooden box and left in the office of a man named Hodge. Carol Thorpe comes alone to Hodge's office and repeats her story of how her brother tried to kill Thorpe in defense of his sister, when he found Hodge attacking her. When Steele hears Hodge again attacking the girl, he breaks loose, pries the box open, and discovers that Hodge is the same man who robbed him of his wife in former years. From this point of the story there is a continual struggle between the two men, Steele saving Hodge from others who would have revenge on him, so that he may have the pleasure of putting the villain out of the way himself. Finally Hodge is killed in a fight with Steele, and the beauty proof mounted policeman discovers that he has fallen in love with the girl whose battles he has fought.

Program and Advertising Phrases: Harry T. Morey in Thrilling Drama of the Great Northwest Written by Famous Author.

Stirring Story of a Woman Hater Who Discovered That He Was Not "Beauty Proof" When Cupid Got Busy.

Virile Story of the Canadian Wilds Filled with Thrilling Fights and Hairbreadth Escapes.

Where the Hero Saves the Villain From Others in Order that He May Work Out His Own Scheme of Revenge for Past Wrongs.

Advertisnig Angles: Center your advertising on the star, Harry T. Morey, rather than on the story, mentioning other Morey successes which have played your house. Tell however that the story is by James Oliver Curwood, a celebrated novelist and writer of many screen dramas. Bring out the fact that the picture is a drama, as the title might lead many of your patrons to think it is a comedy. Work on the angle of the member of the Northwest Mounted Police, who was supposed to be "beauty proof," using such phrases as, "Is there such a thing as a beauty-proof man?" "Corporal Steel thought he was 'beauty proof' until the right little girl came along and proved otherwise," "What is a 'Beauty Proof' man? Come to blank theatre on blank date for the answer." As this is a play of the Northwest, snow shoes or any other available paraphernalia suggestive of winter would be appropriate for lobby decoration.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"Phil-for-Short"

Six-Reel World Picture Features Evelyn Greeley in Comedy Subject.

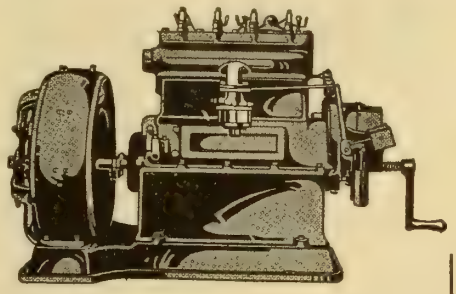
Reviewed by Robert C. McElravy.

THIS six-reel World Picture, entitled "Phil-for-Short," is a light comedy of pleasing character, not especially strong in plot, but quite agreeable on the whole. The subject is presented by a cast headed by Evelyn Greeley and Hugh Thompson. It has some drawbacks in the way of continuity, as instead of telling a simple, straightforward story, it really subdivides into two main situations. The closing scenes in the bungalow seem almost to constitute a separate episode.

The subject contains some good outdoor views, but the effect of subtitles thrown over and at one side of actual scenes in the story is not always a happy one. The heroine is the daughter of a Greek scholar and she interprets certain classic dances, which gives opportunity for some picturesque effects.

As a whole this narrative, while enter-

(*Continued on page* 1541.)



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World Pictures to Release Twelve Judge Brown Stories

WORLD PICTURES announces that it will shortly distribute a series of twelve two-reel featurettes based on the most interesting incidents and experiences of Judge Willis Brown, famous throughout the United States as having been the first to establish the juvenile court. During the twenty-five years that Judge Brown has been connected with the moral reclamation of children he has had some wonderful experiences, both of a humorous and a serious character in connection with his juvenile court.

To the admirers of Mark Twain, especially those who have enjoyed reading the adventures of Tom Sawyer and Huckleberry Finn, these screen stories of Judge Brown will be particularly inviting. Out in Salt Lake City, where the Judge began his career in helping boys and girls who had been charged with childhood offenses to start out again with a clean slate, he owed his success through the fact that he would speak their language. He met them on their own plane, gained their sympathy and appreciation and was able to satisfy justice and yet make good citizens out of what otherwise might have been human wrecks. From the thousands of young boys and girls who came before the Judge he gleaned stories worthy of perpetuation on the screen. From the best of these stories will be made the series of twelve pictures which World Film will distribute.

"Stitch in Time" Acclaimed Everywhere.

A delightful story delightfully interpreted is "A Stitch in Time," the Gladys Leslie feature just issued by Vitagraph, according to the consensus of reviewers. Better still, Vitagraph avers, is the evidence of the box office, reports received at the various Vitagraph branch offices having been invariably of the same tenor. Everywhere the production has been shown satisfaction has been apparent.

Phoebe-Ann, the part played by Miss Leslie, is only a scrubgirl, but she exerts a steadying influence on a young man, and presently he is a successful writer.

The supporting cast includes Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Earl Schenk, Charles Stevenson, George O'Donnell, Cecil Chichester and Charles Walton.

Hall Picture Goes Big in Washington.

Frank G. Hall's late release on Independent Sales Corporation's 10-20-30 series, "When My Ship Comes In," a screen version of Gouverneur Morris' novel of the same title, starring Jane Grey, had successful engagements in Washington, D. C., and Baltimore, during the week of May 18. According to reports from the press and the branch managers of Film Clearing House in this territory, the feature played to capacity business at both Crandall's Knickerbocker in Washington and the Princess in Baltimore.

Supporting Miss Grey in the principal roles are William J. Kelly and Nigel Barrie.

"Temperamental Wife" a First National.

The Constance Talmadge Film Corporation is now at work on the first Constance Talmadge picture to be released through the First National Exhibitors' Circuit. "A Temperamental Wife," an interesting and delightful comedy written by John Emerson and Anita Loos, is to be the first picture. The director is Captain David Kirkland, of the 62d Infantry.

Wyndham Standing, who is now in Miami playing the leading man for Norma Talmadge's newest picture, "By Right of Conquest," will return from Florida in time to appear as Constance Talmadge's leading man in this Emerson-Loos Production.

Hedda Nova
Universal's Russian star who appears with this novel headdress in "The Spitfire of Seville."

Goldwyn First to Obtain Export License for Mexico

THE Goldwyn Pictures Corporation was the first organization to obtain an export license and make a shipment of films to Mexico after the existent Government regulations were put into effect, according to the announcement of Arthur Ziehm, Goldwyn foreign sales manager.

"On account of political conditions," says Mr. Ziehm, "Mexico was entirely cut off from the film market. No American company could contract for showings beyond the border line and fulfill their agreements. Goldwyn was the first company to break down the barriers and obtain an export license. The reception that Mexico has given to these first American films to be shown there since the embargo is more than gratifying to me.

"The end of the war marks the first real opportunity that Goldwyn has had to develop the foreign markets, as we came into existence when the strife had already begun. Our determination to cultivate those markets intensively certainly has been encouraged by the results noted in Mexico."

Macauley Film Gets First Run in Many Key Cities

FIRST run contracts for "Whom the Gods Would Destroy," the Macauley Photoplays production distributed by First National Exhibitors' Circuit, were closed this week for Chicago, Minneapolis, Oklahoma City, Dallas, New Orleans, Richmond, and other important key cities throughout the country.

This novelty attraction will have its premiere in Chicago at the Randolph Theatre, starting there on June 1 for an indefinite run.

Its first New York presentation will be at the Strand Theatre for the week beginning June 22.

All of the houses controlled by the Saenger interest of New Orleans have booked it for first runs in the cities and towns throughout the South wherein that concern is represented.

The story is an adaptation of the novel, "Humanity," by Charles R. Macauley. It required many months to produce, with more than 8,000 people used in the cast for the big spectacle scenes.

Selects Two Principals for First Henley Picture

HOBART HENLEY, Hobart Henley Productions, Inc., has signed John Cumberland and Corinne Barker, both prominent on stage and screen, for two of the principal roles in the first of the series of Henley productions to be released by Frank Hall, president of Independent Sales Corporation. Mr. Henley announces that he will be prepared to "shoot" the first scenes of his initial production within the next week. In the meantime he is completing the casting of the six principal roles of the play he has chosen, said to be a scenarioized version of the work of one of the most popular writers of human interest stories of the present day.

The amusement world and followers of both stage and screen will remember Miss Barker and Mr. Cumberland, the first two principals of the first of the four special productions to be produced by Mr. Henley, for their work in the theatre and on the screen. Mr. Cumberland is one of the leading characters in the Broadway production, "Up in Mabel's Room." Miss Barker has appeared under Mr. Henley's direction in many screen productions and was seen in several Broadway productions. The other members of the cast will be announced next week as well as the title of the story and its theme.

Warren Fromme, recently returned with the 27th Division, after eighteen months in France with the Light Artillery, will be his assistant in secretarial matters.

Mabel Normand Begins Work on "Upstairs."

Goldwyn Pictures Corporation announces that Mabel Normand has begun work on "Upstairs," the story of which originally appeared in magazine form. It was written by Perley Poore Sheehan, and purchase of it by Goldwyn for scenario purposes was announced last week. The picturization is being directed by Victor Schertzinger.

"Upstairs" is a production replete with mystery, excitement, and love. It is a tale of New York life intensified by a presentation of its two angles—the life upstairs, the life downstairs—in rapid-fire fashion. Miss Normand is a young woman who says "ain't" and "pop," and generally thinks about life from the viewpoint of "downstairs." The streets of New York are interpreted in all their vivid hurry and clamor.

Will Rogers Longing for the West.

Will Rogers is counting the days till the time when he will start West for Culver City to begin his summer season of screen work for Goldwyn. Rogers is still performing on the roof of the New Amsterdam Theatre, in Ziegfeld's Follies.

The work that Rogers will do in the pictures will be consistent with the reputation that he has made on the legitimate stage. Will Rogers in action will be shown in picture form, which can easily be done, and Will Rogers in banter and quip will be shown in the titles, which Will's ready wit and inventive genius have brought about.

"Too Many Crooks" Ready for the Screen.

Ralph Ince has just completed "Too Many Crooks," a picturization of a popular magazine story by E. J. Rath, in which Gladys Leslie will be seen in a characterization entirely new to her screen admirers. Miss Leslie will take the role of "Boston Fanny," a "baby vamp," who is in with a gang of crooks and performs the femmine functions that go with misleading gullible men. This role represents a startling departure on the part of Miss Leslie from the type of characters for which she is so well known, those of an ingenue-comedienne persuasion.

Others in the cast include Huntly Gordon, Andrew Randolf and James Dent.

REVIEWS AND ADVERTISING AIDS (Continued)

taining and enjoyable, is one that sticks pretty close to the average in general. Some of the humor would have been more effective if brought in with better dramatic appeal and shortening to five reels would no doubt have helped.

Cast.

Damophilia Illington.....Evelyn Greeley
Professor Illington.....Chas. Walcott
Pat Mehan.....James Fury
Donald MacWrath.....Jack Drumier
Eliza MacWrath.....Ann Egelston
John Alden.....Hugh Thompson
Mrs. Alden.....Henrietta Simpson
Mr. Alden.....Chas. Duncan
Angelica Wentworth....Ethel Grey Terry
Tom Wentworth.....Edward Arnold
Ivanovitch.....John Adrizani
Clifford Brown.....Tony Merlo
Prudence .....Florence Short
President of College.....Henry Hallam

Directed by Oscar Apfel.
By Clara S. Beranger and Forest Halsey.
Photographed by Max Schneider.

The Story.

Damophilia Illington is the daughter of an aged Greek scholar in "Phil-for-Short." The girl is forced to do work in the garden in overalls in order to support her father, whose learning has brought him no wealth. "Phil," as she calls herself, is subjected to criticism because of her unconventional apparel.

Just after her father's death, Donald McWrath, the village banker, assumes guardianship over Phil, whom he really wishes to marry. The girl flees from the village, accompanied by Pat Mehan, an old employe of her father's. Phil, while a runaway, dresses as a boy and chances upon John Alden, who teaches Greek in a nearby college.

Alden is attracted by the supposed youth, because of his knowledge of Greek, and invites Phil to call on him. The latter then dresses as a girl and applies for a position as assistant teacher of Greek at the college. She pretends to be a sister of the youth who talked with Alden.

Alden has been jilted in a former love affair and hates the fair sex, but in the course of the story Phil marries him, or Alden rather marries the girl after unwittingly compromising her. The girl then sets out to make Alden really care for her, which she accomplishes with no little difficulty. She wins her husband's love and at the same time makes a fool of a violinist of flirting proclivities.

Program and Advertising Angles: Evelyn Greeley Star of Swift-Moving Comedy Drama in Which She Plays Dual Role.
After He Married He Fell in Love With His Wife.
Evelyn Greeley Makes Dashing Boy and Pretty Girl in One Photoplay.
Sensational Surprises Featured in Photoplay of Extreme Interest.
World-Films Presents Evelyn Greeley as Star of Sensational Photoplay.

Advertising Angles: Play up the star and play up the Grecian dance she does. Make some capital of her Grecain dance. Make some play on her name—Damophilia—and explain that was why she was called Phil for short, and no wonder. Then play up the side angles such as "She knew she could win his love if only she could make him angry enough—so she eloped." "He was ready to fall in love with Phil, but he felt the trouble would be to keep her in love with him." "See Evelyn Greeley in from overalls to a classic costume—which do you think you'll like best?" The story offers many similar angles which may be picked up.

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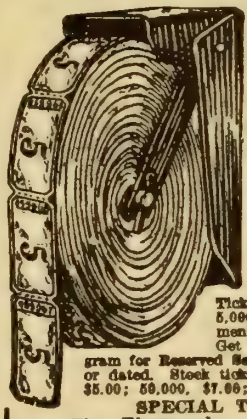

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"The Divorce Trap"

Gladys Brockwell Is Featured in Picture by Fox with a Big Climax.

Reviewed by Hanford C. Judson.

THE seamy side of life, and it is very seamy, is the background of the Fox picture, "The Divorce Trap," five reels. Gladys Brockwell has the lead as the wife whom a scoundrelly young husband "frames up," so that he can get an adultery charge and a divorce. This sweet-smelling character is about as yellow a villain as the pictures have ever portrayed. His rich father is no saint, but when he finds out what his son has done, he kicks him out of the house, and it is the most satisfying scene in the film.

If the character of this individual is not pleasant, the way he is shown up and given justice is, and the popularity of the picture is sure. That last act, in which the woman's lawyer works his case up before the judge at the trial, has real punch. Miss Brockwell shows her skill in picturing various emotions all through the film. Francis Macdonald, as the despicable husband, does what is required of him well. They are ably supported. Frank Beal has directed a most telling act in the trial scene, and has kept the whole picture effective.

Cast.

Eleanor Burton.....Gladys Brockwell
Jim Drake.....Francis Macdonald
Eddie Callahan.....William Sheer
Jacob Harmon.....John Steppling
Marie Worden.....Betty Shade
Frederick Lawson.....William Scott
Daniel Drake.....Herschel Mayall

Story by Jasper Ewing Brady.
Scenario by Denison Clift.
Directed by Frank Beal.

The Story.

The heroine of "The Divorce Trap" is Eleanor Drake. She had been a telephone girl, and, in a quarrel with her true lover, a rising young lawyer, had accepted young Drake, son of a millionarie. He is cast off by his father. She wants him to show what he is made of. He takes her at her word, and proves he is a low scoundrel.

A scheming woman and her man friend persuade Drake to get a divorce. It is

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"High Time We Put This Over," Says Louis Bennison in "High Pockets."
Not much high-larity in this Betzwood-Goldwyn. It's all serious business.

Louis Bennison's Next Film Is "High Pockets"

THE newest Goldwyn-Betzwood picture starring Louis Bennison is entitled "High Pockets." It will be released by the Goldwyn Distributing Corporation on July 1.

Once more Bennison portrays a cowboy; as usual his vehicle for this presentation is a strong story of the West. Opposite Bennison is a new Betzwood star, Katherine MacDonald, a beauty of the highland type.

"High Pockets" follows on "The Road Called Straight," which continues to gather momentum with each showing. As in this picture, the smiling cowboy star gives in "High Pockets" the same vital and sensitive interpretation of the soul of the cowboy—which, as Benison himself says, is the soul of the West.

The production is rich in scenic environment and no expense has been spared in the production.

Riesenfeld's Theme-Sheet Adds to Power of "Sahara"

THE musical genius of Dr. Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, New York, is still further revealed in the theme-sheet prepared by him for J. Parker Read, Jr.'s, production, "Sahara," starring Louise Glaum in a C. Gardner Sullivan story personally supervised by Allan Dwan and distributed by W. W. Hodkinson Corporation.

For days before a superb mounting of "Sahara" at a special trade showing at the Rialto Theatre, Dr. Riesenfeld worked on the scoring of this production.

"Sahara" possesses the color, the warmth, the atmospheric seductiveness to appeal to the creative talents of a musician. Its initial scenes laid in Paris, the story of "Sahara" quickly shifts to mystic Cairo and to the Desert of Sahara, where two men and one woman work out their destiny in a drama of great emotional intensity.

Nigel De Brullier Ideally Cast.

One of the important roles in "Sahara," J. Parker Read, Jr.'s, drama, starring Louise Glaum, is in the capable hands of Nigel De Brullier, prominent for his many fine screen characterizations. With the face of a dreamer and idealist, De Brullier is admirably fitted for the character of Mustapha, the Hindu philosopher. He shows uncommon skill with several of the dominating scenes with the star. De Brullier also proved a valuable aid to Allan Dwan, who supervised the production of the C. Gardner Sullivan story. Having only recently returned from a tour of the world, De Brullier gave freely of his knowledge of Cairo, Egypt, for many of the important scenes in "Sahara."

"Leave It to Susan" Goes Over Big at the Strand

THE most successful Madge Kennedy picture that has appeared at the Strand Theatre, New York, since the inception of the Kennedy contract with Goldwyn, is "Leave it to Susan"; that is if the reception of the picture during the early part of this week can be taken as a criterion on the rest of the performances.

The Sunday attendance at The Strand was phenomenal, according to box office reports, and the reception of the Goldwyn picture was truly remarkable. A dramatic portrayal, a little unusual for a Madge Kennedy part, was not warranted to evoke interjections of applause, although it was expected that the public would like the picture, despite a lack of physical manifestation of enthusiasm.

Territory Selling Fast on New Bull's Eye Series

MILTON L. COHEN, president of Bull's Eye Film Corporation, announced that territory is selling rapidly on the series of ten Napoleon and Sally one-reel comedies featuring these Selig monkeys.

Among the exchanges purchasing these rights are the following: Standard Film Service, Cleveland, O.; Fontenelle Feature Film Company, of Omaha; Liberty Film Renting Company, of Pittsburgh, and Capital Film Service Company, of Washington, D. C.

"These little pictures are precisely what I described them to be," said President Cohen. "They are clean, straightforward comedies, in which Napoleon and Sally accomplish almost impossible results in the comedy line. These films have a universal appeal and will make money for the exhibitor."

Production Now at Full Speed in Selznick Studios

PRODUCTION is now going at full blast in the Selznick studios in New York, to which the company recently moved, and the organization is now in smooth running order with the power to turn out plays in rapid fire order. With Eugene O'Brien already well under way on "The Perfect Lover" in which he will make his first appearance as a star, under the direction of Ralph Ince; Elaine Hammerstein ready to start work on "Love or Fame?", her first Selznick starring vehicle, and Olive Thomas about to begin the production of her next picture, Myron Selznick announces that by the end of the week with the three stars and their companies working, the Selznick studio will certainly be among the busiest in the country.

Sets of all sizes and description are already being erected on the floor of the studio and the technical director with a staff of carpenters, property men, painters, decorators and workmen of all kinds are busy on plans for various structures and interiors. A whole foreign street has been built in the studio to satisfy the demand for realism.

The script for "Love or Fame?" has been completed and the production of the story will be started at once. It is a story of the footlights.

Within a day or two Olive Thomas will also begin work on a new production, the title and subject of which has not yet been announced, but which will be known in a few days.

"A Rogue's Romance" Heads Vitagraph's June List

VITAGRAPH will inaugurate its schedule of June releases with "A Rogue's Romance," a breezy play of adventure, starring Earle Williams. The play deals with the final law-breaking escapade of Mons. Picard, a character similar to Arsene Lupin. A delightful romance develops when this cultured society thief finds his automoble has gone "dead" on him, and he is in sore need of a speedy vehicle to replace it in order to escape the secret police of Paris, who are at last hot upon his trail.

Mr. William's leading woman again is Katherine Adams and notable among his support are Brinsley Shaw, Harry Van Meter, Herbert Standing, Maude George and Karl Formes.

"Beauty Proof" is a Curwood Play.

James Oliver Curwood will again be represented on the screen in the coming month, when "Beauty Proof," the Vitagraph production with Harry T. Morey, reaches the screen. "Beauty Proof" has been scheduled for release June 23. It is a story of the Canadian Northwest and combines all the virility and inventiveness which one has come to expect of Mr. Curwood.

Betty Blythe again supports Mr. Morey in the leading feminine role, with George Majeroni, Robert Gaillard, Denton Vane, Tenny Wright and Bernard Siegel completing the cast. Paul Scardon directed the picture.

Lytle Books the Big Ones.

W. J. Lytle, manager of San Antonio's big three, the Royal, Empire and Princess theatres, has returned from Dallas to map out strong exploitation campaigns on two big Hodkinson releases, "Thunderbolts of Fate," starring House Peters, and Augustus Thomas' absorbing Four Star drama, "As a Man Thinks," starring Leah Baird. Manager Lytle viewed both productions at the Hodkinson Dallas office and immediately booked them for his Empire and Princess theatres.

Reviews (Continued)

in New York, and they have to cook up an adultery charge. Drake sends a friend to tell Eleanor that Drake is sick in a hotel room. This man gets her there and locks the door. Drake, with a witness, breaks in.

Eleanor's one-time lover is an employe of the divorce lawyer, and when she comes to protest that she has been "framed," he overhears the conversation, throws up his job, and undertakes to defend Eleanor. Eleanor has told her story to Drake's rich father, who knows his son well enough to believe it. He kicks the villain out of his house.

A scrap of paper has been found that proves that the scheming woman had a part in the conspiracy to besmirch Eleanor's reputation. This serves to scare the hotel clerk into confessing, and this provides more evidence. Little by little, the charge of conspiracy against the lawyer who promised the divorce and all concerned in it, is substantiated. It is kept back till the trial, and in the last act, is slowly produced, to the gradual but complete discomfiture of the rogues.

Program and Advertising Phrases:. How a Rascally Husband Sought to Dishonor His Wife Told in Thrilling Story with Smashing Climax.

Gladys Brockwell Star of Unusual Story of an Innocent Wife Who Was "Framed" by Her Degenerate Husband So That He Might Get a Divorce.

Absorbing Story of a Woman Unjustly Accused, and How She Finally Proved Her Innocence.

How a Clever Woman Foiled the Nefarious Scheme of Her Degenerate Husband Told in Amazing Photoplay.

Advertising Angles: Make good use of Miss Brockwell's name and play up the title. You can scare half the town into interest by adapting the old summons idea and serving men with a summons and complaint in a divorce case, or whatever the local legal term is. Make them as realistic looking as possible on the outside, but frankly an advertisement within, with the title in big black letters. Get a collection of traps for your lobby display and include a picture of a beautiful woman, saying she is the divorce trap, the most dangerous trap of all.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released May 25.

COMMENTS

Fox Film Company.

VIRTUOUS HUSBANDS (Fox Sunshine Comedy), May 25.—Another hit as a laughmaker. Has an astonishing amount of fresh matter and witty subtitles that add much to the fun. The picture is not describable, but we can say that it is a sure thing as an entertainment.

Pathe.

PISTOLS FOR BREAKFAST (Rolin-Pathe), June 8.—A comic number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Two hoboes forcibly exchange clothes with the men, who then ride the bumpers of a freight train to the next station. There are some fairly humorous situations in this, but it is hardly up to the average production by this company.

DANGER AHEAD (Pathe), June 8.—Chapter 8 of "The Tiger's Trail." Jack rescues Belle from the cave filled with water, over which burning oil has been poured. Belle hides a stranger, who is fleeing from the law, but claims to be innocent. In return, the stranger obtains for her the "Pact of Three," in a dramatic manner. The number winds up with the fall of an auto over a cliff. This is full of stirring action.

SWAT THE CROOK (Rolin-Pathe).—A comedy number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. This is a characteristic knockabout subject. It pictures the adventures of a penniless young man, who finds himself in a house full of crooks. The scenes are amusing.

The New Moving Picture Projector

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NEW YORK

Universal Film Company.

A LEAP FOR LIFE (Universal), May 12.—This chapter of the "Red Glove," No. 9, repeats the jump made by Billie from the oil derrick to the roof of a nearby house. Billie learns from Mason North that she has inherited a fortune and that her real name is Willa Murdaugh. Before going to claim the fortune she has further exciting tilts with Wiley over the Red Glove and narrowly escapes death from an explosion of T.N.T. on a barge where she had taken refuge. The interest of the serial holds up well.

OUT OF DEATH'S SHADOW (Universal), May 19.—Chapter 10 of "The Red Glove." After the explosion of T.N.T. on the barge Billie swims with her rescuer to safety. She goes to claim her fortune and meets her cousins, the Halsteads, who give her a rather cool reception, since she is dressed in overalls. Later she appears in feminine clothes. Wiley determines to marry Billie, and this brings the enmity of her cousin, Angelica Halstead. The plot developments are interesting. The number closes with an exciting auto plunge from a high cliff into the sea.

LAY OFF! (Star Comedy), March 17.—Eddie Lyons and Lee Moran appear in this jangled love affair, with Gertrude Astor and Mildred Moore. There is a jealous wife, and a brother who is alarmed about his sister's reputation. The complications are not extremely laughable, but carry good entertainment for so slight a plot.

THE BLACK HOUSE BANDIT (Western), March 15.—Helen Gibson appears in this two-reel subject as the daughter of a sheriff. Her father is murdered and she successfully undertakes the task of bringing his murderer to justice. The action of this number is good and contains considerable suspense. The cast is also generally appealing and the Western scenic effects are good.

HOME RUN BILL, March 17.—This number shows "Smiling Billy" Mason as a waiter in a boarding house. The meat-eaters and vegetarians meet on the baseball diamond. There are amusing moments, but the plot is very thin and the incidents are scattered.

RIDING WILD (Western), March 23.—A two-reel story of the West, featuring Helen Gibson, Leo Maloney and others. The girl is the daughter of a bandit leader and the hero a secret service man. There is not much suspense in the action, but the number contains some fine riding and a great deal of picturesque scenery. The continuity is too uneven to get the strongest dramatic effects.

THE SMELL OF THE YUKON (Star Comedy), March 24.—An amusing burlesque subject, featuring Eddie Lyons, Lee Moran and Mildred Moore. The principal scenes occur in a dance hall, where Eddie plays the ukelele and Lee appears as a "bad" man. Rivalry over the girls brings on some quite laughable mixups.

HIS BUDDY (Western), March 29—A two-reel Western subject, written by George C. Hall, featuring Pete Morrison, "Hoot" Gibson and Yvette Mitchell. The action centers about the efforts of the elder brother, who is sheriff, to save the younger from a lynching, the latter having been falsely accused of shooting a girl. In this he is successful. There are some good scenic effects in this, and the story, while not extremely dramatic, is very entertaining. It makes a good subject of its kind.

CLASSIFIED ADVERTISEMENTS

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CAMERAMAN AT LIBERTY soon. Details and best of references upon inquiry. Kenneth R. Eddy, care Grand Theatre, Menominee, Mich.

ASSISTANT CAMERA MAN at liberty; experienced. Would like to get in communication with camera man. Oscar Goldberg, 405 Bradford St., Brooklyn, N. Y.

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CAMERAMAN for commercial and educational work. Only high-class men need apply. Pathescope of Canada, Limited, 156 King Street West, Toronto, Canada.

FIRST-CLASS CAMERA MAN who understands the making of industrial film and has knowledge of laboratory work. Steady position to right man. Nelson Studios, Film Bldg., Detroit, Mich.

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MOVING PICTURE CAMERAS and projectors bought and sold. Bargains in cameras, tripods, printers, developing outfits, rewinders, measuring machines, lenses. Ray, 326 Fifth Ave., N. Y. City.

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TWO GENUINE BARGAINS FOR THE BEGINNER ABOUT TO TAKE UP MOTION PICTURE PHOTOGRAPHY. 200-ft. U. S. M. P. Camera, forward and reverse movement, also trick crank, fitted with Bausch & Lomb 1c Tessar F:3.5, mounted in Rank & Pinion focusing tube, with both direct and prismatic finder, complete, with medium weight tripod, $157.50. 200-ft. U. S. Special M. P. Camera, fitted with 50 M.M. Bausch & Lomb 1c Tessar, has direct focusing tube through camera, also finder and forward and reverse movement, together with trick crank; making a complete outfit for taking pictures, also making titles, $114.00. WE HAVE ALSO ON HAND A Brand New 200-ft. Universal that we are offering at $378.00. A saving of $52.00 from the regular list price. ORDER PROMPTLY TO AVOID DISAPPOINTMENT. SHIPMENT MADE SAME DAY ORDER REACHES US. Talbots' Practical Cinematography, $1.25; Advertising by Motion Pictures, $1.60; Both books, $2.65, prepaid. GET IN TOUCH WITH US TODAY. DAVID STERN COMPANY, in business since 1885, 1027 R. MADISON STREET, CHICAGO, U. S. A.

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MOVING PICTURE THEATRE EQUIPMENT for sale, including two latest model Power machines, 600 chairs, booth, ticket selling machine, electric fans and miscellaneous theatre equipment. Reason for selling, Orpheum Theatre building purchased for other business. Address Standard Wood Pipe Company, Box 603, Williamsport, Pa.

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ABOUT 500 OPERA CHAIRS, Gold Fibre curtain, ticket selling machine, two late model motor driven projectors, one Photoplayer; must be in good condition and cheap. Advise make and price in letter. Eugene Wulff, New Holstein, Wis.

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WANTED—Several large moving picture theatres with or without real estate, a syndicate wishes to locate in any town over ten thousand inhabitants. Will pay spot cash up to fifty thousand. Lewis, 580 Ellicott Square, Buffalo, N. Y.

WANTED TO LEASE THEATRE, picture or combination house located Middle West. Must stand strict investigation. Do not write unless you have sound proposition. J. W. Foote, Box 257, Billings, Montana.

WANTED, ON LONG ISLAND, moving picture theatre, to buy or lease. Send full particulars in first letter. R., care M. P. World. N. Y. City.

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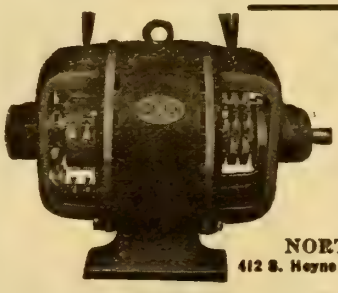

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HENRY C. STEARNS, Owner and Mgr.
KINGSVILLE, TEXAS

May 20, 1919.

Chalmers Publishing Co.,
516 Fifth Ave.,
New York City

Gentlemen-

Enclosed please find draft for $7 for which you will please send me the book ''Modern Theatre Construction'' and also The Motion Picture Handbook.

Trusting that I may receive these two books as soon as possible, with best wishes,

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N.B.

I have been using the Moving Picture World since 1908. In that time I have managed from a two hundred and fifty seat ''store show'' to the splendid Isis Theatre in Houston and now my own five hundred seat house in Kingsville, and I have found your publication to be equally invaluable to the manager of the small house or the large--to the inexperienced or the veteran.

I acknowledge my debt to the Moving Picture World, may she live long and prosper.

H. C. S.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Robertson-Cole

Released Through Exhibitors Mutual.

STRAND.

(One-Reel Comedies.)

May 4—His Scarlet Past.
May 11—Nobody's Baby.
May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.

FEATURES.

April—Modern Husbands (Henry B. Walthal).
April—The Love Call (Billie Rhodes).
May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).

ROTHACKER OUTDOOR SUBJECTS.

Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 2—Love.
June 1—A Desert Hero.

DREW COMEDIES.

(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).

Artcraft Pictures.

April 20—Eyes of the Soul (Elsie Ferguson).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).

PARAMOUNT-ARTCRAFT SPECIAL.

June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

May 18—Welcome, Little Stranger.

SUCCESS SERIES (RE-ISSUES.)

April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Coraon (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Birth of Color; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

OFFICIAL CALL 1919

NATIONAL CONVENTION

Motion Picture Exhibitors of America Incorporated

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For full information, address,
National Secretary, Frank Rembusch, Indianapolis, Ind., 1108 I. O. O. F. Bldg.

For reservation, address,
Hector M. Pasmezoglu, Chairman of Convention Committee, 302 Chestnut Street, St. Louis, Mo.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalen.

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 8—The Only Way.

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

RELEASE FOR WEEK OF JUNE 15.

The Little Diplomat (Baby Marie Osborne—Drama—Five Parts—Diano).
The Tiger's Trail (Episode No. 9, "The Missing Heir"—Two Parts—Drama—Astra).
Swat the Crook (Harold Lloyd—One reel—Comedy—Rolin).
Topics of the Day No. 7 (Topical, Literary Digest).
Pathe News No. 50 (Topical).
Pathe News No. 51 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.

HEARST NEWS.
(One-Reel News Weeklies.)

May 5—No. 19 (Topical)—03719.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.
May 26—No. 22 (Topical)—03740.
June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.

L-KO.
(Two-Reel Comedies.)

April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

NESTOR.
(One-Reel Comedies.)

April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).
June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.

NEW SCREEN MAGAZINE.

May 16—No. 13 (Novelty and Topical)—03733.
May 23—No. 14 (Novelty and Topical)—03733.
May 30—No. 15 (Novelty and Topical)—03748.
June 6—No. 16 (Novelty and Topical).
June 13—No. 17 (Novelty and Topical)—03764.
June 20—No. 18 (Novelty and Topical)—03776.

INTERNATIONAL NEWS.

May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.
June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.

(*Continued on page* 1550)

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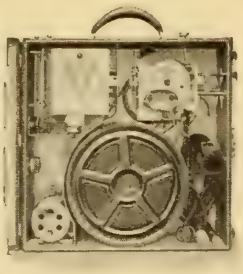

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16.—No. 6, "Cyclone Smith Plays Trump"—03771.

The Red Glove.

(Drama—Each Episode in Two Parts—Mary Walcamp Features.)

April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.
June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.
June 16—No. 14, "The Lost Millions"—03768.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.

CURRENT EVENTS.

May 23—No. 21 (Topical)—03734.
May 30—No. 22 (Topical)—03744.
June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.
June 20.—No. 25 (Topical)—03777.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

May 12—The Bullskiviks—03718.
May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.
June 2—Wise Wives—03748.
June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778..

Select Pictures

April—Redhead (Alice Brady).
May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Upstairs and Down (Olive Thomas).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas)
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Vitagraph

VITAGRAPH FEATURES.

May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).
June 16—Too Many Crooks (Gladys Leslie).
June 23—Beauty Proof (Harry T. Morey).
June 30—The Spark Divine (Alice Joyce—Five Parts).

VITAGRAPH SPECIALS.

April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce—Seven Parts).
June 16—The Painted World (Anita Stewart).

LARRY SEMON COMEDIES.

May 12—Passing the Buck (Two Parts).
June 9—The Star Boarder (Two Parts).
July 7—His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

May 5—Fares and Fair Ones. (Two Parts).
May 19—Tootsies and Tamales (James Aubrey—Two Parts).
June 2—Healthy and Happy.

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

May 26—No. 1, "The Spear of Malice."
June 2—No. 2, "The Bridge Trap."
June 9—No. 3, "The Teeth of Steel."
June 16—No. 4, "Cave of Terror."
June 23—No. 5, "The Cliff of Treachery."
June 30—No. 6, "The Tree of Torture."
July 7—No. 7, "The Lightning Lure."
July 14—No. 8, "The Iron Clutch."
July 21—No. 9, "Prisoner of the Deep."
July 28—No. 10, "The Flaming Sacrifice."
Aug. 4—No. 11, "In the Ocean's Grip."
Aug. 11—No. 12, "The Rushing Horror."
Aug. 18—No. 13, "The River of Dread."
Aug. 25—No. 14, "The Hunt of Disaster."
Sept. 1—No. 14, "Fate's Verdict."

World Pictures Corp.

April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).
Phil-for-Short (Evelyn Greely).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

SPECIAL RELEASE.

Mar. 16—The Better 'Ole.

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Secret Service Dan.
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Escaped Convict.
The Square Gambler.

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Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

CONTINENTAL PICTURES CORP.

The Challenge of Chance (Jess Willard and Arline Pretty).

EDUCATIONAL FILMS CORPORATION.

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Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
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Specials.

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The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

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2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

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Camararing Through Africa No. 1.
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Getting Gay with Neptune.
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Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

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Features.

The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum)
April 13—Her Code of Honor (Florence Reed).
June 8—Playthings of Passion (Kitty Gordon).

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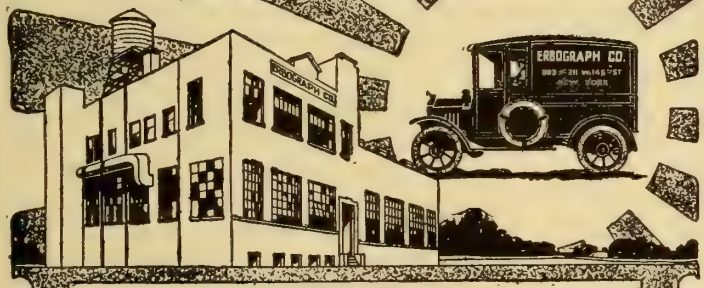

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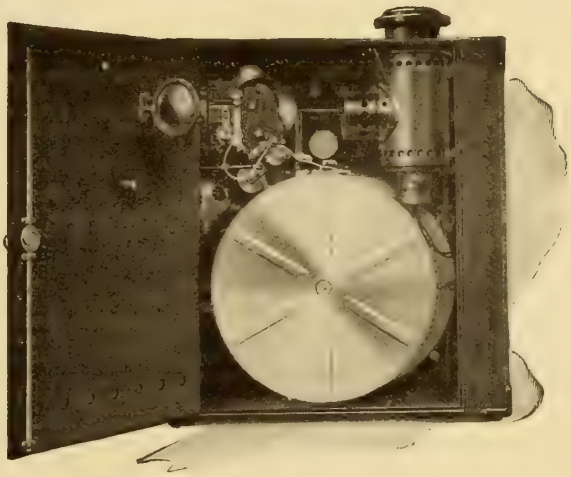

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COSMOFOTOFILM.
I Believe (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
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Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels
Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.

The Masked Rider.
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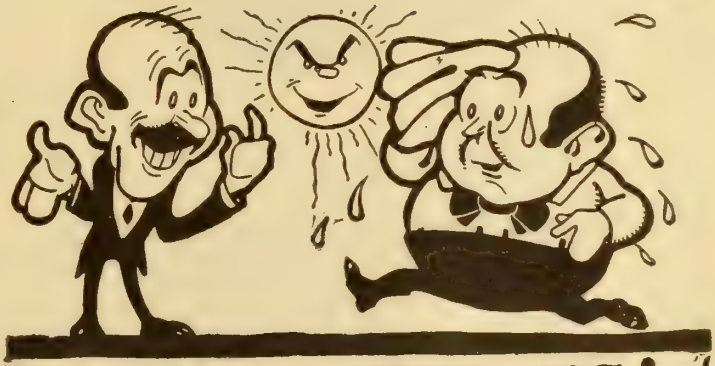

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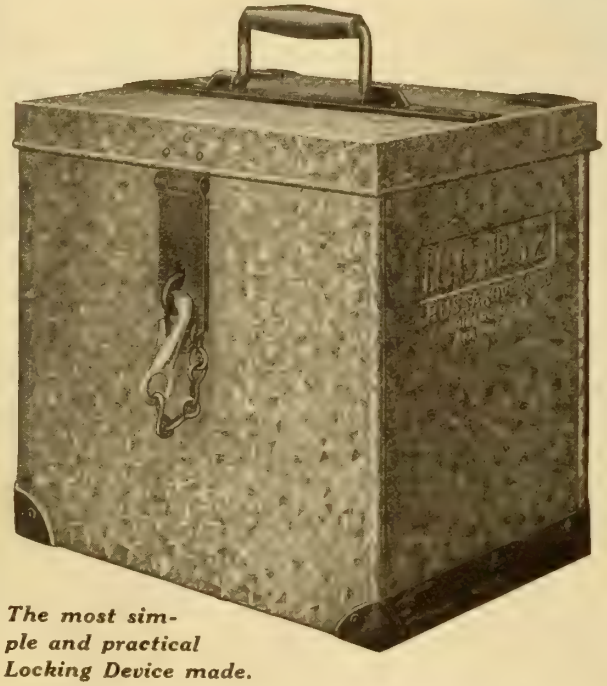

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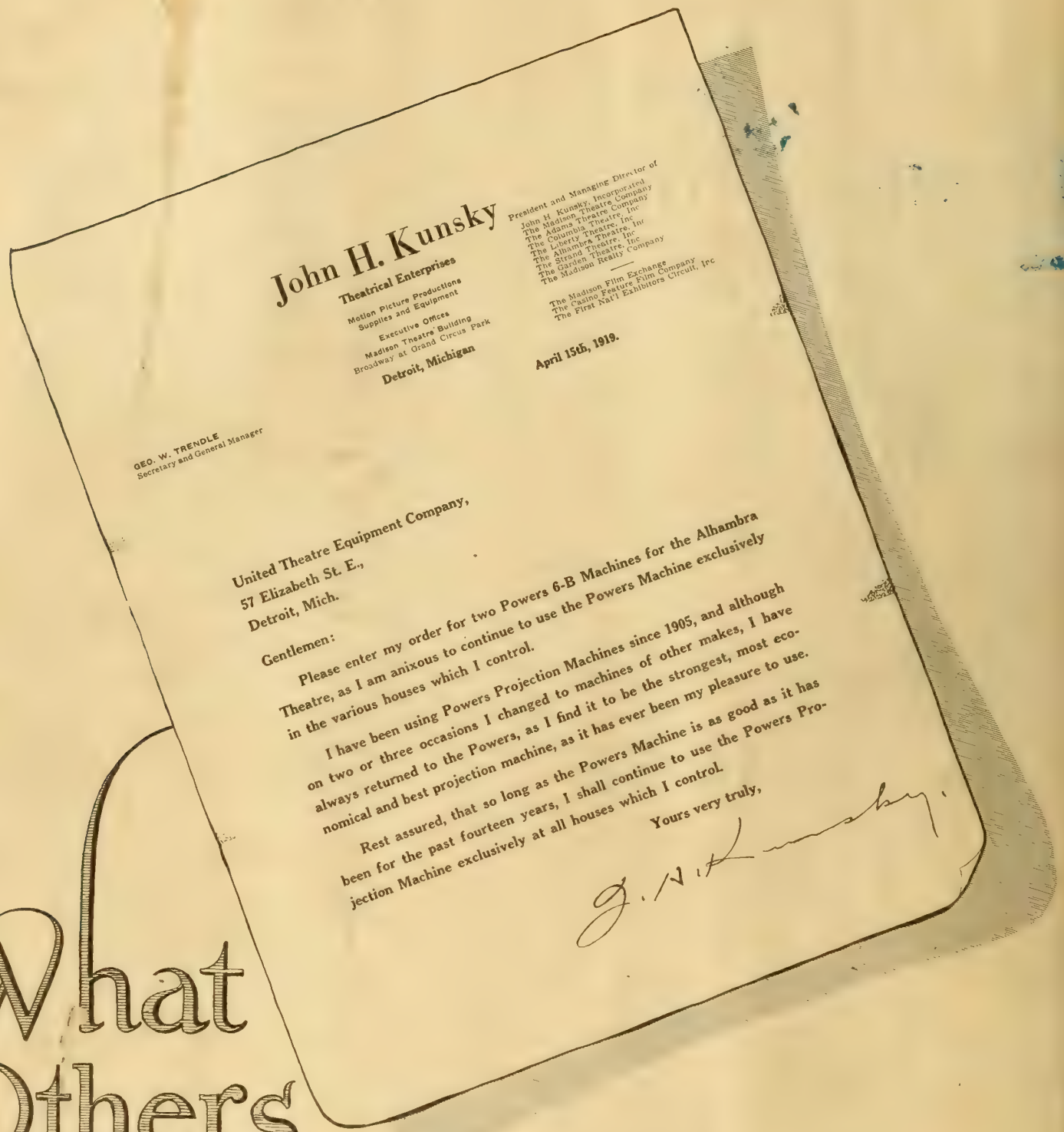

John H. Kunsky
Theatrical Enterprises
Motion Picture Productions
Supplies and Equipment
Executive Offices
Madison Theatre Building
Broadway at Grand Circus Park
Detroit, Michigan

President and Managing Director of
John H. Kunsky, Incorporated
The Madison Theatre Company
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The Madison Film Exchange
The Casino Feature Film Company
The First Nat'l Exhibitors Circuit, Inc

GEO. W. TRENDLE
Secretary and General Manager

April 15th, 1919.

United Theatre Equipment Company,
57 Elizabeth St. E.,
Detroit, Mich.

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Please enter my order for two Powers 6-B Machines for the Alhambra Theatre, as I am anixous to continue to use the Powers Machine exclusively in the various houses which I control.

I have been using Powers Projection Machines since 1905, and although on two or three occasions I changed to machines of other makes, I have always returned to the Powers, as I find it to be the strongest, most economical and best projection machine, as it has ever been my pleasure to use.

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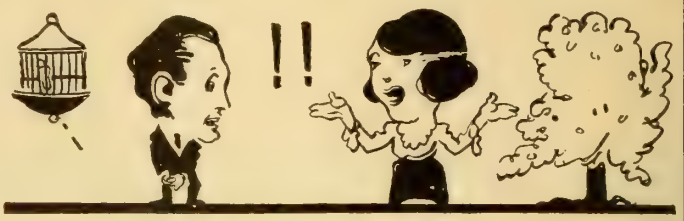
Triangle Special Presentation

I

Said Mrs. Pim, "You're very nice—
But marriage is no paradise.
It dwarfs me like a stunted tree;
I must have freedom, don't you see?"



II

To faithful Pim who loved his wife,
It was the jolt of his young life.
He was completely at a loss
To find a reason for divorce.

III

Beds and pictures, tables and chairs!
And all the furniture up the stairs,
Pim turned about and inside-out;
Precedents he had to rout.

IV

But "Blessings brighten in their flight."
As soon as Pim was out of sight
His wife she wished for his return;
Oh! Fickle woman—how she did yearn!

V

Poor hubby; habits had to break. But then his fortune he did make.
He became a chap of great renown.

See

TAYLOR HOLMES

in

"Upside Down"

Released by TRIANGLE DISTRIBUTING CORPORATION June 22nd.

We Can Help You Lose Money ———and Make You Like It!

¶ Dr. Hugo Reisenfeld, managing director of the Rialto theatre, New York City, when asked by a reporter of the New York Morning Telegraph, how the Essanay-Chaplin revivals were going in his theatre, replied: ¶ "ALAS WE HAVE LOST MONEY—BECAUSE THE RIALTO HAS NOT A THOUSAND MORE SEATS." ¶ That has been the experience of exhibitors all over the United States, in large houses and small. ¶ Do you want to lose money in this way? Then book the four Essanay-Chaplin revivals, "A NIGHT IN THE SHOW," "THE BANK," "POLICE" and "SHANGHAIED." ¶ They are the funniest of all the Charlie Chaplin comedies and new prints are now offered for the first time. Try to get them at once at any World Film Exchange.

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Carl Laemmle offers DOROTHY PHILLIPS

Directed by Rollin J. Sturgeon, the dazzling star of "The Heart of Humanity," is here to give your people another great picture, another big thrill. To give you a chance to cash in on the fact that more people are seeing Dorothy Phillips today than any other actress on the screen.

The tremendous story of three men and a woman who fought the powers of Fate, each in their own way, each to reap their due reward or pay the price.

A Title that will pull like a magnet and a Star whose popularity is nation-wide. A Production superbly staged and a Story that none will ever forget. These four things mean Entertainment — and Money. See this fine picture today.

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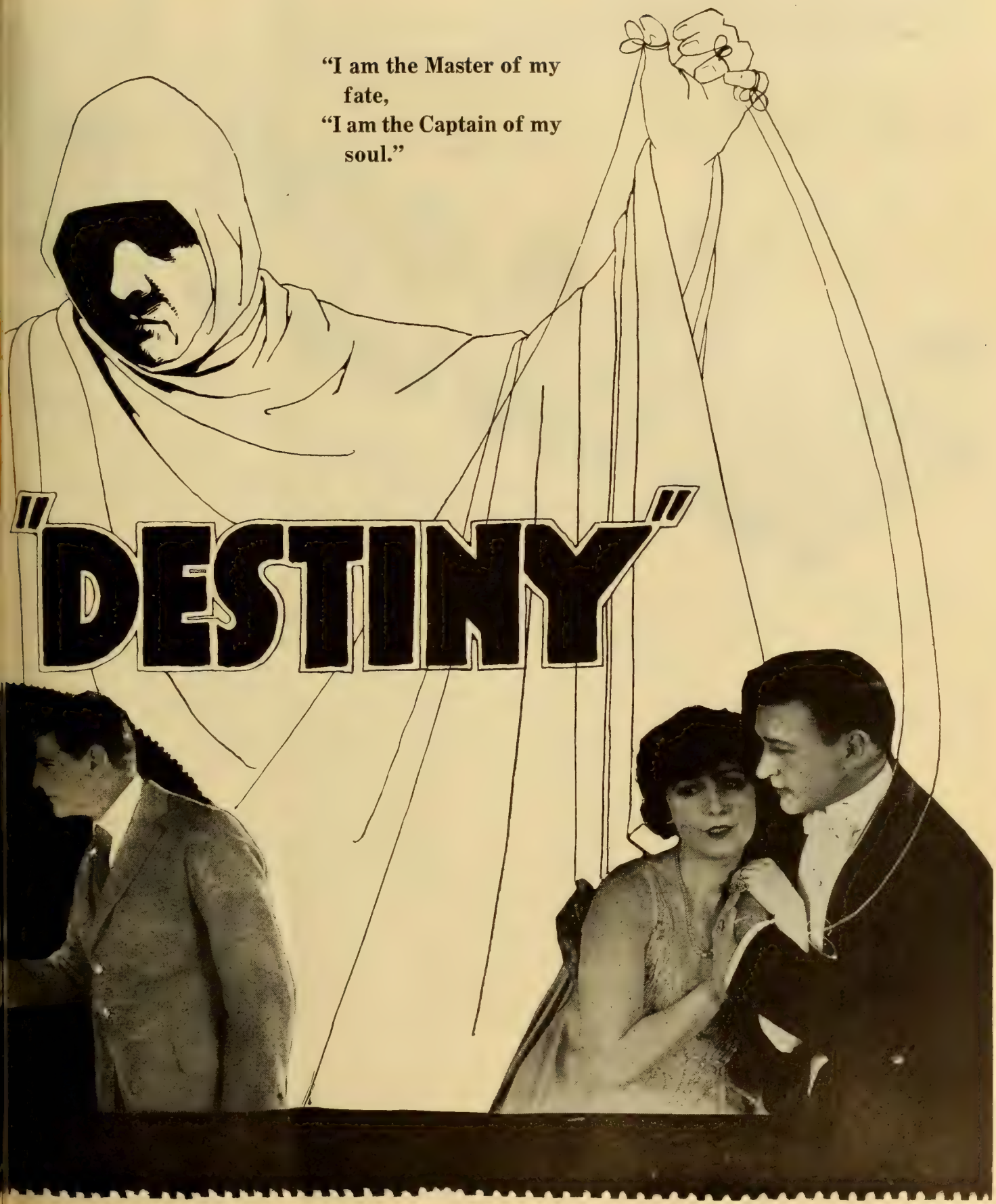
"I am the Master of my fate,
"I am the Captain of my soul."
"DESTINY"

Carl Laemmle offers
Dorothy Phillips in

The Jewel Production

"The Heart of Humanity"

THE PICTURE THAT is smashing every record

The Picture that is smashing every record

From the NATIONAL THEATRE, Pharr, Texas: "We paid a big price for 'THE HEART OF HUMANITY' and played it against 'HEARTS OF THE WORLD'—opening demonstrations of LIBERTY LOAN DRIVE—SCHOOL BANQUET—and three nights of rain. They couldn't stay away from it. Greatest picture ever screened. We have never seen anything to equal it."

From the REGENT THEATRE, Wichita, Kansas: "Packing theatre on 'HEARTS OF HUMANITY.' This is sixth day and business has increased daily. Audiences went wild over picture. Raised my prices to 25c. matinees and 50c. evenings. Expect to play several return engagements."

From Cleveland, Ohio, BRONX AMUSEMENT CO.: "Hundreds of people bought tickets in advance for a theatre that does not sell reserved seats. Played it in both our houses simultaneously. Never have done such a thing before. Should have booked it for a solid week. Sorry we didn't. Congratulations."

From Holly, Colo.: " 'Heart of Humanity' is a winner. Words fail to describe it. Made the biggest hit ever made in Holly. Could not accommodate the crowds. Thanks for the picture and your business methods."

"Humanity"

WILL LIVE FOREVER

of attendance and profits to Exhibitors

From H. A. Ragle, PALACE THEATRE (Telegram): "'HEART OF HUMANITY' BIGGEST AND GREATEST PICTURE WE HAVE EVER RUN, 'BIRTH OF A NATION' NOT EXCEPTED."

From GRAND and ORACLE THEATRES, Rock Springs, Wyo.: "'HEART OF HUMANITY' broke all records in this town. Attendance receipts and profits beat 'THE BIRTH OF A NATION' and 'HEARTS OF THE WORLD.' Congratulations to Universal."

From Halifax, N. S.: "'HEARTS OF HUMANITY' smashed all records for business in this theatre. Audiences agree greatest picture ever shown in Halifax, and we've shown them all. My hat off to Carl Laemmle and Holubar."

From Des Moines PLAYHOUSE: Showed 'Heart of Humanity' to capacity. Best picture I have ever run. Picture went way over the top with me. I can safely say that it is the GREATEST PICTURE and one that will live forever."

From Omaha, Neb.: "'Heart of Humanity' went four days here to the biggest crowds in the history of the city. I recommend it as the greatest picture of all time. I made more money than I ever dreamed I could make on any picture of the same length."

C. KRUMEREI, Mgr.,
Magic Theatre.

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"Elmo
18
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Booking the Mighty"

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ELMO LINCOLN
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Stop a minute, Mr. Exhibitor, and think of the advertising possibilities of this big new Universal Serial. Figure the value and prestige of announcing the great Elmo Lincoln with his big reputation as the Star of that whirlwind success—"TARZAN OF THE APES"—that millions have read and seen. Think of the advertising value of Lincoln's name as the Blacksmith in "THE KAISER, THE BEAST OF BERLIN." Then add to this advertising value the name and fame of Grace Cunard.

No serial filmed in years possesses such advertising possibilities as this big new Universal serial winner. You can advertise it from many angles, each with big drawing power for 18 weeks. DO THIS IMMEDIATELY: Get a copy of the new Advertising and publicity campaign book from your nearest Universal Exchange. See what is prepared for you to help you put this new winner over for 18 weeks. AND MORE BIG HELPS COMING. Also GO SEE as many episodes as your Exchange has ready to show you. That's all you'll require to plant your booking instantly. GET BUSY NOW!

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The shrewdest merchant in America once said—"GIVE THE PEOPLE WHAT THEY WANT AND YOU'LL PILE UP A BANK BALANCE." Are YOU following that shrewd advice? Are YOU giving your people the BIG THREE every week? If not you're letting three money making days slip away from you. All the world's latest and greatest news in fascinating pictures gathered by the INTERNATIONAL'S globe covering news and camera staff of experts. ALL THE NEWS WHILE IT'S NEW. Book and boost THE BIG THREE.

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An Extraordinary 6 reel Photo-play with a dramatic appeal for each one of America's 100,000,000 People~~~~~

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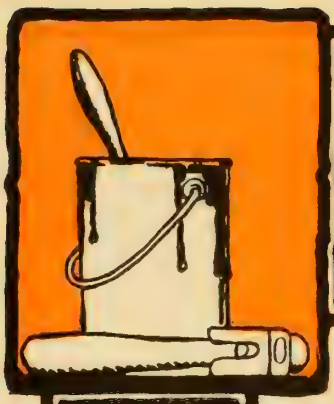

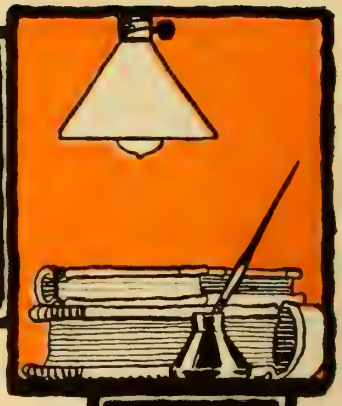

Bankers~Mechanics~Clerks,
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it's

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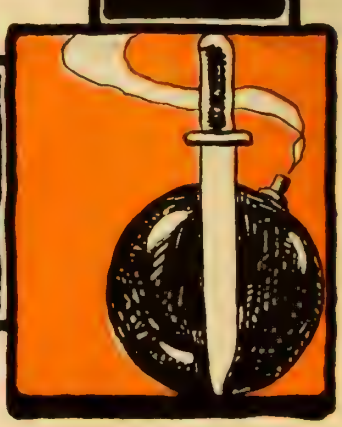


ALBERT E. SMITH

presents

GLADYS LESLIE in "TOO MANY CROOKS"

A VITAGRAPH FEATURE

Directed by

RALPH INCE

"VAMPS"—the old-line, plain-vamping "vamps"—are nothing new nowadays. But this is an age of invention, and E. J. Rath has invented a new kind of "vamp" in "Too Many Crooks." It is a new and different "baby vamp" that we see in the portrayal of Gladys Leslie, who uses her youthful and vivacious personality to perfect advantage in this new type of characterization which taxes all of her delightful versatility. The story caused a sensation when published in the All-Story Magazine.

Miss Leslie appears as "Boston Fanny," one of the guests at the party given by Charlotte Browning, a society girl who decides to write a real crook play, and, accordingly, invites real crooks to her house party that she may study them at close range.

She wants her guests to appear natural—and the guests, aces in the respective if not respectable branches of their "profession," are led to believe that Charlotte and her wealthy father are really the master crooks of the universe. Accordingly, the light-fingered gentry "work fast" at the house party, not only for material gain, but in feverish efforts to display their professional skill. The result is that the exclusive suburb where the Brownings live is the scene of a series of events positively *shocking* to its conservative residents. Charlotte would even forsake her idea of writing a crook play if only she could send them all away and forget. But things have gone too far. "Boston Fanny," in particular, keeps things humming.

She'd like a millionaire. And she brings into play every one of her little purring, kittenish wiles, with the result that Papa Browning, a widower, almost decides to try the marriage game all over again.

"Boston Fanny" might have been Charlotte's step-mamma with another day to work in, but just as all plans are laid, events come so thick and fast that they simply *pile up*—they're even too speedy for smooth little "Boston Fanny."

A New York detective gets scent of the presence of the galaxy of "professionals" in the fashionable suburb, and all decide to make a quick getaway. All, that is, except Bindwell Wright, believed to be the master crook of all. Bindwell has stolen Charlotte's heart, but he makes up for it by losing his own to her. And when the law closes its tentacles about the house in which Wright has remained, Charlotte will protect him, crook though she believes him to be. Bindwell hides, but he is found—and then comes the greatest surprise of all.

Ralph Ince has injected numerous delightful touches into "Too Many Crooks." And the story itself—the swift, ceaseless action, the thrills piled upon thrills, the love interest, the unexpected climaxes packed with punch and power—holds until the very final fadeout.

GLADYS LESLIE APPEARS AS A LOVABLE LITTLE "BABY VAMP"

HERE'S a picture that will keep your patrons on the fence between ***being amused*** and ***being thrilled.*** For awhile, they won't know whether to hold their breath, or use it for perfectly good laughter.

Human nature demands ***something new.*** If you could give your patrons something new every day, you'd be satisfied, wouldn't you? And you ***can*** give them something new with this one.

Look over this supporting cast:

Jean Paige, Huntley Gordon, Anders Randolf, James Dent, Cecil Chichester, T. J. McGrane, George O'Donnell and other supporting players who have followings equal to that of many stars.

And it's directed by no less a master of production detail than RALPH INCE.

Better double your booking on it.

At left, Gladys Leslie, as "Boston Fanny," steps in between the rough and smooth types of crooks at her house-party; centre, a flash of love interest, of which there's a-plenty; at right, a thrill laugh-surprise scene. All from Vitagraph's new feature, "Too Many Crooks."

The Question

The Stanley COMPANY
PHILADELPHIA, PA.

OFFICE OF
JULES E. MASTBAUM

May 31,1919.

Mr. Samuel Goldwyn,
Goldwyn Distributing Corporation,
469 Fifth Avenue,
New York.

My dear Mr. Goldwyn:-

Will you be good enough to advise me at your earliest convenience what will be your policy of distribution of your pictures for next season?

If at all possible, I would consider it a personal favor if you could come to Philadelphia and discuss the matter with me in person.

Sincerely yours,

Jules E. Mastbaum

A Vital Reply

Goldwyn Pictures Corporation

NEW YORK
460 FIFTH AVENUE

OFFICE OF THE PRESIDENT

June 3rd,
1 9 1 9.

Mr. Jules Mastbaum,
Stanley Company,
Philadelphia, Pa.

My dear Mr. Mastbaum:-

Regret that I cannot meet you in Philadelphia this week. I am held here concluding details of the very subject of which you write.

Frankly, as long ago as last December we saw this coming. We foresaw then the questions that you and hundreds of exhibitors are now asking. We knew that this fall would bring vast changes in the industry which no company wishing to hold leadership could afford to ignore. And we backed our belief by preparing half a year in advance.

Have therefore spent four of the past five months on the Coast cooperating with our production forces in the task of creating, far in advance of release, the powerful pictures needed to meet the new demands.

Since my return to New York, we have been going over the distributing proposition with a fine-tooth comb. Aided by the presence and advice of our branch managers, we are working out a sales and exploitation plan flexible enough to meet the manifold needs and conditions of the exhibitors of America.

Naturally, no exhibitor can make his bookings safely until he learns just what our policy is to be. We expect to issue a definite and concrete announcement the first week of July, and I shall then be very glad to run over to Philadelphia and go over the whole proposition personally with you.

Very cordially yours,

Samuel Goldwyn

REX BEACH'S

Famous Story of Thrills and Mystery

Rex Beach Personally Brings His Millions of Readers to Your Theatre

You know the power of Rex Beach's great picture "The Brand." You know its grip upon your audiences.

His newest production, "The Crimson Gardenia," is a melodrama of speed and mystery and punch built on the same high plane of perfection and crowded with even greater drawing power.

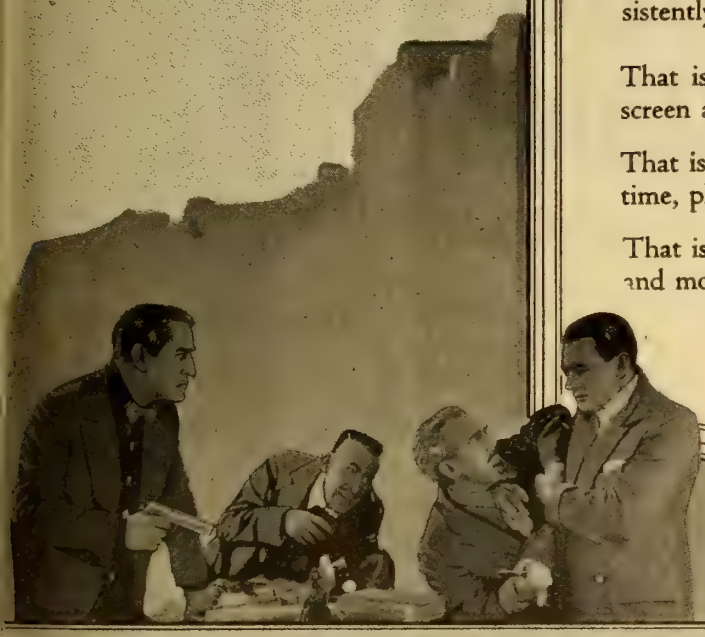
The cumulative force and popularity of the Rex Beach pictures is due to just one fact: Mr. Beach makes himself personally responsible for every step in the making of these productions, from continuity to editing.

Rex Beach is the only great writer thus devoting his talents consistently to the screen.

That is why Mr. Beach's fictional genius is as evident on the screen as in his books.

That is why the army of Beach readers comes back time after time, pleased and satisfied.

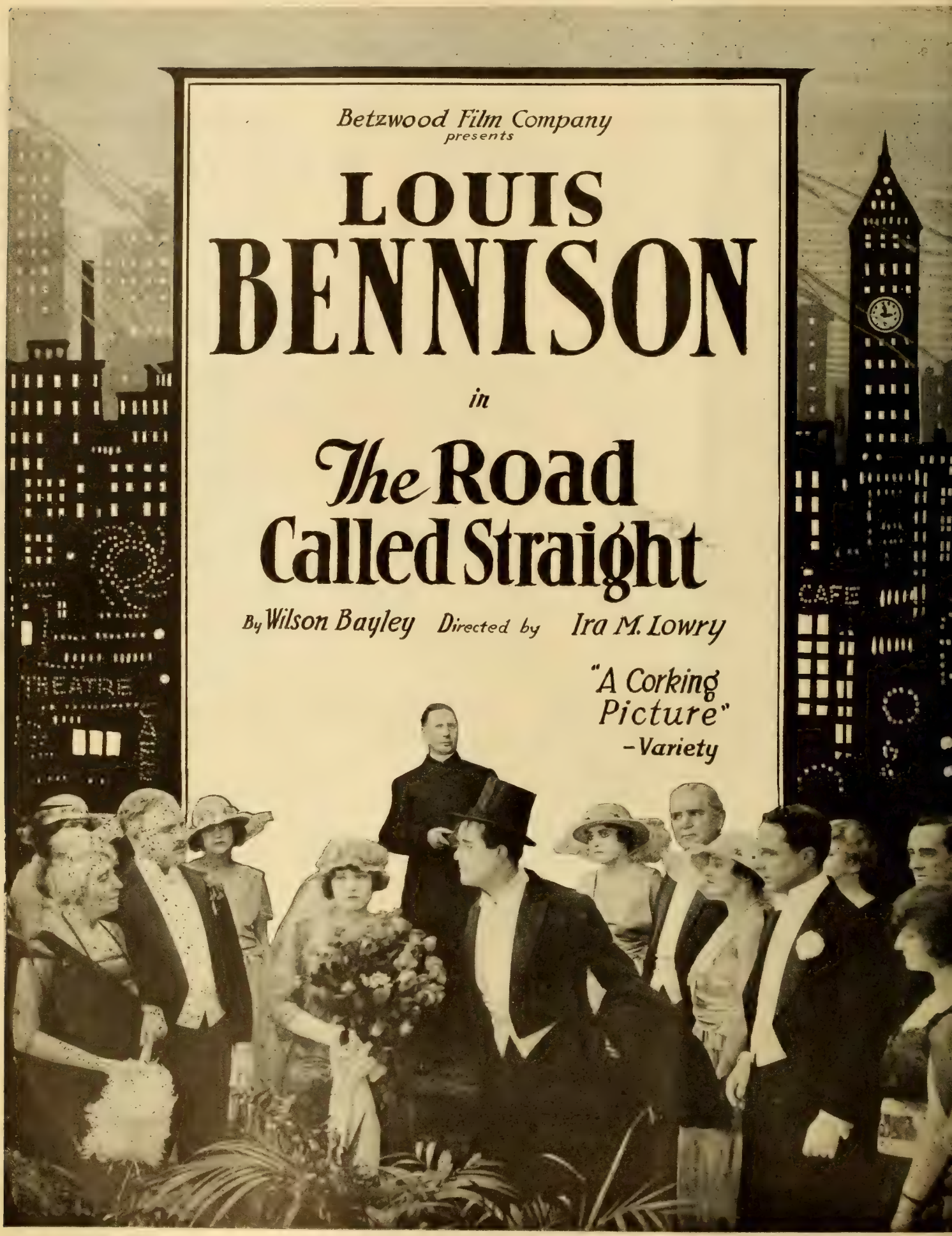
That is why "The Crimson Gardenia" stands out as the swiftest and most thrilling mystery melodrama of the year.



GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

The Crimson Gardenia

Directed by Reginald Barker *Produced under the direction of* Goldwyn .


Betzwood Film Company
presents
LOUIS
BENNISON
in
The Road
Called Straight
By Wilson Bayley Directed by Ira M. Lowry
"A Corking
Picture"
-Variety
THEATRE
CAFE

Women "Pick the Play"

And women pick Louis Bennison—unerringly.

In every theatre where Bennison is shown, his popularity with women—the women who make matinee audiences and "pick the play" in the evening—has outdistanced that of any male star this season.

Strength and kindliness, good nature and deep abiding power, the things women bank on, are all there in his smile and his stride and his splendid physique.

His plays—"The Road Called Straight," in particular—are built to reinforce this appeal.

The combination is irresistible.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

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Utilize at once the Power, Energy and Honesty employed in the production of the Ford Educational Weekly.

It conveys to the American People the message of Industrial Progress, Universal Inspiration and Happiness.

It will help to make *your theatre* a stable, profitable and creditable institution.

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Motion Picture Laboratories

FORD EDUCATIONAL WEEKLY

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Goldwyn Distributing Corporation,
469 Fifth Ave.,
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Send me, free of rental, one issue of the Ford Educational Weekly. I will pay expressage from and to nearest Goldwyn office.

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_____ City, State.

A

SELECT PICTURES CORPORATION

announces to Exhibitors that through all of its Branches in the United States it is now ready to contract for all of the forthcoming

SELZNICK PICTURES

embracing, in their first year,

OLIVE THOMAS
in eight productions

now ready:

"UPSTAIRS AND DOWN"

EUGENE O'BRIEN
in eight productions

in preparation:

"THE PERFECT LOVER"
A Ralph Ince Production

ELAINE HAMMERSTEIN
in eight productions

in preparation:

"LOVE OR FAME?"

Distributed by

SELECT PICTURES CORPORATION

SELECT SP PICTURES

Constance Talmadge giving Exhibitors
the High Sign. This means S. R. O.

CONSTANCE TALMADGE

presented by Lewis J. Selznick
in her latest Select Picture

"THE VEILED ADVENTURE"

by Julia Crawford Ivers

Directed by Walter Edwards

Score another Constance Talmadge hit! They come as regularly as Constance Talmadge productions.

SELZNICK PICTURES

Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

WE'RE OFF!

This week marks the Release of the first of the new Selznick Pictures,

OLIVE THOMAS

in

"UPSTAIRS AND DOWN"

Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

THE ROAD OF SUCCESS

Open now to live exhibitors

OLIVE THOMAS

in

"UPSTAIRS AND DOWN"

Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

Appropriate

EUGENE O'BRIEN

has a perfect fitting role in

"The Perfect Lover"

A Ralph Ince Production

Distributed by

SELECT PICTURES CORPORATION

"Murder Is A Crime, But I Won't Commit Any More Murders After September."

While they use different words, this is what is being said to you, the Exhibitor, by certain producer-distributors who announce that for their coming season they will abandon program or star series and sell pictures singly on merit.

Their "new season" means September.

If they are going to change in September, why don't you, the Exhibitor, *make them change* now? The summer months are the ones in which you can least afford to be tied up to a program of unknown and uneven quantities.

If you should clean your slate now, if you should cancel out all the doubtful and provably poor series you have been buying, there is not one producer-distributor who would threaten you with any form of punishment.

The days of threats are ended in the motion picture industry.

W. W. Hodkinson *has forced a revolution* in the ranks of the producer-distributors by selling all pictures singly on the basis of individual merit. In less than two months six companies have *followed* his lead.

We advise you, for the benefit of your theatre and yourself, to kick out whatever deadwood stars and productions you still have and book pictures on merit and value. We are not selfish in this, for we advise you to book many of the other powerful pictures available in the open market.

Why should you "go along" till September?

HODKINSON

definitely foresees the crafty changes being shaped in the market.

definitely tells you that many of these changes are not for the benefit of you, the Exhibitor.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

J. Parker Read Jr.
presents

LOUISE GLAUM

in

SAHARA

By C. GARDNER SULLIVAN

Personally supervised by ALLAN DWAN

"*Sahara*" is the story of a beautiful, vain, lonely, heart-hungry woman; the story of a great temptation.

It is a tremendous spectacle, but the spectacular scenes and phases are the backgrounds for a tense, vivid, emotional drama.

It reveals how the love of a woman for her child can swing her back from the abyss.

"*Sahara*" is *made by masters.* The story is by C. Gardner Sullivan – the best Sullivan drama.

The technical expert of another company says: "This is technically the most perfect production I've seen in three years."

Allan Dwan has helped Louise Glaum make herself the greatest emotional actress of the screen.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

We Have Seen A New Kind of Motion Picture

A picture that shows you instantly a new type of brain has entered the industry.

A picture that proves its superiorities thru its producer having the benefits of complete co-operation by the author of the story.

A picture full of heart; full of action; full of dynamics, *full of the thrills of living.*

The picture deserving of all the enthusiasm we are capable of expressing is the first of the

Benjamin B. Hampton Productions
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay from the novel by

STEWART EDWARD WHITE

Directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM,
WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE

It makes you gasp; it makes you hold your breath in suspense; makes your nerves throb from excitement.

"The Westerners" quickly will be available for pre-release first run showings in the larger cities of the United States.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Announcing:

BILLIE RHODES

in The Blue Bonnet

A Drama of the Heart

A Story of the Salvation Army and "Over Here"

By E. Magnus Ingleton *Directed by Louis Wm. Chaudet*

Produced and Presented by the **NATIONAL FILM CORP. of AMERICA**

William Parsons, President

W.W. HODKINSON CORPORATION

527 Fifth Avenue. New York City

Distributing through PATHÉ *Exchange, Incorporated*

Public Demand Keeps This Huge Plant Busy Printing Zane Grey's Novels.

These big printers and binders despite their splendid facilities are twenty per cent. behind the actual demand in supplying Grosset & Dunlap's world-wide clientele of booksellers with Zane Grey's novels.

The entire facilities of these printers are now engaged in turning out a special motion picture edition of Zane Grey's "*Desert Gold*" illustrated with a score of scenes from the motion picture to coincide with the release of the

Benjamin B. Hampton & Eltinge F. Warner
presentation of

ZANE GREY'S

most powerful motion picture

DESERT GOLD

starring:

E. K. LINCOLN,

Margery Wilson	Eileen Percy
W. Lawson Butt	Arthur Morrison
Walter Long	Frank Lanning
Edward Coxen	Frank Brownlee
Russell Simpson	William Bainbridge

Directed by T. Hayes Hunter

This means national bookstore and bookseller co-operation for every exhibitor who will take the trouble to walk a block or two to the nearest bookseller or department store for the plans of link-up.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Oliver Goldsmith once observed that language is an instrument for concealing ***thought.***

The MacManus Corporation believed in it as an instrument for concealing ***Action.***

You wondered why the MacManus Corporation half concealed and half revealed in Announcements the stupendous work undertaken to produce the most pregnant story of America's task in France and the miraculous deliverance in the world's greatest travail through and by American strength, wit, and unmeasured valor, of the liberty loving nations of the world for ***equal opportunity*** and ***economic equality.***

THE LOST BATTALION

Finally accomplished by the heroic stand made in the impregnable forest of the Argonne by The Lost Battalion, under the valiant leadership of Lt. Col. Charles W. Whittlesey, and Division Command of Major General Robert Alexander. Many of the brave, intrepid, unconquerable men who survived ceaseless artillery fire, withering blast from machine guns, and hunger, and thirst, for six days and nights, have re-enacted this, the most glorious page of the ***War's Heroism*** just to let America see how and at what cost the end of the terrible conflict was brought about.

Nowhere in France is a country so stark, so grim and so terrible as where The Lost Battalion fought.

And now that it has been successfully reproduced by the men and officers who did the actual fighting, there is no hesitancy on the part of the MacManus Corporation to ***honorably proclaim*** the ***greatest picture*** of the hour.

THE LOST BATTALION

The supreme effort of the bravest men that ever honored an army. The painstaking accomplishment of the foremost experts of the Moving Picture Industry, and the artistic cooperation of stellar performers, whose ***ability*** and ***popularity*** is unquestioned on the screen.

In the Super English of our American language no sentence can be written or spoken that can describe adequately, the compelling power, magnetic quality, photographic beauty, thrilling action, constantly recurring surprises and an overwhelming love that is born in the blood-red heat of the Melting Pot.

The Lost Battalion is the prologue of true justice and brotherhood, the enthroning of America as the noblest nation on earth.

THE MAC MANUS CORPORATION

Takes Peculiar Pride in

Presenting

THIS STUPENDOUS FEATURE

The First Emphasis of the New Technique in Moving Picture Production

The proving ground, No. 2 West 47th Street, New York

Mr. Joseph Friedberg
announces
The Purchase of the

WORLD RIGHTS

(exclusive of the U.S.)
To The
Triangle Four Big Special Productions

OLIVE THOMAS

America's Loveliest Screen Favorite

"LOVE'S PRISONER" "THE FOLLIES GIRL"
"TOTON" "PRUDENCE ON BROADWAY"

L. L. Hiller
Distributor
Longacre Bldg 42nd & Broadway, New York.

APOLOGIES

TO

THE BIG 4

WHO ARE SETTING THE WORLD RIGHT IN PARIS,

TO

THE BIG 4

RAILROAD

AND SEVERAL OTHER "BIG FOURS"

BUT

AS CAP'N CUTTLE SAYS IN *DOMBEY AND SON:*

"Overhaul your church catechism and
when found make a note on it . . ."

THE BIG 4

OSCAR WILDE
H. B. IRVING
CHARLES DICKENS
ELLEN TERRY

ARE THE "BIG FOUR" OF THE DRAMA

"They Need No Boasting—They Speak for Themselves!"

—OVER—

FIRST OF THE BIG 4

"IF THAT WOMAN CROSSES MY THRESHOLD I WILL

OSCAR WILDE'S

LADY WINDER

MADE DOUBLY FAMOUS
BY
ADA REHAN
LILLIAN RUSSELL
MARGARET ANGLIN
AND OTHER
CELEBRATED STARS

"MRS. ERLYNNE WAS ONCE HONORED, LOVED, RESPECTED, SHE WAS WELL BORN, SHE HAD POSITION – SHE LOST EVERY THING – THREW IT AWAY IF YOU LIKE."

SETTING A NEW STANDARD
FOR PRODUCERS OF
MOTION PICTURE CLASSICS

LORD WINDERMERE:
"YOU ARE MARRYING A VERY CLEVER WOMAN"

NOW BOOKING AT ALL

CLASSICS IN PICTURES

STRIKE HER ACROSS THE FACE WITH THIS FAN!"

"THERE IS THE SAME WORLD FOR ALL OF US AND GOOD AND EVIL, SIN AND INNOCENCE, GO THROUGH IT HAND IN HAND. TO SHUT ONE'S EYES TO HALF OF LIFE THAT ONE MAY LIVE SECURELY, IS AS THOUGH ONE BLINDED ONESELF THAT ONE MIGHT WALK WITH MORE SAFETY IN A LAND OF PIT AND PRECIPICE"

OSCAR WILDE

MERE FAN

No. 2 OF THE BIG 4
CHARLES DICKENS'
"DOMBEY AND SON"
No. 3 OF THE BIG 4
H. B. IRVING
IN "THE LYONS MAIL"
No. 4 OF THE BIG 4
ELLEN TERRY IN "HER GREATEST PERFORMANCE"

"ONE PAYS FOR ONE'S SIN, AND THEN ONE PAYS AGAIN; AND ALL ONE'S LIFE ONE PAYS -- THERE WAS NO ONE TO SAVE ME AS I WANT TO SAVE YOU NOW".

ELABORATELY STAGED AND READY FOR IMMEDIATE RELEASE

LADY WINDERMERE:
"YOU ARE MARRYING A VERY GOOD WOMAN"

TRIANGLE EXCHANGES

—the foundation stone of Outing-Chester superiority is

PHOTOGRAPHY

Outing-Chester cameramen cannot be had for money—they work for the love of their calling, too. They are trained in the Outing-Chester idea by Mr. Chester himself—taught to see the beautiful from an original angle, to grasp the human elements of interest, to sense the entertainment possibilities. They know what we expect of them; they become part of our organization; they swear they won't disappoint us. The result is—Outing-Chester Pictures!

TITLE ART

One striking distinction of Outing-Chester Pictures is the titling, by Katharine Hilliker, "the wit of the screen," as she has been termed. Mrs. Hilliker's titles give one the effect of being on an unusually pleasant journey with an unusually entertaining companion, who sees all the fun. They aren't just funny, either, these titles—there's a human quality about them that gets home to people, that puts the magnetic personality of their author into the release. The result is—Outing-Chester Pictures!

STORY

The human being who can witness an Outing-Chester Picture and not lose himself in the story it tells—well, he doesn't exist, in dollar houses or dime ones! It opens like a fairy story—"once upon a time"—and PROGRESSES to a true ending, with the romance of a real story, with human and animal and natural interest, with humor and lighter touches that give emphasis to the beauty and majesty of other moments. And the result is—Outing-Chester Pictures!

SELECTION

When the exposed film comes in from the off angles of the world the work is just beginning. HEAD work counts most now—the careful scrutiny of the sample print, the wise cutting here and there, the ruthless slashing out of slow film, the assembling that means a continuous flow of interest and an upbuilding to climax. These things take time and thought and experience and training. But they are worth the giving, for the result is—Outing-Chester Pictures!

DIRECTION

Every foot of every Outing-Chester release is first of all planned by C. L. Chester. When his plans have been transmitted to the film every foot of sample print is screened for him. He personally gives his time and training to the assembling of the finished release, making it in every respect a "Chester Product." It is this PERSONAL DIRECTION, from beginning to end, that means QUALITY. It can be secured in no other, no easier way. And the result is—

OUTING-CHESTER PICTURES!

Produced by C. L. Chester. Presented in co-operation with Outing, America's great outdoor magazine. Released each week exclusively through:

BOSTON—Boston Photoplay Co., 52 Broadway
NEW YORK—First National Exhibitors' Exchange of N. Y., 509 Fifth Avenue
NEW JERSEY—First National Exhibitors' Exchange of N. J., 729 Seventh Avenue, New York
PHILADELPHIA—Electric Theatre Supply Co., 13th and Vine Streets
WASHINGTON, D. C.—Electric Films Corporation
RICHMOND—First National Exhibitors' Circuit of Va., 904 E. Broad Street
ATLANTA—First National Exhibitors' Circuit of Ga., 146 Marietta Street
PITTSBURGH—Quality Film Corp., 414 Ferry Street
CLEVELAND—First National Exhibitors' Co. of Ohio, 402 Sloan Building
INDIANAPOLIS—H. Lieber Company, 24 W. Washington Street
LOUISVILLE—Big Feature Rights Corp., National Theatre Building
DETROIT—Arthur S. Hyman Attractions, 202 New Film Building
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ST. LOUIS—Grand Central Film Co., Grand and Lucas Avenues
OMAHA—Sterling Film Corp., 1417 Farnam Street
DENVER—Supreme Photoplay Corp., 1446 Welton Street
LOS ANGELES—First National Exhibitors' Exchange, 833 S. Broadway
SAN FRANCISCO—Turner & Dahnken, 134 Golden Gate Ave.
VANCOUVER, B. C.—First National Exhibitors' Exchange, Ltd., 1318 Standard Bank Building
SEATTLE—Exhibitors' Film Exchange, 1200 Fourth Avenue

DOUGLAS

FAIRBANKS

"in The Knickerbocker Buckaroo"

An ARTCRAFT Picture

Directed by ALBERT PARKER.

LOOK 'EM OVER

"FAIRBANKS has found some new stunts. He is always refreshing and especially so in 'The Knickerbocker Buckaroo.' Elaborately staged where elaborateness would count"....N.Y. Times.

"Proves himself the Samson of the movies. Gave the audience the maximum of enjoyment".... N. Y. Sun.

"The S. R. O. sign will be working overtime with 'The Knickerbocker Buckaroo' as the magnet. Worth waiting for. One is quite ready to credit the story that it was six months in the making and cost $200,000. Fairbanks never better"....N. Y. Telegraph.

"Pep, adventure, mystery, romance—all in 'The Knickerbocker Buckaroo.' A sure antidote for spring fever"....Chicago Journal.

"Exponent of perpetual motion, accomplishes marvelous feats on foot, in the air and on horseback"....Chicago Tribune.

"The picture was well worth waiting for. Biggest thing Doug has done. A 100 per cent production"....Shea Hippodrome, Buffalo, N. Y.

"Extremely well done. Titles excellent. Audiences delighted with it"....N. Y. Tribune.

"Adds more thrills to his long list"..Evening Sun.

"Far above the average of the usual screen production"....N. Y. Globe.

It's Surely Worth a Longer Run.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

ADOLPH ZUKOR
PRESENTS
IRENE

ASTLE

in

"The Firing Line"

By Robert W. Chambers
Scenario by Clara Beranger
Directed by Charles Maigne.

Paramount - Artcraft Special

IRENE CASTLE, whose name has come to be a synonym for grace, beauty and the charm of wonderful gowns, will appear in the society motion picture de-luxe of the present season, to be released in July as a Paramount-Artcraft special.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky presents

VIVIAN MARTIN

IN

"AN INNOCENT ADVENTURESS"

A Paramount Picture

Here's the Very Note

THE note to play on for "An Innocent Adventuress" is the decided charm of Vivian Martin in appealing stories, stories that do not involve the fate of the League of Nations nor argue about the curse of Bolshevikism.

Just simple heart-interest, human stories of love and adventure.

"An Innocent Adventuress" is one of them. You'll like it and your patrons will too.

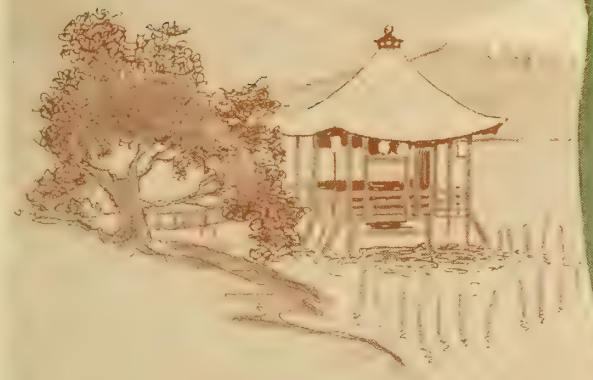
by Clara Genevieve Kennedy directed by Robert Vignola

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General — NEW YORK — ARTCRAFT PICTURES

HAYAKAWA

"IN A CLASS BY HIMSELF AS A SCREEN STAR"

HELEN POLLOCK
IN MORNING
TELEGRAPH
MAY 25 1919



PRODUCED BY
HAWORTH

HIS BIRTHRIGHT

"From the story of J. W. Riley has been woven a scenario that gives Sessue Hayakawa such opportunity for the display of his undoubted histrionic ability as to leave no room for conjecture. Every phase of the picture seems to melt into his make-up so that he is truly the exemplification of the part himself.

"The direction of William Worthington seems to leave nothing to be desired in this respect, and the photography in many instances is little short of marvelous, and shows the great possibilities of the camera when properly handled."

—Motion Picture News

A HEART IN PAWN

"A photoplay designed chiefly for the entertainment of the adult, thinking audience, strong in the best sense of that abused word, interesting and realistic, the most careful exhibitor may feel perfectly safe in promising 'the best picture that Hayakawa ever made.'

"Sessue Hayakawa, at all times an actor of exceptional ability, has the advantage of a story that rises head and shoulders above the average.

—Exhibitor's Herald

SESSUE HAYAKAWA'S

HAVE ESTABLISHED AN

PICTURES OF HIGH

THE COURAGEOUS COWARD

"To this young artist (Hayakawa) the much abused term "artist" may be applied in all sincerity. Never does he disappoint his audience, for intelligence and distinction mark his every performance. So true is this that it is surprising that no manager of the spoken drama has as yet shown himself astute enough to secure the Japanese actor for the legitimate stage. His undoubted following is a sufficient guarantee of public interest to warrant a venture of this kind."

—Morning Telegraph

BONDS OF HONOR

By CLARA HIPPLE

"Every foot of the picture radiates with Mr. Hayakawa's sincerity and speaks aloud of his determination to produce clean attractions and the kind that appeal to nobler instincts. If you are a believer in good pictures you should back these efforts.

"I have seen every one of Mr Hayakawa's pictures but I cannot point to one that is more pleasing, more interesting, or more entertaining. Some people will even rave over it."

—*Motion Picture News*

THE TEMPLE OF DUSK

"'The Temple of Dusk' is exceptionally good from all standpoints. The scenes in Japan are exquisite with the Japanese gardens, wisteria bowers, tea houses, giesha girls, and cunning Japanese children.

"Here is not the calm, slow moving, stoical Japanese, but an emotional actor with the tears streaming down his cheeks. As Akira, Hayakawa plays upon the heartstrings and there will be few dry eyes in the audience."

—*Exhibitor's Trade Review*

SIX SUCCESSES

UNEQUALLED RECORD FOR STANDARD OF EXCELLENCE

HIS DEBT

"The leading figure who dominates one's interest is admirably portrayed by Sessue Hayakawa. His suppressed methods of acting hold one completely and the role fits him no less than he fits the role.

The atmosphere pervading the picture is full of charm. The oriental gambling house scenes are massive and in fine taste, while the views of the home of Moriyama suggest all that make incense and idols so fascinating to us. The photography and lighting effects are noticeably fine."

—*Exhibitor's Trade Review*

Released by

Robertson-Cole Company

Division of Films

through

Exhibitors Mutual

REMARKABLE HAYAKAWA RECORD PLACES HIS PICTURES IN 4,000 THEATRES

WITH every picture in which he has appeared as a Robertson-Cole star acclaimed by the press, public, and exhibitor in superlative terms of praise for their dramatic and artistic quality, Hayakawa has created an individual following in four thousand theatres in the United States. Not a single one of his new series has fallen below his exceptionally high standard and on this record of consistency, one *never before equalled* in six consecutive star pictures, exhibitors have achieved an element of continued, steady prosperity.

To this unique record he adds the distinction of being alone in his chosen sphere, the interpretation of those parts which only an Oriental can successfully portray for an audience of the Western World. Sensational or unpleasant subjects are always avoided and Hayakawa carries with him the full support of those who love the mystery and beauty of the Oriental World as well as the superb finish of a great actor.

His productions are supreme achievements from the Box Office standpoint as well as dramatically and artistically. From the first his films have been phenomenal financial hits and each picture brought additional thousands to the ticket windows of the theatres.

Box Office receipts represent the mercury in the thermometer of public opinion and when they go steadily up and up it is the surest indication of the popularity of the star and his productions. ***Hayakawa represents an unbroken series of successes.***

Released by
Robertson-Cole Company
Division of Films
through
Exhibitors Mutual

American Film Company Inc.,
Presents

MARGARITA FISHER
IN
"TRIXIE FROM BROADWAY"

By Agnes C. Johnston — Directed by Roy W. Neill

A story of stageland and the chorus girl who thought she could leave it for a home and husband.

A snappy, fast moving, melodramatic comedy-drama with a surprise finish. One of Fisher's best.

Exhibitor Comment on Recent Fisher Releases:

"Elegant entertainment."—"Big business two days."—"Splendid picture to big business."—"Good picture, good puller."—"Delighted our patrons." "Three days to capacity business"—"Fisher productions very popular."

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*

Distributed by
PATHÉ

AMERICAN FLYING "A" PICTURES

Tom Moore tells us—

There are about 331,000 people in Washington, 96,698 paid admissions to the Rialto in 2 weeks' run. That means about 1/3 of all the folks in town saw "Daddy Long Legs" at the first run.

That's a pretty good showing, Tom, say we. Much obliged for the figures.

P. S.—Of course *you* know Tom—he's the big, Washington, D. C., Exhibitor and owner of the First National franchise for his territory.

Joe Plunkett saved money this way—

When he ran "Daddy Long Legs" at the Strand, N. Y., he cut out some of his singers and a comedy because he knew Mary Pickford's greatest picture was a whole show by itself.

Which goes to show that "Daddy" is a money-maker in more ways than one.

YOU can do it too

with

Mary Pickford

in her greatest picture

"Daddy Long Legs"

Directed by Marshall Neilan

Photographed by Charles Rosher

Mary Pickford Will Produce Two More for US

FIRST NATIONAL EXHIBITORS CIRCUIT

Most men and women get married—and those who don't do a lot of thinking about it.

That's why

"CHOOSING A WIFE"

is a live box office proposition.

A six reeler from the society novel, "The Elder Miss Blossom," by Ernest Hendrie and Metcalfe Wood.

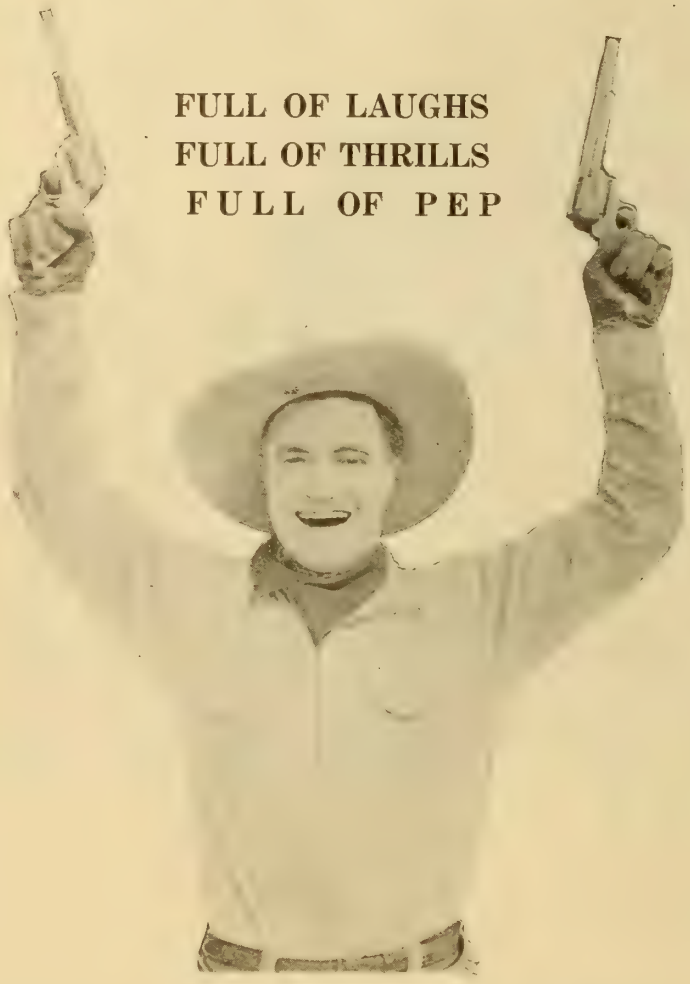
Good enough to be a First National Attraction —and it won't cost a fortune to book it. . .

Samuelson British Production

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

STATE RIGHT BUYERS



FULL OF LAUGHS
FULL OF THRILLS
FULL OF PEP

Now Is Your Opportunity to Secure

14 SINGLE REEL TOM MIX COMEDIES

and COMEDY DRAMAS

that every

EXHIBITOR

is eager to book

The following first class exchanges are reaping a harvest with them:

OHIO and KENTUCKY
Standard Film Corp., Sloan Building, Cleveland, Ohio.

ILLINOIS
Doll-Van Film Corp., 207 S. Wabash Ave., Chicago, Ill.

SOUTH CAROLINA, GEORGIA, TENNESSEE, ALABAMA and FLORIDA
Savini Films, Inc., 63 Walton St., Atlanta, Ga.

KANSAS and WEST MISSOURI
First National Film Co., 211 E. 12th St., Kansas City, Mo.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY
Masterpiece Film Attractions, 1235 Vine St., Philadelphia, Pa.

WESTERN PENNSYLVANIA and WEST VIRGINIA
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Director General

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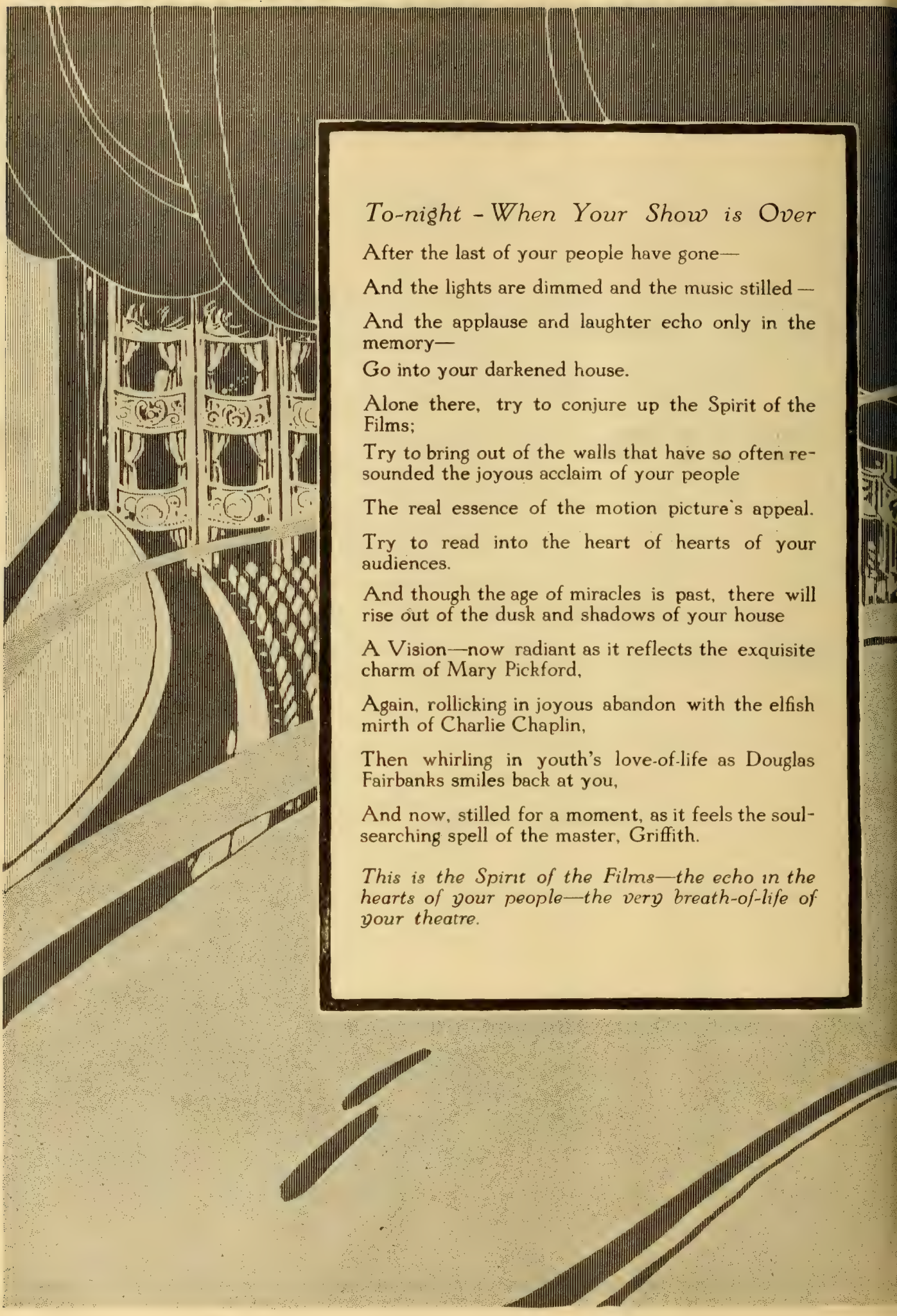
As a medium for advertising to the moving picture industry, we would like to say for the MOVING PICTURE WORLD it has what every conservative and experienced buyer of advertising space requires of a publication--QUALITY CIRCULATION, plus quantity. The *net paid* weekly circulation of the WORLD is much larger than the *entire edition* of any other paper in the moving picture business. When you consider this (and it is true) you will agree that advertising in the MOVING PICTURE WORLD is the best buy you can make.



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After the last of your people have gone—

And the lights are dimmed and the music stilled —

And the applause and laughter echo only in the memory—

Go into your darkened house.

Alone there, try to conjure up the Spirit of the Films;

Try to bring out of the walls that have so often resounded the joyous acclaim of your people

The real essence of the motion picture's appeal.

Try to read into the heart of hearts of your audiences.

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A Vision—now radiant as it reflects the exquisite charm of Mary Pickford,

Again, rollicking in joyous abandon with the elfish mirth of Charlie Chaplin,

Then whirling in youth's love-of-life as Douglas Fairbanks smiles back at you,

And now, stilled for a moment, as it feels the soul-searching spell of the master, Griffith.

This is the Spirit of the Films—the echo in the hearts of your people—the very breath-of-life of your theatre.

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These master artists, realizing that they must have absolute freedom in order that they may keep faith with Exhibitors, and through them, with the millions of lovers of the screen,

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These pictures your guarantee of continued prosperity will in turn be rented to you on the same free and independent basis.

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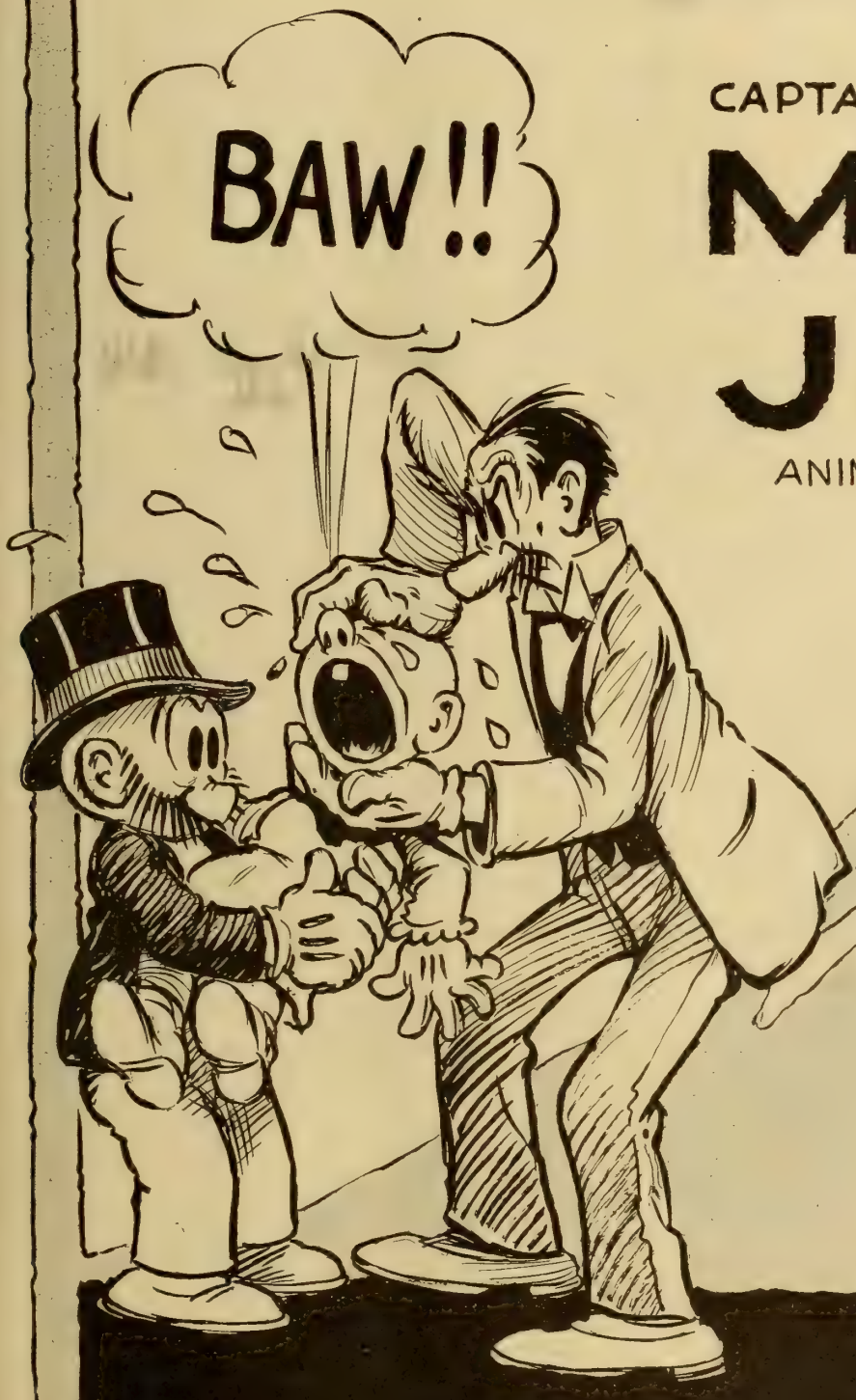

CURRENT RELEASE

"SWEET PAPA"

FOX
FILM CORPORTION

TO CONTENTS

Advertising for Exhibitors....1654
Advertising Aids and Reviews....1677
Among Independent Producers....1671
"Almost Married" (Metro)....1687
Another Theatre for Washington....1641
Alterations Announced for Fay's Theatre..1638
Australian Film Man Pays Visit to San Francisco....1614

Baker, George D., to Make Independent Productions....1622
Baltimore Y. M. C. A. Uses Films in Teaching....1652
Bach Tells Plans for Dooley Films....1649
Bartlett, Elise, to Appear in Series of Feature Films....1639
Bribery Charge Against Fire Bureau Chief Fails....1620
Building Trades Call on Texas Operators to Quit....1613
Building Up a "Kiddie Clientele"....1638

Catholic Alumni Discuss Censorship....1618
Chicago News Letter....1633
Conditions Analyzed for Rothacker Release Plans....1649
Co-operative Studio for Coast....1650
Community Picture Bureau Files Incorporating Papers....1620
Continuity Writers the Great Need....1620
Credits State Right Men with Saving Open Market....1651
Criticise Film Trade Board Rules....1653
Crowds Storm Minneapolis Theatre to See Garson Film....1635

Doughboy Wants Screen's Best....1617

Eastern Theatres Merger Announced....1647
Eagle River "Discovers" Chaplin....1652
Eminent Authors Draw Up Plans for Eastern Studios....1630
Engage Kellette to Direct Paramount-Briggs Comedies....1641

Famous Players to Watch Projection of Its Films....1642
Films Valued at $30,000 Destroyed....1638
"Final Close-up, The" (Paramount)....1683
Film Magnates to Attend Dinner....1614

Garrett Buys European Rights to Nazimova Film....1630
Getting Maxwell Karger on Run....1621
Goldwyn Talks of Writers' Plans....1639

"Huckleberry Finn" to be Screened by Famous Players....1613
Hughes, Rupert, Co-operates in Filming of Own Novel....1616

Indiana Mayor Rescinds "Blue Laws"....1614
International Alliance Elects Shay....1640

"Jacques of the Silver North" (Select)....1679
Jennings, Herb, Issued a Timely Folder..1670

Kansas City's New Centre Prospers....1633
Kenyon, Doris, to Appear on Stage and on Screen....1642
Keystone Censors Again Reversed....1636

"Lady Windemere's Fan" (Triangle)....1689
League Objects to C. O. D. System....1622
Lists of Current Film Release Dates, 1693, 1695, 1697, 1699
Live News from Everywhere....1622
Louisville Experiences Bad Weather....1668
Local Option Best Booking Plan....1615
"Lost Battalion" Incident Filmed....1651

"Man Who Turned White" Opens at Broadway Theatre....1635
Macdonald, Katherine, Heads Own Company.1652
Metro Announces Change in Policy....1630
Mexico Objects to Films of Squalor....1613
Minneapolis Wants Mail Service....1639
Minnesota Fire Marshal Gets Busy....1667
Movie Ball Held in Philadelphia....1618
Myrick Leaves Oregon for Montana....1665
Mrs. Spurr Visits New York....1636

Nazimova Signs a Metro....1620
New Circuit for Eastern Canada....1646
New Lintonian Opens in Seneca Falls....1666
News of Los Angeles and Vicinity....1631

Old Bowery Theatre Rejuvenated....1624
"One of the Finest" (Goldwyn)....1681
Ontario Has Moving Picture Library....1646
Ontario Province Rules Showmen Must be British....1646

Pastor Advocate Sunday Amusement....1645
Personal and Otherwise....1629
Pickford Film Pleases Real Orphans....1643
Pictures Put Over Texas Bond Issue....1662
Planck Planks Down Real Service....1642
Police Report on Sunday Pictures....1637
Potter Succeeds Mead at Seattle....1669
Price of Palm Beach Suits Goes Up in Washington....1613
Private Showing of Willard Film....1650
Projection Department....1657
Producers' and Distributors' News....1674

Rambles 'Round Filmtown....1626
Rand Made Los Angeles Sales Head of "Big Four"....1629
"Red Lantern" Shown in Seattle with Many Props....1653
Return of "Red Lantern"....1635
Reviews and Advertising Aids....1677
Rogers, Will, Leaves for Goldwyn's Coast Studios....1641
Roland, Ruth, is the "One" Girl....1619
Rubbernecking in Filmland....1623

Schenectady Managers Indifferent....1645
Schlesinger Closes Deal for Black Diamond Comedies....1636
Simpson, Ben, Leaves San Francisco....1664
"Star Over Night" to Have Advance Men with Samples....1636
Stern, Julius and Abe, Make Rainbow Comedies....1630
St. Louis Expects Big Crowd at Convention.1613
Stork Sans Bells Jarred; So Stuart Inserted Wedding....1613

"Tangled Threads" (Robertson-Cole)....1683
Taxes Face San Francisco Showmen....1618
Teaser Campaign Heralds "Salome"....1648
"Through the Toils" (World)....1691
"Too Many Cooks" (Vitagraph)....1685
"Trixie from Broadway" (Pathe)....1677
"True Heart Susie" (Artcraft)....1677

Walters, Eugene, "The Wolf," to be on Screen this Fall....1636
"Weaker Vessel, The" (Universal)....1685
Wharton Made Supervising Head of San Antonio Films....1649
Williams Cultivates the Octopus....1637
"Woman There Was, A" (Fox)....1679

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co....1702
Speer Carbon Co....1697

ELECTRICAL AND MECH. EQUIPMENT
Amusement Supply Co....1685
Argus Lamp & Appliance Co....1693
Hertner Elec. Co....1685
Porter, B. F....1699
Reynolds Elec. Co....1687
Typhoon Fan Co....1699
Universal Motor Co....1689
Westinghouse Elec. Mfg. Co....1702

MFRS. OF INDUSTRIAL PICTURES
Eagle Rock Mfg. Co....1701
Empire City Film Lab....1697
Erbograph Co....1701
Film Developing Co....1699
Rothacker Film Mfg. Co....1699

MFRS. OF MOVING PICTURES
American Cinema Corp....1595
American Film Co....1591
B. P. Fineman....1601
"Big Four"....1583-85
Bulls Eye Film Corp....1596
Continental Pictures Corp....1606
Essanay Film Mfg. Co....1559
Exclusive Features, Inc....1594
Famous Players-Lasky Corp....1587-90
First Nat'l Ex. Circuit, Inc....1592-93
Fox Film Corp....1610-11
Gaumont Co....1609
Goldwyn Distrib. Corp....1568-74
Jewel Productions....1560-63
L. L. Hiller....1582
MacManus Corp....1580-81
Marshall A. Neilan....1599
Metro Pic. Corp....1597-98
Outing-Chester Pictures....1586
Pathe Exchange, Inc....Colored Insert
Robertson-Cole Co....Colored Insert
Rothapfel Pic. Corp....1607
Select Pictures Corp....Colored Insert
Selznick Pictures Corp....Colored Insert
Solitary Sin Corp....1600
Triangle Distrib. Corp....1558
United Artists....1604-05
Universal Film Mfg. Co....1564-66
Vitagraph Co....1567
W. H. Productions....Colored Insert
W. W. Hodkinson Corp....1575-79
World Film Corp....1608

MISCELLANEOUS
Automatic T. S. & C. R. Co....1701
Bioscope, The....1685
Cinema, The....1687
Classified Page....1695
E. B. Kinsila....1699
Eastman Kodak Co....1697
La Cinematografia Italiana....1699
M. P. Directory Co....1699
Moore, Wm. N....1697
National Elec. Tic. Reg. Co....1689
National Ticket Co....1689
Williams, A. F....1685

MOVING PICTURE CAMERAS
M. P. Apparatus Co....1701

MUSIC AND MUSICAL INSTRUMENTS
American Photoplayer Co....1685
Broadway Music Corp....1697
Professional School of Pic. Playing....1685

LOBBY DISPLAYS
Newman Mfg. Co....1687

PROJECTION MACHINE MFRS.
Master Mch. Tool Co....1691
Precision Mch. Co....1703
Power, Nicholas, Co....1704

PROJECTION SCREEN MFRS.
Gold King Screen Co....1685
Minusa Cine Screen Co....1699

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

MEXICO OBJECTS TO FILMS OF SQUALOR

Dissatisfied with Cameramen Who Take Pictures of Poor Conditions Only for Foreign Exhibition

DISPATCHES received in Washington from Mexico City declare that the Mexican Government is dissatisfied with the manner in which motion picture photographs have been made in that country, ostensibly for the purpose of showing, in other countries, the conditions that now exist in Mexico. It is declared that these pictures do not portray average conditions in the country, but that the photographers travel about, seeking the worst conditions they can find, and compose their films entirely of such pictures. Efforts are to be made to stop this practice, it is declared, and the Government will place restrictions about the taking of pictures, if necessary, to make sure that the country is given fair treatment.

Price of Palm Beach Suits Goes Up in Washington

EXHIBITORS of Washington, D. C., who are desirous of having their musicians appear in tuxedos or, in the summer, in palm beach suits, will have to pay $2 a week a man for that extra bit of service. The musicians have recently presented a new wage scale to the managers to sign and this provision is included together with increased rates of pay.

Hereafter the theatres that are open all day will have to pay their men $40 a week, the leader getting $58 a week. Formerly the salaries were $50 for the leader and $35 for the men. The day is one of six hours and the union requires that one-fifth of the actual play time shall be for rest. The night houses are those requiring but four hours of play, subject, of course, to the same provision, of one-fifth of the time for rest. They are to pay $23 a man for a six-day week, and increase of $3 over the old scale, while the leader is to get $34 instead of $28. Where the men are to play on Sundays for six hours, the pay is to be $7 a man additional, giving the men $30 a week and the leader $41. Extra matines of three hours each are to be charged for at the rate of $3 each, instead of $2 in the old schedule.

Building Trades Call on Texas Operators to Quit

THE Dallas moving picture operators' union has been asked to strike by members of the buildings trade craft, who are out 3,000 strong in protest against the Texas Light and Power Company.

The building crafts say that the moving picture operators are using power for their machines, sold by the electric light company against whom they are striking. They therefore demand that the operators walk out. The operators during the coming week will vote on the matter.

The strike is general over North Texas. At Denison the town was put in darkness by the walk-out of electrical workers. All business houses cut out their light meters and used lamps and candles. By special dispensation the picture shows were allowed to use power to operate their machines, since the labor unions said the people could not do without amusement. The electric lights in the picture shows were ordered off, however. In Dallas preparations are being made by some of the showmen to work non-union operators if the walk-out comes. Trouble is expected.

World Was the "Old Bible" Now It's "New Testament"

Had the exhibitors of Texas been content to call the Moving Picture World the "Old Bible," the World would have been indeed satisfied with that splendid tribute to its veracity and high standard.

But the exhibitors of Dallas went a step further. Now they call the World the "New Testament" for reasons shown in this final paragraph from a letter from Leon S. Gohlman, manager of the Rex Theatre, Dallas ,Texas, on the subject of open booking, which will be printed in full next week:

"And just one thing more. The Moving Picture World used to be called the Old Bible among us fellows down here. We've changed our term the last few months. With all the snappy ideas and good promotion stories you've been publishing, we call it the New Testament. Keep up the good work. We're for you strong."

It is the Gospel truth: the World moves on.

Stork Sans Bells Jarred; So Stuart Inserted Wedding

TWO horrified old ladies called on Manager Herschel Stuart when "The Woman Thou Gavest Me" was screened at Dallas' Queen Theatre late in May. They objected to the appearance of Old Doctor Stork in the story without the preliminary jingle of wedding bells.

"I'll marry 'em tonight," Herschel Stuart declared.

Hunting up a film with a good old-fashioned wedding scene, Stuart chopped it out and inserted it in the picture. Thus with the film baby given the full benefit of the clergy not even the most prudish could object.

The wedding made no difference to the plot of the story and lots of folks thought it improved it.

St. Louis Expects Crowded Exhibitors' Convention

THE national convention of Motion Picture Exhibitors, to be held in St. Louis, June 25-28, is expected to bring to this city a throng of representatives of the moving picture houses in the United States. Assurance to this effect has been given by Hector M. E. Pasmezoglu, manager of the Congress Theatre, who has also given a written endorsement of the campaign of the St. Louis Convention and Publicity Bureau to increase its annual budget to $100,000 in order to aid in getting more conventions for St. Louis.

"This convention has advertised and will advertise St. Louis more than any other gathering," Mr. Pasmezaglu says. "Motion pictures will be made of the convention and will be shown in theatres throughout the United States, giving this city publicity that will be worth hundreds of thousands of dollars."

"Huckleberry Finn" To Be Screened by Famous Players

THE Famous Players-Lasky Corporation will picturize Mark Twain's "Huckleberry Finn," in the form of a big special production, with a large cast of picked players. Work will be started at the Lasky studio, Hollywood, in about two weeks, under the direction of William D. Taylor, who directed the Paramount picture, "Tom Sawyer" and "Huck and Tom," as well as several productions in which Mary Pickford was starred for Artcraft.

Julia Crawford Ivers, who did so fine a bit of work in the translation of the first two Twain stories to the screen, is writing the scenario of "Huckleberry Finn."

Preparations for the exterior scenes are being made, for the picture is largely an outdoor one.

Look for Buck Bill's Defeat.

Chicago, June 5.

Since the Buck bill was placed on the calendar for second reading Friday, May 23, no further action on its disposal has been taken in the House at Springfield. Indeed, it is rumored no further action will be taken during the session of the Legislature. It is the opinion of many the bill will be defeated in the long run.

McQUADE.

Garson Film Breaks House Record.

"The Unpardonable Sin" opened at Atlanta's Criterion, on June 3, breaking all house records. Hundreds were turned away. "This is a wonderful attraction," declared W. C. Paterson, proprietor of the Criterion.

FILM MAGNATES TO ATTEND DINNER

Cohen, O'Reilly, and Berman Will Be Honored at Waldorf-Astoria for Services to Exhibitors

THE number of exhibitors who have signified their intention of attending the dinner that is to be tendered to Messrs. Cohen, O'Reilly and Berman on Wednesday evening, June 18, at the Waldorf-Astoria as a testimonial for their efforts in securing proper legislation permitting the exhibition of pictures on Sundays, has reached such numbers as to insure the affair success.

The committee feels that the exhibitors have overlooked the fact that for the first time women will be welcomed to the affair. Tickets for seats at the banquet tables can be procured at the same price as those for the exhibitors. This will entitle them to participate in the dance that is to be given after the dinner without any additional cost. To the women who will occupy box seats and not participate in the banquet a charge of $2.50 for tickets will obtain. All application for seats or tables should be made to Louis F. Blumenthal, 1587 Broadway.

Many Stars to Be Present.

It can be said at this writing that no convention ever held in which the industry was concerned showed such an array of stars as will be in evidence at the Waldorf-Astoria on the evening of June 18. Some of the best known celebrities are coming from California, so it would seem that distance offers no obstacle to making this gathering the most representative ever known. Many prominent producers are already on the list.

Exhibitors from distant states will be here to pay tribute to the men who have done a vital service for the entire industry.

The entertainment committee is hard at work creating new diversions; not one surprise, but a half dozen, will complete the program that is to make this dinner a remembrance for years to come.

New Wage Scale Boosts Washington's Operator Pay

UNDER the new union wage scale that went into effect on May 26, motion picture operators of Washington, D. C., get a substantial increase for they have demanded 80 cents an hour as against 60 cents an hour in the previous schedule. Another requirement is that three journeymen operators must be employed in all houses having a seating capacity in excess of 500, running more than 8 hours a day. Formerly these houses employed two journeymen and two helpers.

The new schedule provides that one operator on any regular evening's run of five hours or less, shall be paid not less than $25 a week, with Sunday matinee included if run. All extra matinees are to be paid for at the rate of 80 cents an hour. On Sunday or on other days where matinees are run, one hour relief must be furnished the operator at the exhibitor's expense. If the exhibitor requires the operator to work because of inability to furnish a relief operator, the former is to receive an extra 80 cents.

All work in houses running eight hours or more per day is to be paid for at the rate of $45 a week. All single performances outside of regular moving picture theatres will hereafter cost not less than $7 if the machine is set up and $10 if the operator has to set the machine up. Two performances in one day will cost $15.

Houses other than regular picture theatres using pictures as part of their programs will have to pay $50 where one operator is employed and $45 a week where two operators are employed. The carrying of films and posters to the exchanges by operators is to be paid for by the theatres at the same rate as operating—80 cents an hour.

All screenings for theatre managers must be paid for at the rate of 50 cents a reel, while exchange managers desiring similar privileges will have to pay 75 cents a reel. One effect of this charge will be to cut down the number of private exhibitions or screenings in advance of play dates.

All work in excess of eight hours must be treated as overtime and paid for at the rate of $1.20 an hour. Operators in open air parks are to be paid not less than $17 a week, with no deductions to be made for rainy days.

Australian Film Man Pays Visit to San Francisco

W. BARRINGTON MILLER, for six years managing director of the Union Theatres of Australia, was in San Francisco recently from Sydney and spoke enthusiastically of the future of the industry in the Antipodes. Mr. Miller has had active control of a large moving picture corporation. For a long time he virtually controlled the exhibiting business in Australia and made many purchases that set the pace for film prices. He bought the Australian rights to "Quo Vadis" for $3,000, considered a high price at the time, and this proved to be one of the greatest of film successes, running for eleven weeks at Melbourne and ten weeks at Sydney, surpassing all records for gross receipts. The rights for such a picture cannot now be had for less than $20,000, illustrating how film figures have changed in the past five years. The most successful picture he ever handled was Ambassador Gerard's "My Four Years in Germany," which ran for fifteen weeks. Another big success in Australia was "Les Miserables."

Mr. Miller states that in Australia, which has a population of about 5,000,000, there are more than one thousand moving picture houses, with the number gradually increasing. Sydney, which has a population, with its suburbs, of about one million, has two hundred theatres, while Melbourne, with a population of almost as much, has one hundred and fifty houses.

The production of moving pictures is commencing there and Mr. Miller is enthusiastic over the possibilities. A studio has been opened by Reginald L. (Snowy) Baker, the athlete, who was in San Francisco a few months ago, and his first production, "The Lure of the Bush," has been completed.

Not Close at All.

Shirley Mason's liberally inclined in her Paramount, "The Final Close-Up."

Indiana Mayor Rescinds "Blue Laws"; Pastors Oppose

WITH exhibitors, city officials and others on one side and the ministerial association and its followers on the other, an interesting fight is being waged at Hartford City, Ind., over the mayor's recent action in rescinding the old "blue laws" that had been in effect there for some time.

An affidavit charging F. D. Walters, proprietor of the Orpheum Theatre, with desecrating the Sabbath was filed before the Blackford county prosecutor on Monday, May 19, by the Rev. M. M. Dunbar, pastor of the Methodist Episcopal church, and the Rev. G. F. Sheldon, pastor of the Presbyterian church, because he operated his theatre on Sunday, May 18.

When the case was called in the city court on May 26, the committee of ministers pushing the prosecution asked Prosecutor Pursley to dismiss the case so that it can be refiled in the Blackford county circuit court. The ministers, it was said, did not like the veniremen that were being summoned in the court and, sensing an unfavorable decision, moved to dismiss.

Opened According to Law.

The opening of the theatre by Walters followed the action of Mayor McAtee in rescinding the so-called blue laws that had been in vogue there for several months. McAtee, acting on what he thought was public sentiment, not only rescinded former orders, but threw down the bars altogether, thus paving the way for concerns of practically every character to operate on Sunday if they so desired.

Walters operated his motion picture show again on Sunday, May 25, and a second affidavit was filed against him, but to date no action has been taken in the case. Sunday shows have been taboo in Hartford City for many years.

LOCAL OPTION BEST BOOKING PLAN

That's the Opinion of Harry Raver, Who Says for the First Time in Years Exhibitor Is Having His Day in Court—Decision Should Rest with Showman

By Harry Raver

IT is interesting to note that important motion picture distributors are striving to outdo each other in establishing final analysis of the open market. For the first time in years the exhibitor is having his day in court.

Every reform movement instituted, every remedy offered, aim at a single target: the man who operates a theatre. The exhibitor, still bearing the scars of recent wounds, looks on good-naturedly, as usual, and follows his own judgment, feeling that when each side has had its say in the debate he will have added to his store of information sufficiently to influence his future operations in a way that will benefit him.

J. D. Williams, erstwhile champion of open market bookings, has suddenly become a convert to star series distribution and now condemns the individual picture, sold on its merits, as an element of danger to the exhibitor. United Artists declare there shall be no bookings of the Big Four product except singly, each production to stand on its merits. Both methods have champions among the exhibitors and both present disadvantages.

Star Series and Its Workings.

Star series bookings involve series contracts with producers who engage their stars accordingly. The customary form of contract between producer and distributor has to do with advance payments, guarantees or outright purchases. In most cases fixed sums are involved.

After contracts are signed, A sets out to make a series of productions for B to distribute and says: "Now I have to make six productions for B, and I get blank dollars advanced to me on each one. I know what my star will cost, what my advertising expense will be and I must make each of my productions to cost not to exceed so much."

Thus A fixes his negative cost, usually before he has purchased his six stories or knows their requirements in the matter of expense. Suppose his predetermined negative cost be $50,000. To exceed this amount would mean breaking a rule established in advance, yet his story might demand an expenditure of $100,000 to do it full justice. He is likely to make the picture for less than $50,000 if he can, but his mind is fixed on six productions and the amount of his advances, and he becomes mechanical. The exhibitor books these pictures "blind" and thinks he is being "protected" from his competitor.

Exhibitor Should Have Option.

On the other hand, the distributor who offers his product on the open market, at either a fixed price or to the highest bidder, or on sharing terms based on the receipts, may, as Mr. Williams truly states, serve a competitive exhibitor with succeeding pictures of the same star, depending upon the price offered.

It would seem, however, that the producer whose pictures are made exclusively for public appreciation, who is willing to bring his story to life without previously counting the cost and who is more concerned in his audience than his distributor, should not commit himself to either star series bookings or individual bookings. The matter is simply one of local option with the exhibitor. If he finds an advantage in long distance contracts, why deprive him of his privileges?

Some Exhibitors Want to See Pictures.

One man, to my knowledge, paid $16,000 in advance rentals for a series of certain star pictures because he saved $2,000 by paying cash. He was a business man, not a showman. There are a great many exhibitors who prefer to be relieved of the annoyance of selecting their programs as they go along, from week to week. They prefer to operate their theatres with as little effort as possible. But there is an increasingly important element representing the showmen of the country which prefers to analyze the picture itself—star or no star—before jeopardizing a theatre clientele, built up through years of effort and expense. These men do not look upon the picture industry as a real estate proposition, which the legitimate theatre has come to be, but believe in satisfying the public by providing the sort of entertainment most desired.

Everybody Has an Axe to Grind.

When Four Star Productions were contracted for by W. W. Hodkinson's Corporation and J. Frank Brockliss, Inc., the producer agreed upon a local option policy of distribution based upon quality. There were no strings tied to the agreement. It has proved eminently satisfactory to all parties concerned.

The exhibitor is about to reap the rewards of long suffering and patient observation. Every man who deals importantly in motion pictures is determined to bring distribution to an equitable basis. The discussion precipitated is at least interesting, since nearly everybody has an axe to grind and from this conflict must evolve many glittering gems of truth.

By A. L. Sparrow

Manager, Empire Theatre,
Washington, D. C.

THE present system of booking films as practised by the First National Exhibitors' Circuit, Paramount, Metro, and other of the larger film concerns in this country will never be banished. Exhibitors throughout the United States want the series contract as their

We Never Knew the Rich Needed Any Little Brothers, but Universal Has Provided 'Em with One.
Frank Mayo is assisted by Kathryn Adams in helping out the minions of millions in "A Little Brother of the Rich."

protection against competitors, and I predict that if they do not secure a contract of that nature they will not book films on the new plan if companies are still serving on the system now in common use.

J. D. Williams, manager of the First National Exhibitors' Circuit, is right. I have read with interest his article in your magazine, and I must state that he should be congratulated upon the stand he has taken. Mr. Williams has taken a peep into the heart of the American exhibitor.

Hitherto the exhibitor has proudly pointed out that he has a contract for Mary Pickford, D. W. Griffith, Constance Talmadge, Norma Talmadge, or Charlie Chaplin productions. It would mean a loss of real money if his competitor possessed that contract. Prestige would also be lost for his house, for films featuring these stars mean pleased patrons —the best advertisement a house can ever secure.

Suppose there were a star known little in this city. One of the larger houses made him a real box office "result getter" in his district by extensive advertising and other costly means. Under the new "single picture" system the competing theatre could snatch his productions from the house that spent so much to gain for him a local reputation.

Will exhibitors stand for this deliberate infringement on their rights? Will we risk every dollar invested in our business without making one of the biggest fights an American industry has ever known? No! We are not fools. More practically we demand he be tied with a good thick rope.

The moving picture industry is aiming to make money, not to lose it. The new "single picture" system, as it has been stated has no contract except for a single picture at a time.

Now apply the iron test to the "single picture" booking system. Do they contract their stars as they ask us to contract our pictures? No. Their stars are contracted on a long time basis.

Then why do they wish us exhibitors to "kill the goose that laid the golden egg?" Because they think it might increase sales and benefit them? Well, it will not, as they will not rent as many films as they have hitherto under the old system.

If the new system be adopted the good feeling between exhibitors would be abolished. Exhibitors' meetings would generally end in fist fights, and exhibitors' leagues would be a farce. We do not wish this to happen. Our league is one which every local showman prides, and our meeting rooms, soon to be built, will be some of the finest in the country. Our rooms will become no prize rings.

This letter was not casually written. It was done deliberately and after consultation with my assistants and several men of local repute.

By J. B. Cullen

Manager Jackson Theatre,
Milwaukee, Wis.

I have just read what J. D. Williams of First National says in your current issue about the dangers of a "single picture" system for booking the worthwhile stars, and I am certainly not in favor of the single picture policy for my theatre. It may be different for the big first-run theatres, but for the outlying houses like mine, the star series is what counts the most. My people become accustomed to seeing certain stars and go to see their pictures, no matter what they are. If I put out a special feature each time, I would be obliged to advertise more extensively, and go to far more trouble than I do at present. All I need to do is announce a certain star —and my crowd comes.

By Harlan E. Woehrle

Third Street Theatre, Easton, Pa.

An article appearing in your journal on the "single picture" policy expressing the views of J. D. Williams, manager of First National Exhibitors' Circuit on the subject and his championship of the star series contract, cannot be brought too strongly to the attention of exhibitors. I for one am heartily in favor of the plan as outlined by Mr. Williams and have always been in favor of the star series contract basis in booking attractions. In other words the First National policy of booking suits me.

The "single picture" booking policy, which many of the distributing firms contemplate doing will, in my opinion, destroy what little protection exhibitors have been enjoying in the past. To carry out the plans of these firms will destroy the most vital principle in the industry and leave the exhibitor at the mercy of the producers and distributors.

The First National's plan of booking independent, non-star attractions, such as "Auction of Souls" and "My Four Years in Germany" on the one-at-a-time basis is very attractive to me and should be enlarged on. At least one a month of these kind of attractions would suit me, as in the past they have proven to be money makers at my theatre.

Rupert Hughes Helps in Filming of Own Novel

"THE CUP OF FURY," the novel of American life at the most critical time in its history, which caught nation-wide attention in its recent publication in the Red Book, is to be the first picture to be screened by Eminent Authors' Pictures. "The Cup of Fury" is by Major Rupert Hughes.

This will be the first work of the organization of which Rex Beach is the president and Samuel Goldwyn chairman of the board. In accordance with the producer's policy, which enlists the co-operation of the author from beginning to the end of picture production, Rupert Hughes and the adapter, Anthony Paul Kelly, are now building the continuity for the story.

In "The Cup of Fury," Major Hughes has struck the bell in a theme of power that is intensely American in spirit. It is produced with the author making every possible contribution to its picturization. In enlisting the services of Anthony Paul Kelly, Major Hughes gains the point of view of a playwright whose "Three Faces East" is a striking theatrical success and whose work previous to playwriting was motion pictures.

William Russell and Mary Miles Minter Both Experience Some Tempestuous Moments in Their Respective Americans.

At the left, Bill Russell in "The Sporting Chance" "automatically" gives way to Miss Minter at the right in a street scene from "Yvonne from Paris."

DOUGHBOY WANTS SCREEN'S BEST

Homer Croy, Humorist and Globe Trotter, in Serious Mood Talks of the Great Mission of the Motion Picture Among Uncle Sam's Soldiers in Foreign Lands

THE observations of one just returned from nine months in France engaged in showing motion pictures to the troops may be of interest to those who have the same thing to face on this side!

My experience in France leads me to believe more firmly than ever in a growing future for motion pictures. It was a field of open competition. Everything that human ingenuity could devise in the way of entertainment was offered the boys. France was full of peripatetic actors, variety people, contortionists and hypnotists and Congressmen.

It seemed as if all the public men in America had come over to France—and wanted to speak to the boys. They would come over calling themselves great—and often we had never heard of them. They may have been pillars of public influence in Sabetha, Kansas, but in Paris their arrival was comparatively quiet.

Even Played Against Circuses.

We played against bands, Senators, opera singers and legitimate productions—and we could command our crowd. We even played against circuses—and filled all seats. A circus of soldier talent was organized, and even against that attraction we stood them up. There was only one kind of entertainment that we could not hold out against—and that was the company or division talent theatrical. They could take the crowd from us. The interest was local.

My position in France was one of the managers of the Community Motion Picture Bureau. To our organization was left the distribution of films for the American soldiers in France, England, Italy, Greece, Poland, and Russia. However, my own work was confined to France. Our organization acted as the film distributing arm of the Y. M. C. A., the Knights of Columbus, the Jewish Welfare Board and the Salvation Army. We came to be the largest film distributing agency in the world, and in achieving this end we learned much about what the public wants and what it does not want.

One Cheap Reel Endangers Program.

I think the thing that struck me most forcibly was the comparative value of films. The men were so eager for entertainment when I went over that it seemed to me that any bit of film would do to stem the tide in the dike. Our trouble was in getting enough film, and as a result my feeling was to give them poor film rather than none. Fortunately I was overruled by others who stood higher in the organization than I did. We soon found that it was better to give no show at all than a poor one. That was the one great lesson of our exhibiting experience.

The boys would stay the performance through, but they would leave in a critical frame of mind. Again we found that one cheap reel would endanger a program, it made no difference how strong the feature was. We came to look at a program as a unit. If there was one

By Homer Croy

Author of "How Motion Pictures Are Made"

weak link in it the whole program was weak. With that we began to eliminate inferior reels and put on fewer shows with only outstanding features.

Doughboy Wants Only the Best.

This we discovered about the American doughboy. He not only wants the best but expects the best. What was left over we gave to the French. A reel that our boys would walk out on we would give to the French and they would call for more. We also found a growing appreciation among the British, Canadian, Australian and New Zealanders to whom we showed.

A thing that we learned was that a good film never grows old any more than Tom Sawyer or Huckleberry Finn grows old. If the boys had not seen it, an early Griffith production had just as much appeal as a later and more widely adver-

Homer Croy

Says he has really more hair than this—"in a clear southern light."

tised film. We found that quality rather than age counts.

A cheap and tawdry production could be spotted at once by the American doughboy. An inexpensive set does not mean a cheap production. It was interesting to note how quickly they could differentiate. They expected a higher standard in motion pictures than they did in legitimate plays.

Plays to an Audience of Four.

Our audiences differed widely in numbers. I think we had the smallest audience in the world—and sometimes the largest. I remember once we played to an audience of four—in a gun carriage! In Longwy, France, in an open plaza before the Hotel de Ville we had an audience of 7,000.

When I left we were putting on 4,600 showings a week in a startling variety of theatres. Some were in palaces and in chateaus and some in open lots and stables, but we found that if we had the right kind of a program that we could hold our audiences. If our seating capacity was 450 and if we didn't have 550 present we considered the show a failure. I remember one boy I watched fascinated throughout an evening. During that time he hung by his arms from a beam—a feat which I thought a worthy testimonial to the appeal of motion pictures.

At some length I take up exhibiting conditions in an article in the Saturday Evening Post for May 24 under the title of "The Movie on the Rhine," if anyone wishes to know what we faced in getting our pictures on.

Wholesome Love Story the Thing.

The picture that pulled most strongly for us was the wholesome love story. If ever, one would think, the suggestive story would have its appeal. The boys were far from home and had not seen an American girl in months, but the story they wanted was not one of the vampire type, but of the girl they were coming home to. They would rather have a girl in a cooking apron with a dab of flour on her nose than a vampire in a green creation with diamonds in her ears.

Outdoor pictures with athletics and feats of physical prowess went over with the boys who are now coming back to sit in judgment in theatres on this side. Swimming, riding, and contests appealed to them. Always popular was the cowboy picture. I had thought until I went to France that the vogue of the cowboy film was waning, but I no longer think so. But one thing that fell flat with us was the war picture. If it had fighting in it it was so far from the real thing that it was merely a source of amusement.

Pictures the One Touch with Home.

Motion picture stimulated the interest of the boys over there as nothing else before had. They were the one touch they had with America. They began to want to know more about them. This was particularly pleasing to me as the man in charge showed me the order sheet for two hundred copies of my own book, "How Motion Pictures Are Made," that had been placed to satisfy the craving of the boys to know more about motion pictures.

Our greatest favorite was Mary Pickford, but Charlie Chaplin would have led if we had had more of his productions. The boys wanted to laugh and this gave them ample opportunity. Hart stood next, with Fairbanks fourth. Fast coming into popularity were Dorothy Gish and Charles Ray. Among these we had only to mention that we had a Pickford or a Hart film and no more questions would be asked. The house would be crowded.

The boys who have seen service in France have learned to depend on pictures more than ever and are coming back to see pictures oftener than ever, and their demand will be for the best!

MOVIE BALL HELD IN PHILADELPHIA

Seventh Annual Affair Delights Thousands of Screen Fans Who Meet Players of Silent Drama

THE seventh annual motion picture ball, held Wednesday May 28, and given under the auspices of the allied motion picture industry at Turners Hall, Philadelphia, was a happy diversion for the local and out-of-town exhibitors, and the thousands of movie fans who attended and saw their idols of the screen appear in person.

When the screen stars arrived they were given a wonderful ovation. From an elevated stage, Judge J. O'Donnel, introduced to those present, Ruth Roland, June Caprice and Creighton Hale, of Pathe; Taylor Holmes, of Triangle; Evelyn Greely, of the World; Gladys Leslie, of the Vitagraph; and Herbert Rawlinson, of the Independent Sales Corporation. A rousing reception was given to each player during the introductions.

Holmes Hit of the Evening.

Taylor Holmes, who was the hit of the evening, was appointed to act as judge for a few dancing contests and awarded silver cups to the winners. Ted Hardcastle, manager of the George Kline exchange, gave some good impersonations of Broncho Billy during the latter part of the evening. Among the prominent exhibitors present were: Frank W. Buhler, general managing director, and A. L. Einstein, the publicity director of the Stanley Company; Columbus Stamper, of Nixon Nirdlinger and Freidhofer enterprises; John Cook, general manager of the Carr and Shad enterprises; A. Altman and S. Green, J. Hayes, Joseph Murphy, of the Alexander R. Boyd enterprises; Jack Rosenthal, G. Evans and W. Jacobs.

The members of the ball committee were: Chairman, David Barrist; Executive, Abe L. Einstein, Max Milder, Judge J. O'Donnel, Ben Shindler, H. Givin, and Sam Blatt. Reception Committee: John Clark, George Ames, Bob Lynch, Joseph Hebrew, R. V. Garrick, George Denbow, William Humphries, I. Milder, and K. Givin. Floor Committee: Jack Rosenthal, Columbus Stamper, Al Brown, Ted Hardcastle, Jack Delmar, Jack Greenberg, Lew Goldstein, Albert Fisher, Sr., and Charles Rapoport. George R. Meeker, of the World home office, was one of those present, accompanied by Jay Emanuel and Miss Greely. A. Osso, vice president, and Harry Cahane, treasurer, of the Cappellini Productions, came direct from Richmond, Va., with the Pathe stars.

Previous to the ball, B. Tolmas, of the Independent Sales Corporation, presented Herbert Rawlinson to the patrons of the Rivoli Theatre in West Philadelphia. William Humphries, manager of the Triangle Distributing Corporation, presented Taylor Holmes to the patrons of the Nixon vaudeville house, where he received a big ovation.

A dinner, which was attended by leading dramatic critics, at the Bellevue Stratford Hotel, was given earlier in the evening by William Humphries, of the Triangle, in honor of Taylor Holmes. Those present were: A. L. Tubbs, of the Bulletin; Charles Garde, of the Inquirer; Herman Deik, of the Record; A. Bonti, of the Morning Ledger; Alvyon Plough, of the Evening Public Ledger; C. F. Gourlay, of the Press; F. V. Armato and N. Bregstein, of the Moving Picture World; Mrs. I. Solomon, of the Trades Review; J. F. Ruggles and J. Green, of the Triangle; Jack Rosenthal, J. Hustler, Norman Phillips and Laighton Morris.

Immediately after the dinner Mr. Holmes made his appearance at the Nixon, where his production, "A Regular Fellow," had been playing since the preceding Monday.

TAXES FACE SAN FRANCISCO SHOWMEN

To Replace Liquor Revenue, City May Impose Sweeping Tolls on Theatres and Exchanges

THE San Francisco Bureau of Governmental research has prepared four ordinances completely revising the municipal license laws, greatly increasing their scope and providing more rigid regulation, which have been presented to the Board of Supervisors for consideration. The need of revenue to take the place of income to be lost from liquor licenses is back of the movement for a revision of the license laws, and it is proposed to tax many lines of business that have formally paid no license fees. The moving picture industry seems to have been especially singled out for attention, and no branch of it has escaped.

Heavy Taxes Proposed.

It is planned to impose a license tax of $100 a year on film exchanges, dramatic schools and moving picture studios, none of which are now in the list of businesses which must pay licenses. Moving picture operators are to pay a license of $1 a year, and theatres and moving picture houses are to pay twenty-five cents per chair a year. Theatres are also in the list which must pay a fee for inspection, being subject to inspection by the police department. In addition, theatres having oil filling standpipes imbedded in the sidewalk area would be called upon to pay $5 a year, while licenses would have to be secured for conducting peanut or popcorn stands.

Opposition to Measure Promised.

There are no indications that these measures will be adopted in their entirety by the Board of Supervisors, but the local amusement industry is preparing to make a firm stand against any change from the present regulations, claiming that the city government is already getting enough from the theatres in the form of taxes. A very careful watch is being made on the progress of these by the San Francisco Film Exchange Board of Trade and the United Motion Picture Industries of Northern California.

Mr. Silver Scanned All Trade Journals; Then Selected World.

Chicago, Illinois,
May 27, 1919.

Chalmers Publishing Co.,
516 Fifth Ave.,
New York City, N. Y.

Gentlemen:

We, Turberg & Silver, proprietors of the New Palace Theatre, of Hamilton, Ohio, which is now under construction, after looking through several moving picture magazines, have decided to subscribe for a year to the Moving Picture World.

Enclosed please find check for $3 and favor me by sending the magazine at once to 746 North Clark street, Chicago, Ill. Thanking you in advance, I remain,

Yours respectfully,
HARRY SILVER.

Catholic Alumni Discuss Motion Picture Censorship

THE question of moving picture censorship was considered at the morning session of the meeting of the International Federation of Catholic Alumni, which was held at Hotel Statler, St. Louis.

Two different views of the question were expressed in addresses made at the session. Mrs. James Hacket of Milwaukee, in her address, urged that a lack of uniformity in censorship be done away with. She denounced motion pictures having as their theme sex and vice problems.

Mrs. Margaret Bassett, of Rochester, N. Y., read the address of Mrs. M. J. Malloy, of San Francisco, who was unable to be present. Mrs. Malloy stated that she was not in favor of rigid censorship and said that the best kind of censorship would be for people to patronize only the theatres showing wholesome pictures.

Settle Selznick and Garson C. K. Y. Suit

HARRY I. GARSON and Lewis J. Selznick, president of Select, have settled their differences over the pictures made by Clara Kimball Young. As a result of conferences held on June 4, "The Better Wife," in which Miss Young is featured, will be released by Select. The picture is now running at the Kinema in Los Angeles. All litigation between the two parties comes to an end.

Miss Young will make four pictures a year, Mr. Garson announced Thursday. The releasing arrangements have not yet been determined.

Dallas Sees Rothapfel Unit.

A thousand representative Dallas citizens were invited to the pre-showing of the Rothapfel Unit Program at the Old Mill Theatre May 31. It was the first time this program has been seen here and it made a distinct impression. The Old Mill will feature the Unit Programs as they are released. James Kelly, of the Rothapfel Corporation, and W. L. Merrill, of Film Clearing House, arranged for the private showing.

RUTH ROLAND IS THE "ONE" GIRL

Dancing Is Her One Dissipation—"Laddering" Her One Superstition—The Best Serial Ever Her One Hobby—And Her One Pun—Read This and Find "It"

By William J. Reilly

YES, we had the introduction to this story all worked out before the interview had actually taken place. It was something like this: "Ruth Roland, premiere villain dodger, bullet eluder, wreck foiler, and mystery baffler of Pathe serials, tossed aside the latest model automatic rifle with which she had been experimenting, swept the mass of aeroplane blue prints into an orderly pile, sent a batch of athletic paraphernalia whizzing into the corner, and arose to greet the representative of the Moving Picture World."

But Miss Roland, true to the "baffling" instincts developed in the thrilling episodes of her serials, foiled said representative with more ease than she had ever shown in frustrating the designing efforts of the arch-villain. She was engaged in none of the strenuous pursuits mentioned above. Instead, she presented a fresh vision of loveli—but we never were cut out for fashion reporting anyhow, so—still, the dress she wore was blue, and it was mightily becom—but what's the use?

Ruth Favors "Chasers" After July 1.

Seated behind the desk owned and operated at other moments by Charles Pathe himself, Miss Roland took on a businesslike air appropriate for a young woman who has just formed her own producing company and who is soon to start in the teeming engagement of making pictures under the banner of the Ruth Roland Serials, Inc.

That is why Ruth Roland, although strictly and muchly prohibition in her views, will do her level best to encourage "chasers" after July 1.

"Oh, ho," said Miss Roland, with a knowing little wag of her forefinger, "I do not mean the kind of chasers that are liquid and which follow after other liquids. I mean the chasers, the pursuers, the villains of the serials, who follow after the lovely heroine. It's a case where reeling in one sense has nothing to do with reeling in another."

"You see," she went on, turning serious and dropping her voice until it was almost a confidential whisper, "I am starting work on my new serial on July 1. And what could I do without six or seven chasers dashing madly in pursuit of me?"

A Triple Role—Author, Star, Producer.

And not only will Miss Roland be the star and the producer of this coming thriller which will be the first of a series of two a year she will make for Pathe, but she will also be the inspiring origin of the story. When this new serial is given its premier and the enthusiastic spectators shout for "Star," then "Producer," and finally "Author," Miss Roland will astound the crowd by making her appearance each time.

Ruth's experience in serials should give her some splendid ideas as to startling places in which to leave the heroine dangling at the end of the episode and also some original items for the disposal of the brutish powers of darkness and villainy when the chase becomes too hot and the capture of the lovely one seems imminent. The serials she has already done include "The Red Circle," "Hands Up" and "The Tiger's Trail."

"The Song of Roland," the great French epic, will pale and grow dim in the light of what is going to happen in this amazing new serial featuring another Roland who has the name of Ruth to the fore. Instead of dashing around in armor and leading armies on a caparisoned charger, as Roland did of yore, Ruth will lead a whole army of wicked wanters of "the papers" on her hundred-miles-an-hour motorcycle. In fact, she is thinking of modernizing "The Song of Roland," supplying a heroine instead of a hero, and rescuing folks from influenza quarantine instead of saving beautiful maidens from castle towers where dominating lords have confined them.

Here's the "Only" Girl Herself.
Ruth Roland, the only girl who breaks speed laws with success and gets away by snapping the picture.

And speaking of her hundred-miles-an-hour motorcycle on which she is seen in the accompanying picture, Miss Roland recalled with a smile a near-arrest it brought her.

Getting By "On High."

"I was racing through San Francisco," she said, "utterly oblivious of what I was doing. In fact, I am so used to slipping into 'high' for the pictures that when I get out by myself, I use 'high' and much gas unconsciously. The first thing I knew, a motorcycle policeman raced up alongside and ordered me to slow down.

"'You've been breaking all of San Francisco's speed laws, and the laws of Nature, besides,' the officer said, when we both stopped. Usually, when I am caught like that, I pay my fine like a little angel. But this time I thought I'd try a wee bit of diplomacy.

"'Really, officer,' I said, 'I had no idea I was exceeding the speed limit. You see, I am so used to being chased by villains in the movies that I just naturally put on speed and didn't know it.' And being a very good officer, he let me proceed on my way."

Ruth Believes in Oneness.

Ruth Roland is really an unusual movie star. Most movie stars have time for at least half a dozen hobbies, such as training seals, raising Siberian spaghetti, or teaching goldfish to walk. Ruth has only one hobby, and, strange to say, it is the movies.

"I haven't time for anything else," she said, "I am wrapped up in pictures. I am simply filled with them. And my hobby isn't just 'pictures.' It is 'good pictures.' In fact, I could go farther and say it is 'the best pictures.' I am going to make my next serial the best serial ever made. I am going to make what might be termed a Feature Serial, with all the attention paid to detail that is done in the making of the feature picture, and still retaining the thrills which delight the serial lovers."

Miss Roland's ideas seem to run in "one" lines, other than in the line of the "one" best picture. She has only one dissipation, and that is dancing; and one superstition, and that is a hesitancy about going under a ladder.

"I know that ladders are made to climb with, and that a ladder is significant of the road to success," said Ruth, "but ladders have a back door and a front door, and the front door is the one to use in entering. Anyhow, there is so much more room in front of a ladder than behind it, that it is really the sensible thing to go in front of it."

Hard on the Small Towns.

Miss Roland is unusual in still another way. Instead of picking out some little hamlet in Missouri or North Dakota to honor as her birthplace, as most movie celebrities do, Ruth selected San Francisco, thus giving California the double honor of housing the most celebrated weather and the classiest serial star in the weather and star business.

During the past week Miss Roland has been busy taking folks to tea, buying beautiful clothes, dancing, arranging the details of the formation of Ruth Roland Serials, Inc., showing Senators and Representatives in Washington how to make a speech, and wearing out her good right arm signing dance programs for admirers at the Philadelphia Exhibitors' Ball.

Asked if she had purchased an aeroplane while shopping in New York, Miss Roland confessed that she had not for the reason that she could not find the kind she liked.

Taking a "Fall" Out of the Press.

"What is your favorite machine," she was asked.

"Well, I like the kind that stays up,"

answered Ruth, "and I wasn't able to locate that particular sort."

"Then you don't like things which do not succeed—in other words, things that fail?"

"Oh, yes," said Ruth with much calm, poise, and absolute equanimity, "I like the rainfall."

Feeling that he could not survive a second fall, the interviewer, when he picked himself up, thrust out his hand in farewell and had it wrung in a grip that would make the village smithy feel like an aproned waiting maid in a tearoom with charlotte russe as its piece de resistance.

Seeing the face of the press representative writhe in blissful torture at her grip, Ruth put on her sweetest consoling countenance, used at the studio just after she has bitten the villain in the struggle, and said:

"You see, I'm from the West."

We wish she'd stay in the East awhile.

CONTINUITY WRITERS THE GREAT NEED

So Declares Marshall Neilan, Who Adds They Should Equal Novelists in Mental Equipment

THIS continued cry among producers that authors refuse to get the motion picture angle," says Marshall Neilan, "strikes me as a waste of much vocal and mental energy. It certainly follows that as soon as the great authors of today start to get the motion picture angle their work is bound to become mechanical. What the author should do is write as he is inspired and then let the continuity writers get the motion picture angle on his idea. What we need now is not better stories, but better continuity writers.

"The men who adapt the stories to the screen should be equal in intelligence, educational equipment, imagination and experience with the man who wrote the original story. You could count the number of really capable continuity writers on the fingers of the hand of Mordecai Brown. The trouble is that they are styled as continuity writers when really they are playwrights. Continuity has become to be considered as some sort of mechanical work. The average scenario writer receives a weekly wage of $100 a week, while his contemporary on the legitimate stage, if successful, has an income ten times as much.

"Men like Jules Eckert Goodman, Aaron Hoffman, Samuel Shipman, Roi Cooper Megrue, and Winchell Smith are possessors of very swollen incomes. No one can question that in the field of dramaturgy they are equally as brilliant as the men whose stories they adapt are in the field of literature. I don't want to become personal, but I ask any company at random to take their continuity writers and compare them with Rupert Hughes, Robert W. Chambers, Montague Glass, Booth Tarkington, Owen Johnson and Rex Beach. What we have to do in the picture business is to attract men of unusual ability and intelligence and develop them as continuity writers.

"An author is usually a good author because he has lived a full life. He has had experiences during his career which serve him as the basis of his plots. That is why newspaper men are usually successful authors. They have lived in a world which is veritably full of drama."

Community Picture Bureau Files Incorporation Papers

Albany, June 2.

DURING the past week, the Community Motion Picture Bureau of Massachusetts filed in Albany the necessary papers permitting it to do business in New York State, designating as its agent Hortense G. Ledden, of 502 West 113th street, New York City. Certificates of incorporation were filed by the Goldreyer Theatres Corporation, with a capital stock of $900,000, Sidney S. Bobbe, James A. Byrne and John J. Gallagher; the Whitestone Amusement Corporation, $5,000; Simon Lowenberger, Edmund Sorapure and Joseph Felder, the A. H. Fischer Features, $25,000; Samuel Schwartzberg, Isaac Schmal and Benjamin Abraham, the Deitrich-Beck, Inc., $50,000; with Theodore C. Deitrich, Arthur F. Beck and Bailey C. Elliott; Will Morrissey Producing Company, $50,000, Will Morrissey, Harry Green and Henry J. Block.

Nazimova Signs a Metro Contract for Two Years

BEFORE leaving for the Pacific Coast Wednesday, Mme. Nazimova renewed her contract with Metro Pictures Corporation, thus setting at rest many rumors which have been prevalent in the business for the last six months as to the future activities of the great star. President Richard A. Rowland had affixed his signature to the contract on behalf of the Metro Pictures Corporation prior to his sailing for Europe, and only the matter of Mme. Nazimova's signature was necessary to complete an arrangement by which Metro is assured of Nazimova's services for two more years.

General Manager William E. Atkinson announced that the Nazimova productions will be even more pretentious than those which have brought her international fame within a period less than two years.

Bribery Charge Against Fire Bureau Chief Falls

JUSTICE ROSALSKY, in General Sessions, Manhattan, acquitted Dr. William F. Doyle, of Brooklyn, Chief of the Bureau of Fire Prevention, of the charge laid against him in the "filmless exchange" case that got into the news a few weeks ago. Dr. Doyle was discharged in Justice Rosalsky's court for want of sufficient evidence to place him on trial. The case against Captain Frank McGinnis, of the Bureau of Public Assemblies, and Frank McGoey, who were indicted on charges of conspiracy at the same time Dr. Doyle was held, will go to trial.

Bloxbe Films to Make Two-Reelers.

At a meeting of the Board of Directors of the Bloxbe Film Corporation, of 1547 Broadway, M. E. Schwalbe, presiding, it was decided that the company will begin its campaign with a series of two-reel pictures, releasing bi-monthly. In addition to the two-reel releases, it will also produce four big pictures a year, having come to the conclusion that four big pictures a year are a large enough output for a new organization.

At the Left, Bessie Barriscale Doesnt' Seem to Like the Charming View of Herself in the Center.

In fact, she shrinks away; but, at the right, everything seems to be satisfactory in "Tangled Threads," the Robertson-Cole feature from which these scenes are taken.

GETTING MR. KARGER ON THE RUN

Director-General of the Metro Forces Is an Advocate for Improving the Moving Picture by the Practical Way of Giving the Producers More Time for the Work

By Edward Weitzel

Maxwell Karger believes in the longer run.

"One of the industry's greatest handicaps," he said in reply to almost the first question put to him, "is the absurdly short life of even the finest pictures. This forces the producer to turn out something to take the place of the discarded pictures at a rate of speed that does not give him time enough to meet the cry for a uniformly better grade of photoplays. The first step in that direction is the securing of the best grade of stories to be obtained. The major part of such stories must come from the foremost writers of fiction, and we cannot afford to pay them a sufficient amount to induce them to do original work for the screen until the pictures made from their stories can be given longer runs.

Maxwell Karger.
Who puts in some timely remarks on the whole question of time.

"Payment to the author on a royalty basis is the only solution, and this will be feasible when he is assured of having his picture run for two or three years in place of six months—the average life of the program picture. We have many writers of scenarios who devote themselves to this work and who enjoy generous incomes as a consequence; but we need the other class of writers also, men and women whose names are an asset and who can be relied upon to do something big—when they find it worth their while to master screen technic and are fortunate enough to hit upon a subject adapted to the photoplay."

Better Pictures Mean Greater Expense.

"Do you advocate the stopping of program production?" the Metro director-general was asked by our correspondent.

"When it means overproduction—yes," he replied. "The advantage of being able to furnish customers with a picture a week does not offset the want of time needed to bring each release as near perfection as possible. But the fault is not the producer's. He cannot afford to spend more money upon the making of his photoplays until the exhibitor is in a position to increase the earning power of the pictures by giving them longer runs. We never try to deceive ourselves about the quality of Metro pictures and we know that each one cannot be a world-beater. But we do try to make each one as good as possible. As soon as the exhibitor is ready to pay for a better article, the makers of pictures will be ready to spend the time and money required to produce it. To show that Metro has faith in the near approach of this condition I have only to point to 'The Red Lantern' and the houses it drew at the Rivoli during its first Broadway engagement. A return date within four weeks is a new record for a Times Square picture house."

Quotes Stage Business Methods.

While the cigars were being passed Karger was asked what he thought of the stage plays now running on Broadway. After admitting he had seen several pieces that he had thoroughly enjoyed, most of them being made according to a well-tried method of handling old and always reliable material, and paying his respects to the superior air assumed by the adherents of the stage who can see no good in the moving picture, and also pointing out that the average of stage attractions in artistic merit and entertaining qualities was below that of the screen, the Metro director illustrated the advisability of taking a lesson from the business methods of the stage showman:

"We are forced to admit that the stage producer has it on us in more ways than one when it comes to guarding against financial loss. In the first place," explained the director, "he can make three productions, have the first two absolute failures and clean up enough money out of the last attraction to put him a long way ahead of the game. Then, his method of producing plays and a number of natural conditions belonging to his business give him a margin of safety far beyond that enjoyed by his screen rival:

"If the play is a failure he returns it to the author, who frequently concludes it will make a good movie and ships it to a scenario editor—and, on rare occasions, the author is right.

"Once the stage producer knows he has a success he also has the pleasing certainty of playing his piece until he has gathered in every possible dollar. Until we are in a position to do the same thing by means of the longer run and the corresponding longer time for production the advancement of the moving picture as a whole will be seriously impeded."

SPEAKING of Maxwell Karger, an official of Metro remarked: "We release on an average a picture a week, so we are obliged to have a director general like Karger who can get them out on time. How he manages to do it and keep the standard of production where he does is known only to himself."

A slight insight into the Karger method was obtained during a luncheon at which the Metro director was the host, and his four guests included the writer and a representative of another trade publication. An experienced interviewer knows that, as a rule, the worst place in the world for an interview is around a dinner table, but Maxwell Karker reversed the rule. He was there for a double purpose, and when the meal was finished he had satisfied his own appetite for food and the two scribes had a full supply of copy. He talked with the utmost frankness on any phase of picture making suggested, knew exactly what he wanted to say and was as practical in his views as if he had no connection with the artistic side of moving picture production. And this is the man who supervised the production of "Out of the Fog," "Revelation," and "The Red Lantern."

A many-sided person evidently. Long years of business training would account for his ability to deliver the goods as per schedule, but the rhythm of movement and sense of harmony apparent in all the Karger supervised pictures—where did these esthetic qualities come from? The director gave no hint during the meal. But a recent article in Photoplay lets the cat out of the bag.

Karger an Accomplished Violinist.

Maxwell Karger devoted his earlier years to music and succeeded so well that he became first violin in the orchestra at the Metropolitan Opera House, New York. Growing dissatisfied with his profession, he cut loose from music entirely and went after the commercial experience which is so essential to a director if the company he is employed by is to make money as well as produce artistically sound pictures.

So, here we have it! Form, rhythm, harmony working consciously or subconsciously during all the seeming confusion of a studio running on a production schedule; moving pictures supervised by a man who is always under the influence of an art that can be and is of the greatest assistance to the youngest of the arts. A moving picture supervised by a man who knows every shade of tone and tempo and fits the action of the story to the law of harmony is going to keep pace in artistic merit no matter how much its making is speeded up mechanically.

Strong for the Longer Run.

Like every intelligent person connected with the moving picture industry,

LEAGUE OBJECTS TO C. O. D. SYSTEM

Miami Valley Exhibitors Want Credit Introduced Into Film Renting Deals—Refuse to Pay Music Tax

A MOST enthusiastic meeting of the Miami Valley Exhibitors' League was held June 2 in the League rooms at Dayton, Ohio. There were several questions of importance to be taken up by the league, chief among these being a new set of rules which the exchange managers' association of Cincinnati want to make effective June 15.

Their chief complaint is that exchanges demand that payment must be in the office previous to the time that film is shipped, otherwise the show will not go out. Those who spoke on this subject were firm in insisting that present day exhibitors in Dayton and surrounding territory were modern business men and represented enough capital to demand credit if it were necessary. The men think that payments should be made on time and even before shipment is made, but, in case an exhibitor fails through some way or other to send payment they do not think it fair that such an antiquated method as a C. O. D. should be used as a means for reprisal.

The exchangemen say that they do not have trouble with many of the Ohio exhibtors, but that there are many in West Virginia and Kentucky who are delinquent. Officers of the Miami League do not think they should be made to suffer for the wrongs of others.

Committee to Call on Exchangemen.

A committee of five has been appointed to call on the exchangemen to rearrange the rulings. It is likely that an agreement will be reached. Recognition is also expected for the Miami Valley Exhibitors' League, which has members in Dayton, Springfield, Middletown, Miamisburg, Lima and surrounding towns to the number of 116.

Music Tax Discussed.

Another point brought up at the meeting was the report on the music tax that is to be collected by the Music Publishers' Association, which is seeking to assess the film men for royalties. President John Seifert told the meeting that he had called upon all the largest music houses handling roll music (used in the smaller houses), and said that all of these firms, in addition to eliminating the music that is taxable from their rolls, agreed to make contributions with which to fight the tax. Within the next week the league will have a large quantity of non-taxable music rolls on hand. President Seifert also heard statements from those present to the effect that none of the members of the league were using taxable music in their theatres. It is said that the royalties heretofore paid by the firms making music rolls will not be paid the composers, owing to the exhibitors' refusal to use such music, thus eliminating this source of revenue.

Summer Headquarters for Members.

A motion was made and passed at the meeting providing for a summer headquarters for the league which the members could visit during the summer months or take their families for an occasional outing. As there is quite a large balance in the treasury, appropriations will be made for the building of several cottages along a nearby waterfront for summer use. One of the first rules made after the passing of the so-called "health amendment" was that "shop talk" was to be eliminated entirely at this summer resort.

Tax for Use of League Rooms.

Inasmuch as the Miami Valley Exhibitors' League will take over a suite of new rooms in the Lindsey building soon, it was decided to allow representatives of the different exchanges at Cincinnati to have the use and privileges of the rooms providing they paid a small fee. Five dollars was decided upon as a yearly membership fee. Already about ten "knights of the road" have paid their dues. A stenographer will be at the headquarters at all times. Salesmen and managers can avail themselves of her services upon the payment of a small fee.

Treasurer Reports Good Balance.

Bert Fiala, treasurer of the league, read a report at the meeting which gave evidence of a goodly supply of money on hand. He also said that applications were coming in unsolicited every day for membership, and that a trust fund would have to be established soon to take care of the accumulated funds. This was approved by those present.

George D. Baker to Make Independent Productions

GEORGE D. BAKER has severed his connection with Metro Pictures Corporation and embarked upon a career as a "free lance" director. Mr. Baker leaves Metro with the best wishes of Richard A. Rowland, the company's president, who dined with the director the day before Mr. Rowland sailed for Europe. Mr. Rowland expressed his deep regret at losing Mr. Baker, realizing that he had been one of the most valuable members of his producing organization.

Mr. Baker made his decision to quit Metro after coming on to New York from Hollywood, Cal., recently. Some of the largest producers sought to engage him. He finally affixed his signature to a contract to direct two internationally famous stars of the stage and screen in a series of big picture productions. He will start work on these productions in the early fall.

The Lees Make a Hit in Richmond.

Jane and Katherine were among the film stars who recently went to Richmond to assist on a reception committee greeting the doughboys from overseas, and they made such a favorable impression with the soldiers, adults and juveniles that Miss Millicent Hughes, a Virginia belle, conceived the idea of engaging, in advance, the little Lees for the next reception following the next war.

Recently, while making a "personal" appearance at Medford, Mass., Jane and Katherine were presented with the key of the city by Mayor Walter H. Creamer. The key is two feet long, a foot wide.

Things Are So Tipsy-Turvy in This Taylor Holmes Triangle We Don't Wonder It Is Called "Upside Down."
Taylor didn't use up all his speed in "Taxi," for he has a lot of it left in the "morning-after" scene at the left, in which he appears as fresh as the well-known daisy.

RUBBERNECKING IN FILMLAND

Thunder and Lightning and Rain Open Tale of Hart's Strange Bird and Houdini's Vanishing Act

By Giebler

IT has been a busy week, filled with doings of various kinds, and Thunder and Lightning—sure, right here in California. True, it was not very brisk lightning nor very robust thunder, not the loud and terrifying crashes of heaven's artillery that sends the inhabitants of the East and other storm-ridden sections scurrying to their feather beds for safety; but thunder, just the same, and loud enough to scare our Native Sons, who are not used to the weather making noises when it functions.

And rain—rain in May—an unheard of thing for this part of the West Coast.

William Keefe Returns.

The week has been filled with goings and comings—smiling with the arriving and weeping with the departing guest.

I had scarcely got through wringing the hand of William Keefe, just come back from Europe, when I had to wring the tears from the office towel anent the news that Dave Morrissey was leaving for foreign shores. I was very glad to see Bill Keefe, and I was sorry to tell Dave goodbye. Dave's a good scout, and while I envy him his opportunity to see the world I hope that William Fox sends him back to Los Angeles some day, and that the day may not be so very far away.

Karger Joins Boosters.

Maxwell Karger, Metro's chief, came back from Broadway, and no dyed-in-the-wool coast defender ever pulled the deadly parallel with more force or fervor in speaking of the respective meteorological merits of the East and the West. Mr. Karger says that his fourteen days in New York were two weeks of chills and goose bumps.

Isadore Bernstein also arrived from the East, full of good words and promises of big news of big things of a National character soon to break.

W. H. Russell, known to the local film colony as the originator of a studio data chart, without which no edfice is complete, has packed his trunk and emigrated to Santa Barbara, where he will be known as publicity manager for the American studios.

"Mitch" Lewis pulled out for Oregon for timber locations.

Fred Stone Unpacks New Rope.

Fred Stone and his manager, Andrew J. Callaghan, came in on Monday. We didn't meet Fred at the station, but Frank Borzage and Sydney Ainsworth did, and Fred unpacked a new rope he bought from a cowboy at Cheyenne and gave a demonstration of plain and fancy twirling, of which act Fred gave me a picture.

Fred says he is glad to get back to the colony, and the colony is glad to see Fred again, because he made a lot of friends when he was here last summer.

One day I went out to see Jesse D. Hampton's players perform, but was unlucky in picking a day that both the H. B. Warner and the Bill Desmond company had picked for location work.

Digging Up Ancient Grudges.

Mr. Hampton was at home, but was not looking very "peart," as we say back in Missouri, because he had been having a siege with a cold.

I also had the pleasure of meeting George Elwood Jenks, who is head scenario writer for the Hampton company. Mr. Jenks used to be connected in an editorial capacity with Munsey's and other magazines, and I have a sneaking suspicion that he is the bird that kept a certain tall trade paper correspondent from thrilling the world with some remarkably clever stories a few years ago.

The T. P. correspondent does not hold this against Mr. Jenks, however, although at one time he did decide to shoot every editor that rejected his stuff, and only changed his mind when he realized that this course of action would leave practically every magazine in the country without a guiding hand.

Mr. Jenks is a fine fellow in spite of his past.

Hart Uncovers New Fangled Bird.

From Hampton's I called on Bill Hart, who has just returned from the Mojave desert, where he made location stuff for his new feature, "Wagon Tracks," a pioneer story of 1850.

Ann Little, who is playing opposite Bill, was along on the trip, and she and Bill brought back a fine specimen of a young Equus Asinus, or Sweet Songster of the southwest, one of the few birds of the desert country that has long ears. Miss Little says she is going to make a pet of the cute little creature.

It seemed to be my week for animal pets, for the very next day I stopped off at the Ince plant at Culver City and found Enid Bennett with what she called a "tigerette," that a sailor admirer who had been to South America on a battleship had sent her.

It was a cunning little thing, and although Miss Bennett said it hadn't scratched yet, it's dollars to doughnuts that it will not be as nice a pet when it gets older as Miss Little's mountain canary.

Houdini Going Strong.

When Harry Houdini first came out to the coast, he promised that I could come out to the studio and see him in action.

"Only don't come too soon," he said, "it takes me about a week or ten days to get warmed up and going good."

I waited too long. When I got out to the Lasky lot Houdini was going so good and so fast that I could not catch up with him. The great escape artist escaped me at every turn.

First I dropped in the publicity de-

Houdini Tries Some Magic with Wanda Hawley, While Fred Stone Starts Things Whirling on the Right.
Sydney Ainsworth and Frank Borzage, director, are seen in Fred's exclusive circle, while Andrew J. Callaghan, his manager, modestly hides in the rear.

partment and asked for Adam Hull Shirk.

"Adam," I said, "I've come out to see Houdini."

Adam looked at me with a speculative eye.

"Do you know what you're up against?" he asked.

"Not anything hard, I hope. Houdini is not a difficult chap to see, is he? He didn't strike me as being up stage or anything like that when I met him a short time ago."

Magician Upsetting Everything.

"Oh, nothing like that. Houdini's a regular fellow. But you know that not being where he's supposed to be is the way he makes his living, and he's always practising it. It comes natural to him; it's the best thing he does. And besides, he a magician; he's upsetting the whole place. Look at this."

And Adam produced a picture of Wanda Hawley reclining on nothing.

"That's the kind of stuff he does, comes along and raises people up on the air. We're afraid he'll do that to some of us some time and then go away and forget us. Wouldn't it be terrible, now, if Miss Hawley had been left in this position? Of course, the air is nice and soft—"

"Do you think you can put anything like that over on me?" I said, severely, "You forget that I once followed the ancient and dishonorable profession of publicity—"

When Shirk Backed Up.

"Oh, all right," said Adam, hastily putting the picture away. "I just wanted to show it to you. Go out on the lot and look for Houdini, and if you find him, come back and tell me about it."

I searched all over the studio, and asked actors, carpenters, extras, everybody that could answer questions, if they had seen Houdini.

"Sure!" They had all seen him just a few minutes ago. He was going this way—that way—over yonder—to the right—to the left.

I went across Argyle street to that vast wilderness of palaces, huts, hovels, churches, saloons, dance halls, Mexican haciendas, known as "the lot," and combed it from stem to stern. I saw James Cruze making a street scene with a lot of extras, but no Houdini.

Once I saw his hat going around a corner, but when I caught up with the hat it was ornamenting the head of a property man, who has all he can do to look after his props without bothering with every nut that comes along talking about his hat looking like somebody else's hat.

Handcuffs Lead to a Wedding.

A watchman said he had just seen a guy with a pair of handcuffs in his hands going "over that way." This looked like a good tip, but it led me into a set where Donald Crisp was making a wedding scene with Bryant Washburn, Lois Wilson and Frank Elliott and Theodore Roberts and two beautiful little girls with baskets of flowers, but nobody that looked anything like a handcuff king.

"He was around here a few minutes ago," said Donald. "Here comes Tully Marshall. He's in the Houdini cast. He'll know."

"Yes, he's over on stage 4." said Tully.

I hurried over to stage 4. Irving Willat was making a scene for the Houdini film.

"Where's Houdini?" I demanded.

"Why," said Willat, looking in every direction, "he was here just a minute ago. Stick around, he'll be back."

"No," I said, "He's escaped me. I give up." And I went back to Shirk's office.

"Adam," I said, "give me that levitation picture of Houdini and Miss Hawley. I'm going to run it in Rubbernecking. I'm almost ready to believe anything anybody tells me about that chap Houdini, after what I've gone through."

OLD BOWERY THEATRE REJUVENATED

Atlantic Garden, of Booth, Lawrence, and Elder Sothern Fame, Opens as Modern Cinema House

THE opening on June 28, with a gala week celebration, of the New Atlantic Garden Theatre at 50 Bowery, New York, marks another progressive step in the exhibition of motion pictures in America.

It means the renaissance of the new world's most famous old-time amusement center—the bringing back to lower Manhattan Island of the great men and women stars of tragedy and comedy, the motion picture taking the place of the spoken drama. Thus is theatrical history made.

The Atlantic Garden stands a few steps south of Canal street and next door to the old Bowery Theatre, in which Edwin Booth, Lawrence Barrett, the elder Sothern and all the great players of another generation made their chief bids for public favor. The Atlantic Garden itself was opened by William Kramer to meet the standards of the great European amusement palaces and was successfully conducted by him and his sons for more than fifty years. All New York flocked there for its music and variety.

In Thickly Populated District.

Then the Bowery and its neighboring streets fell upon changed days, and new theatres, gardens and halls with high admission prices were opened uptown. But lower Manhattan ever remained a thickly populated district—and now the motion picture has brought it into its own again. It is said to be a fact that this district has furnished more actors and actresses to the motion picture screen than any other in the country.

Always one of the largest auditoriums in the city, the New Atlantic Garden, under the management of Albert S. Goldberg and his associates, has been entirely made over and every appliance of the newest and best motion picture theatre installed. Artists and designers from Broadway have vied with the music and picture-loving artists of the district in making the new theatre worthy of its famous name and location.

Elaborate Opening Planned.

With the aid of the Players Club, founded by Edwin Booth, and other theatrical organizations, many of whose older members have appeared at the Atlantic Garden, and of some drama stars of today, the opening of the theatre in the most thickly populated district of the United States will be made a memorable event.

Marmont Signs Contract as Support to Alice Joyce

PERCY MARMONT, who has recently announced his intention of devoting himself exclusively to the screen, is now engaged in the concluding exteriors for a Vitagraph production in which he is leading man for Alice Joyce. This is Marmont's first appearance in a Vitagraph picture, although he has already been seen on the screen as leading man to Elsie Ferguson, Alice Brady, Geraldine Farrar and Marguerite Clark. He scored a distinct personal success in the recent stage production of "The Invisible Foe."

Vitagraph officials tendered a contract, which he has just signed, to be Miss Joyce's leading man in succeeding pictures that will follow the production on which he is at present occupied with this star. The tentative title of this first picture is "Vengeance."

A Sweet Singer of the Southwest.
Personally managed by Bill Hart and Ann Little.

Enid Bennett, Tiger Lady,
Teaching Stripes (not of Stars and Stripes) to smile.

THE RETURN OF "THE RED LANTERN"

For the Second Time Within a Month, the Metro Feature, Given Force by the Electric Acting of Nazimova, the Screen's Foremost Tragic Star, Illuminates Broadway

By Edward Weitzel

LIGHT has long been used as a symbol of hope and promise. The return of "The Red Lantern" to the Rivoli within a month of its previous engagement at this theatre gives promise that the longer run for the better picture will soon be a universal condition. The Metro super-feature, electrified by the splendid acting of Nazimova, again illuminates Broadway, the street of light, and brings hope that the old order of things has gone out forever and that the life of a photoplay will depend upon its ability to "keep them coming" and not upon the law of the one week booking. "The Red Lantern" won its repeat engagement on the only practical test: the box office record. The good report of the large bodies of spectators that crowded the theatre for seven days should circulate the best kind of word of mouth advertising: and the result of the experiment in a Broadway week-run house will be watched with interest by the entire industry.

The Picture Right from Inception.

In offering "The Red Lantern" to the public, Metro was aided by a most skillfully devised advertising campaign—a campaign that is still going on with cleverly sustained vigor. The picture also had the help that comes with the inborn strength of a thing that is right from its inception and its merit is sensed before it is seen.

The success of certain plays, certain books and certain photodramas are "in the air" almost from their first announcement. They strike the public fancy the first time their names are seen in print, and each new piece of information increases favorable anticipation. Joined with the value of the past reputation of the producer, the director and the star is the interest created when title and subject carry that indefinable something which foreshadows the coming of a masterpiece.

Nazimova in a dual role: as a half-caste—a Eurasian, part Chinese and part English—and as the girl's English sister; it fills the imagination with visions of new and fascinating evidence of her skill in character acting and tragic expression. The story outlined against the never-to-be-forgotten Boxer uprising in China when the American soldier displayed the stuff he was made of in his usual cheerful and off-hand habit built up a following for the picture before the first reel was completed. Then came the reports from the showing at the Coast, the New York opening and the triumph of "The Red Lantern."

The Plot Recalled.

A brief sketching of the plot of "The Red Lantern," which is based upon Edith Wherry's story of the same name, will recall the strength of its theme and the profusion of strange Oriental scenes.

Mahlee, the half-caste, is the daughter of Sir Peter Sackville. Brought up by her Chinese grandmother, Mme. Ling, the girl is told by the aged woman that unless she (Mahlee) cuts off her feet her grandparent cannot die in peace, the English blood in Mahlee having cursed her with large feet. Bent on easing Madame Ling's exit from the world, Mahlee seizes a sword and hacks herself so severely that she faints from loss of blood and is taken to the home of some English missionaries. Here she is instructed in the Christian faith and is happy and contented teaching the mission children until she finds she is in love with Andrew Templeton, the son of the Rev. Alexander Templeton and head of the mission. The arrival of her father with her half-sister Blanche, puts an end to her romance. Andrew has been drawn toward Mahlee but the more delicate charm of the young English woman decides his choice in her favor.

"The Goddess of the Red Lantern."

Mad with jealousy Mahlee renounces her newly found faith and accepts an offer to help the Boxers in their uprising against the Christians. She is aided in her course by Sam Wang, also a half-caste, who had belonged to the mission and who retains the worst qualities of both races in his veins.

Sam Wang is a leader among the Boxers. Convinced his power is waining and also the cause for which he is striving unless he can perform some act to inspire his comrades with new zeal, he gives out the information that "The Goddess of the Red Lantern" is about to return to life and will be ready to receive the homage of the faithful at one of their temples. Robed in a gorgeous costume Mahlee is conveyed to the designated place on a massive throne by crowds of devout Buddhists.

Along the streets the procession winds until it reaches the temple. Here the ceremonies begin before the great doors and are carried on inside the lofty room where the gigantic form of Buddha reposes. Everything is conducted on such a lavish scale and the scenes are so finely acted that this portion of the story has remarkable entertaining qualities. The picture ends with the failure of the uprising and Mahlee's despair and death.

Nazimova Dominates the Picture.

As the Eurasian girl Nazimova reveals a new phase of her histrionic power. The character does not permit the many changes of feeling that were allowed her in "Revelation" and in "Out of the Fog," but it puts her abilities to a harder test. In these two pictures and also in "Eye for Eye" it was comparatively easy for her to keep the interest focused upon herself. Her surroundings were often impressive in themselves but they were such that even a slightly inferior actress could have succeeded in holding the centre of the scenes.

In "The Red Lantern" such could never have been the case. Only a personality and an art as dominant as Nazimova's could rise above the mass of pageantry and the vast backgrounds of moving crowds under the flickering lights of a thousand lanterns. At no time is she outweighed by the spectacular nature of any of the scenes. The ease with which she holds her place in the forefront of the most elaborate ensemble and makes herself mistress of every situation is the unique feature of her performance.

Wang, the Boxer Leader, Tries to Extend His Dominion Over Mahlee.
Nazimova, garbed as the Goddess of the Red Lantern, resents the intrusion in "The Red Lantern."

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

The Postal Guide As a Last Resort.

IT will be such a short time until this class of bunk will be taboo (if it is not already) that here we take a chance to kill off space to a bad start. Unless the buck is halted in its swift shuttling from one end of Pennsylvania avenue to the other, here are a few towns it may be well to remember after the drought sets in:

Rye, Ark., Col., Fla., Ky., N. H., N. Y., and Texas.

Bourbon, Ill., Ind., Ky., Miss., and Mo.

Green River, Ill. and Ky.

Cliquot, Mo., and Champaign, Ill.

Brandy Keg, Ky.; Brandy Camp, Pa., and Brandy City, Cal.

You can get Bass in five states; Stout in three and Porter in eight.

There's Port, Okla. and Va.; Sherry, Texas and Wis., and Brandywine, Md.; Ohio, Va., and W. Va.

Then there's Gin, Miss., and Wine, Va.

Tank, Pa., gets into the record and Booze, Tenn., should be.

Drinker, Pa., will be glad to know of all these burgs, and he can chase his final libations with Aqua, Va.; Vichy, Mo., and Lithia, Fla., Ill., Mass., So. Dak. and Va.

It's always good fishing where you ain't.

David Wark Griffith is a duplex creator. In "The Mother and the Law" and "The Fall of Babylon" he has made two films grow where only "Intolerance" grew before.

H. L. Mencken has performed a good service in his sprightly volume, "The American Language," which gives a brilliant moving picture of our current speech. —Colliers.

Must have read Jack Lait's sub-titles in "Mary Regan."

Some Accident-al Sub-Titles.

Struck by the resemblance.
Clutched by the mechanism.
Chilled by an "I-see" look.
Paralyzed by near beer.
Shoved into prominence.

How Bijou?

Hunt Stromberg, styled "The Service Star" in the Goldwyn organization is developing into a mad wag:

In answer to the question: "Why is a movie salesman never hungry?" he very promptly answered:

"Because the motion pictures fillum."

Slave and Have.

Picturing a Busy Day in The Life of Our Publicists.

Here we show one view of life as indicated by a close-up of work in the publicity office of Famous Players-Lasky's organization. Each according to his natural bent is reading what he likes best.

For instance. There's Morris Ryskind, nearest the window. He's reading the New York Call, a paper printed for such sterling socialists as Leon Trotzky, John D. Rockefeller, Pete Smith, Pete Milne and Fritzie Tidden.

Sam Palmer is playing an old trick he learned at the Ogdensburg Academy. Sam owns the biggest part of the Ogdensburg Journal and he is reading his own property camouflaged behind a copy of the late Mr. Bennett's Herald.

Dope is necessary in the publicity game; so J. Creelman is getting a couple-a snuffs out of the racing charts. James Macfarland is the nice looking chap so well hidden behind his own feet and there is a direct and reflected vision of C. Gartner, who is busy reading the justly celebrated Moving Picture World.

That's Pete Smith (as you all have guessed) poised in the act of batting out some "Please Play Up" and back of that—or him—stands Charles Kenmore Ulrich, the man who made card games famous on the Mississippi River packets.

How Doth the Busy Publicist Improve Each Shining Hour—
And While the Boss' Time Away—Stealing Space.

When Arthur Leslie Gets Mad Ink on the Old "Mimeo" Boils.

IT'S not often Arthur Leslie gets riled—but when he does! Whew! Look-a this evidence we found, mute testimony to his excitableness when something really riles him. Seems as how somebody "panned" a screen-queen from who Arthu was, at the time, personally publicizing.

And Arthur burned the wires as follows: "Let me strip from your cankerous soul the cloak of mendacity and leave you exposed a naked liar.

"Only a coward, a batrachomyomachio and a dog thrice accurst would defame the fair repute of woman, whose good name is the immediate jewel of her soul.

"You self anointed scourge of heaven, whose tongue outvenoms all the vipers, the gall of your fell detraction shall not go unchallenged! What shriveled soul spews such spleen?"

Indicating That The Female of the Sexes Lives Up To What Rud Kipling Remarked About 'Em Some Time Ago.

(From Exhibitor's Herald.)

Her Better Half, with Alice Brady.—Alice Brady good for matinee. Does not draw well with male audiences as she is always a wife or woman abused by man. —Fred Cosman, Electric Theatre, St. Joseph, Mo.—General patronage.

Avoid Danger Wait Until the War Stops.

"The Sleepwalker" (Paramount).
Snooze Your Exit. Run, Don't Walk.

Film Poker.

When you win it's: "I'm with you."
When you lose—it's different.

Mack Sennett's Bathing Beauties wouldn't get a nickel in Port Chester, Rye, Mamaroneck, New Rochelle or Greenwich.

Rye Beach, with the real thing, makes too handy opposition.

Strip tickets in private.

Don't eat the currents

Count the sprocket holes.

The Hill, Ga., and The Hollow, Va., are rather wide apart.

Theriot, La., would be no place to go for a convincing verdict on a film.

They'll be on the map after July thirst:
Temperance, Ky., and Mich.; Temperanceville, O., and Va., along with:
Dryburg, Mich., and Tex.

Your picture ought to get it:
Coin, Ark., Ia., Kan., Ky., and Okla.

Following the Leader.

Now that "Broken Blossoms" has "arrived," we may look for all sorts of "broken" titles. Willing always to serve, we here list a few to save others from digging. Among those present:

"Broken Pledges." "Broken Windows."
"Broken Crockery." "Broken Matches."
"Broken Promises." "Broke."
"Broken Engagements." "Stony Broke."
And "Busted."
"Broken Policemen."

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, June 14, 1919

Pennsylvania Board Again Overruled

AGAIN the Pennsylvania Board of Censors has been overruled by one of the courts in the Keystone State. It is not exactly a new experience for the board. It is not exactly a new experience for any censor board. Judge Patterson, of the Common Pleas Court, did not view "Auction of Souls" from the same viewpoint as productions are viewed by censors. He looked upon the picture as a whole. In that light he decided the picture was educational in character. He also declared it a portrayal of conditions as they existed in Armenia a few months ago.

Erasing the Scarlet Letter

IT was not so long ago that Jesse Lasky complained of those exhibitors who cut from films either large or small chunks as the exigencies of their programs might seem to dictate. He reprobated the practice and made out a good case against it and against the men who take liberties with the work of authors and producers. We wonder what he will have to say of the action of Manager Herschel Stuart, of the Queen Theatre of Dallas, in inserting in "The Woman Thou Gavest Me" a scene from another production. So far as known this is the first instance where a manager has added to the length of the subject as furnished by the exchange.

It seems in the picture in question a stork appears without having taken the preliminary trouble of being introduced by the jingle of wedding bells. Two female Texans, properly horrified and no longer young, entered complaint. Our usually careful Dallas correspondent neglects to inform us as to how much knowledge, if any, the particular pair of ancient persons may have of the aforesaid bells. But Stuart was quick to act.

"I'll marry 'em tonight," said the manager. And he hunted up a wedding scene, chopped it out and put it in the picture. As our correspondent points out, this gave the baby the benefit of clergy, the voices of the objectors were stilled, and so far as heard from everybody was happy. What Mr. De Mille will say can only be conjectured, but it is probable he will do about the same thing every one else is likely to do on reading the story—just smile.

Harden Keeps Right After William

MAXIMILIAN HARDEN has entered the ranks of the "film composers," according to a special cable dispatch to the New York Times from Berlin. Harden is to have portrayed on the screen scenes from the life of the former Kaiser. The name of the subject will be "Kaiser William's Reign and End." It is promised the subject will be sensational and realistic.

Harden for years has been a thorn in the side of William. The fighting newspaper man was responsible for the change in the entourage of the then Kaiser, as a result of the controversy over Count Eulenberg and his unspeakable associates. It is promised that these particular events will be alluded to in the picture.

If it is intended to make the film with the idea of world exploitation there will be no occasion to dig into the mire for material. Enough is known of William's career, of matters that may be discussed in any gathering, to provide abundant stuff for a picture based on some of the things he has done. It is said one of Germany's famous screen actors will play the chief role.

If Harden can conceive of an end that even approximately will fit the crimes William has committed or sanctioned he will add to a fame that long has been international.

A Bit of News from the Coast

A MANAGING EDITOR of the New York Sun thus answered a question of a young reporter as to what constituted news: "If you see a dog with a tin can tied to his tail running down Broadway it is not worth a line. If you see a dog with a tin can tied to his tail walking down Broadway it is worth a column."

If Chester S. Lord should hear of a storm in Southern California wherein there were the accompanying factors of thunder and lightning very likely he would look upon the statement as parallelling in importance a tale of a dog conveying a tin can walking down Broadway. Surely he would if he possessed the Southern California viewpoint. In the Southern coast country it is one of the several boasts that are made in the presence of tourists that thunder and lightning are unknown, the while commiseration is extended to benighted easterners who in their home surroundings

are subjected to such terrifying forms of Nature's activities.

The Californians will call attention in this instance to the statement that the manifestation was not very brisk lightning nor very robust thunder. Probably to alarm the transformed natives it needed to be no more than these. And also to the eastern picturefolk it must have served as an aggravation—as a reminder of what a real thunderstorm may be.

Don't Forget the Dinner June 18

THE committee in charge of the arrangements for the dinner to be given on June 18 to Messrs. Cohen, O'Reilly and Berman report the receipt of assurances of attendance from practically all producers and exhibitors in the neighborhood of New York. A large number of stars also will by their presence do honor to the men who helped to make possible the showing of pictures in the Empire State on Sundays.

One point in connection with the dinner should not be overlooked. That is the eligibility of the women to sit in with the men and enjoy the festivities. Complaints have been made in the past that the gentler sex were neglected when the film men were preparing for a large occasion; there even have been intimations that there was discoverable a disposition to be selfish—all of you men have heard something like this. This time the matter is squarely up to the women themselves to see that they get a square deal and incidentally, too, a square meal. We shall see what happens.

A Story for Exhibitors to Read

NO exhibitor engaged in battling for an opening of picture theatres on Sunday should fail to read the reports from police chiefs in New York municipalities outlining the result of the new local option law in the Empire State. They are uniform in character, and indicate that the peace authorities are on the side of the Sunday picture.

This is non-partisan, unbiased testimony. The data will be compiled and issued in a report for the benefit of authorities in other cities—and incidentally it should be available for picture men in those communities where the light as yet has not prevailed.

As to the Commercializing of Sunday

WHEREVER a lawmaking body discusses the matter of Sunday opening the commercializing side of the subject presents the greatest and most varied difficulty. With the exception of a few extremists who would have no pictures at all on Sundays—even in churches—the majority of opponents declare that their opposition is mainly against what they call "the moneymaking" side of the question; to them the great sin is the commercial one. Strange to say, however, there is an ever prevailing idea that when authority is given to open on Sundays there must go with such permission increase of licenses, additional fees, or a percentage charge of ridiculous proportions.

Thus it appears that while criticising the theatres for any moneymaking idea the authorities immediately seize the opportunity to become greater moneymakers than ever. They seem to say, if we let you sin we are determined to become greater sinners ourselves; or, if this is an opportunity to make a little money for yourselves it shall also be an opportunity for us to make more. In this respect it is worth while noticing that opponents of Sunday opening have never criticised the commercializing attitude of the authorities. If, therefore, it is wrong for the theatres to endeavor to make a legitimate profit on Sunday, it also is wrong for the authorities to do so, and, if it is not wrong for the authorities, it cannot be wrong for the theatres. A strange inconsistency this action of local authorities seems to uncover.

One Poor Picture Endangers Show

THERE is an abundance of interest in the story told in this week's issue by Homer Croy, author of "How Motion Pictures Are Made." Mr. Croy was in France for nine months as one of the managers of the Community Motion Picture Bureau. He gained experience as a showman on a large scale. He learned much as to what most is sought in the way of film entertainment by masses of men, men away from home and doing long stretches of most arduous work. One of the things he discovered is that it is better to give no performance than to give a bad one. He learned that one bad subject will neutralize a whole show, that "one cheap reel would endanger a program, it made no difference how strong the feature was," to quote Mr. Croy.

The writer and humorist found that the American doughboy wants only the best and expects it. "A reel that our boys would walk out on we would give to the French and they would call for more," he says. He discovered that a good film never grows old, that quality rather than age is what counts. He tells of one sight that held him fascinated for an entire evening—the spectacle of a boy hanging from a beam, his only hold on anything tangible being that of his hands. That boy surely qualified for the position of Fan No. A1.

The theme that pulled the most was the wholesome love story, Mr. Croy reports. The soldiers would rather see portrayed a girl in a cooking apron than a bediamonded vampire. Outdoor pictures went strong. Always popular was the cowboy picture. The war subject was flat. If in it there was fighting it was a source of mirth.

Pictures constituted the one touch with home. Mr. Croy's conclusion is worth noting: "The boys who have seen service in France have learned to depend on pictures more than ever and are coming back to see pictures oftener than ever, and their demand will be for the best!"

A Deficit? Tack It on the Pictures!

SAN FRANCISCO is another one of the cities preparing to recoup a threatened deficit in the municipal treasury due to the coming of prohibition. There will be increased licenses imposed upon various industries. Our correspondent tells how the motion picture business has been singled out for special attention and how no branch of it has escaped.

One of the proposed items is that theatres shall pay a tax of 25 cents a chair a year. This means a 2,000-seat house will contribute an additional $500 to the city. Another impost—imposition is a better word—is the levying of $100 annually on film exchanges, now exempt from direct taxation.

It is gratifying to learn that the amusement men of the Bay City are preparing to combat these proposed additions to the expense of doing business. We wish success to the San Francisco Film Exchange Board of Trade and the United Motion Picture Industries of Northern California in their efforts.

Personal and Otherwise

By Sam Speedon.

GEORGE BALSDON, SR., on Tuesday, June 3, started for Syracuse, N. Y., to inspect conditions in the territory adjacent to that city. For the past six months, Mr. Balsdon has been visiting the different Vitagraph exchanges, making a survey of the country to better line up the commercial aspect of sales possibilities. At the same time it enables him to come in direct touch with the exhibitors and make known the many features of the service department of the Vitagraph distributing organization.

* * *

The Managers Association and the Exhibitors League, of Boston, are to hold an outing at Hampton Inn, Nantasket Beach, on Tuesday, June 10. Those who attended the outing held last year, during the National convention, at the same place, can imagine the wonderful time that is in store for those who have the good fortune to be in attendance next Tuesday.

* * *

P. C. Mooney, for the past eighteen months Coast representative for Fox, is in New York. We thought he had come to attend the Fox convention of representatives held this week at the Pennsylvania Hotel, but have heard since that he has resigned from the Fox organization. We have heard no announcement of his future plans.

* * *

Field Carmichael, foreign representative for Fox, is in New York, attending the Fox convention.

* * *

Leon Langfeld, manager of the Broadway Theatre, N. Y., reports that he did a $1,300 business at that house with the "Man Who Turned White," on Sunday, June 1.

* * *

F. L. Hawkins, who is in town this week from Los Angeles, with Fred Stone's "A Man's Desire," and a special feature, a Doraldina picture, produced by the Pyramid Producing Company, will return to the Coast Saturday, June 7. The Fred Stone picture will be handled by the E. Lanning Masters, Inc.

* * *

W. A. Northam, who has been in New York for the past three months in the interests of several English producers, returns to London on Saturday, June 14. Mr. Northam says he came to America to submit the English product before a critical and representative American audience to get a consensus of opinion as to its adaptability in this country. He says he has learned that many of the methods and ideas that have been followed on the other side have got to be changed to make the product available here.

* * *

It is probable that the Jess Willard feature, "Challenge of Chance," will have a Broadway showing in New York the latter part of June. The first print will arrive in New York this week.

* * *

Elmer Pearson, who for the past two or three years has been the Minneapolis branch manager for the First National, has resigned from that position, and is now in New York, associated with the sales management of the Pathe exchange.

* * *

Vernon Day, for many years with Essanay, is in New York from Culver City, Cal. It is not unlikely that Mr. Day will make new business affiliations while here.

* * *

Charles F. Stark, sales manager of the Spoor-Thompson laboratories, is here from Chicago on business. He is stopping at the Hotel Claridge.

* * *

Sam Rhonheimer and Max Oestricher, representing the Normandy Amusement Company will open the Normandy, a 2,500-seat house, at the corner of Fulton street and Howard avenue, Brooklyn, N. Y.

* * *

Marx Anderson, recently with the American, is now with the Hodkinson company as New York sales representative.

Harry Leonhardt returns to Los Angeles on Saturday, June 14. He will make a detour by way of New Hampshire, where he will leave Mrs. Leonhardt for a vacation among relatives.

* * *

Herbert C. Williamson, representing the motion picture film department of the Eastman Kodak Company, of Rochester, N. Y., is in New York, making a special inspection of all the vaults of the various film exchanges for the purpose of suggesting new ideas and contrivances that present day requirements make desirable. Mr. Williamson's services are entirely voluntary, and will, no doubt, lead to improved conditions in the handling of film.

* * *

Harry Harris, formerly associated with the General Film Company, is now sales representative at the Goldwyn exchange, of Buffalo, N. Y.

* * *

Fred Beck, who was at one time sales manager of the Mutual, has organized a producing company for the production of special features and serials. Harry Raver will be associated with the enterprise.

Rand Made Los Angeles Sales Head of "Big Four"

WALTER S. RAND, who has long been identified with the film rental business, particularly west of the Mississippi, has just been appointed sales manager of the Los Angeles distributing depot of United Artists Corporation by Hiram Abrams, general manager of the company.

Mr. Rand's connection with the motion picture business goes back even further than his exchange experience, for he is one of the pioneer exhibitors of the West.

His appointment to the Los Angeles office of United Artists Corporation is a particularly happy selection, for Mr. Rand, since 1913, has been over a wide western territory for some of the largest distributing companies in the business.

Tom Moore Can Be Jolly and Stern as Occasion Demands in "One of the Finest."
But he seems to take more pleasure out of the scene at the left in this, his newest Goldwyn.

METRO ANNOUNCES CHANGE IN POLICY

Open Booking to Take the Place of Program System—Change Effective in August—To Make Big Pictures

METRO'S new production policy, which includes fewer and better pictures, open booking and especial attention to the big theatres, was announced Saturday, May 31, at the home offices of the Metro Pictures Corporation by President Richard A. Rowland.

"Ending with August 17 next there will be no more program pictures for Metro," said Mr. Rowland, "as our new plans, which have been in preparation since January, will then become effective. These call for fewer and better pictures, which will be made with four stars, and in the coming year there will be thirty-six of these productions. In addition there will be several specials with all-star casts, made from big material which already has been arranged for and such other popular books, plays and stories as will lend themselves to the manufacture of big productions. We will use only big material.

To Make Pictures for Long Runs.

"We are going after the big theatre business, making pictures for week runs and longer, and only material of absolute box office value will be made use of. There also will be some extra big productions, even bigger than 'The Red Lantern,' but the whole idea of our new policy, or I should say our developed policy, will be better productions regardless of length. The first of the new productions will be 'The Brat,' in which Nazimova is starred. This will be released September 1, and it will be accompanied by an exceptional publicity campaign along lines that we believe will appeal tremendously, first to the big theatres and later to the smaller houses.

Advocated Open Plan Two Years Ago.

"We have secured a number of well-known plays which, when they are announced, will please the exhibitors generally because they are already well advertised attractions and demonstrated successes. Each of these pictures will be sold on its individual merits, following out the open policy which we advocated in our advertising more than two years ago. While we do not set ourselves up as the discoverers of open booking policy, we do wish to call attention to the fact that we advocated it in a series of striking advertisements some twenty-four months ago. At that time, although the open booking policy was sound and reasonable, the exhibitors were not quite ready for it. There were not so many big theatres as now, nor so many fine theatres. Present conditions make it bad business for the owner of a big house to burden himself with a blanket contract for an entire year when his public will be calling for the big attractions and his competitor will be in shape to provide them.

Rowland Sails for Europe.

"Our production organization has been brought to a high pitch of efficiency, and we made certain of this condition before launching out along these better lines in production. An announcement will shortly be made of the stars who will be used and of the productions in which they will appear.

Mr. Rowland left for Europe on Monday, June 2, for a two months' trip through England, France and Italy. During his stay in Europe Mr. Rowland will go over the film situation and the foreign markets and will determine a number of important matters which have a definite bearing on Metro's activities during the coming season.

Garrett Buys European Rights to Nazimova Films

AS a result of a transaction, said to be one of the largest in point of capital involved that has occurred in the foreign market for some time past, which was closed last week by Sidney Garrett, president of the J. Frank Brockliss Company, as American representative for the Mundus Film Company, of Paris, that organization has acquired the rights to all of the Nazimova pictures for practically all of Continental Europe.

These productions will be handled by Madame Schuepbach, the presiding genius of the Mundus Film Company in France, Holland, Belgium, Spain, Portugal, Italy and the Balkans. The rights for the other countries are controlled by the Export & Import Film Company, of New York City.

In addition to the foregoing purchase, Mr. Garrett, in behalf of the J. Frank Brockliss Company last week concluded several other important transactions. These included the sale of the special Frohman production, "Once to Every Man" for Scandinavia, and the sale of the Harry Raver picture, "As a Man Thinks," for the Strait Settlements, India, Africa and Java.

Irving to Direct Olive Thomas.

Myron Selznick makes the announcement that he has engaged George Irving to direct Olive Thomas in her third Selznick production. Mr. Irving already has the script for the play and is at the Selznick studio getting things under way. Production of the film will begin immediately. The title or subject of the story has not yet been announced, but it is said to be something entirely different from what Miss Thomas has ever done before.

Writing to the Little Sister.
Evelyn Nesbit has many correspondence obligations in her Fox, "My Little Sister."

Julius and Abe Stern to Make Rainbow Comedies

JULIUS and ABE STERN, producers of Century comedies, released through Universal, have announced a brand of comedies, the first of which will be issued in August and which, according to the producers, will be among the best comedies of their kind on the market today. The L-Ko comedies have been discontinued, and the last will be released some time in July. The new comedies will go under the brand name of Rainbow Comedies.

The new policy of the Rainbow and Century comedies covers a wider field than the past year. In the coming year the two comedies will be advertised more extensively and will be produced on a larger and better scale. Many new stars have been added to the Century and Rainbow players casts.

Messrs. Stern are now in California at their studio and will remain there for some time, probably throughout the summer season. While there they will supervise the productions of the new Rainbow brand and the Century productions.

The Century and Rainbow comedies will be released once a week, alternately, under the new plan. Twelve of the Century animal comedies are to be released in the year beginning in July. Twenty-six comedies are to be released and in the majority of the remaining fourteen comedies Edith Roberts and Jimmie Adams will be featured.

Messrs. Stern have added a number of comedy directors to assist in the production of their comedies. Prominent among them are Fred Fishback and Billie Watson.

Dot Farley will continue as one of the Century stars. Mr. and Mrs. Dan Russell, who have been in vaudeville for a number of seasons, have been signed to act in Century comedies. Another new Rainbow star is Clara Miller. Louise Escobar, who has been featured in L-Ko comedies, will be one of the Rainbow stars.

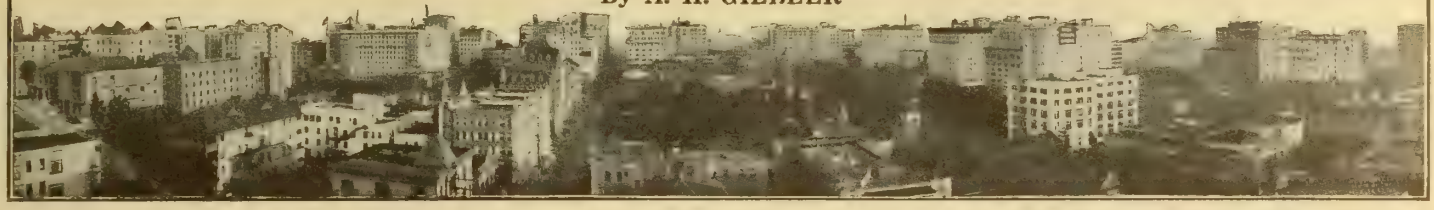
Eminent Authors Draw Up Plans for Eastern Studios

COINCIDENT with the announcement that the Eminent Authors' Pictures, Inc., of which Rex Beach is president and Samuel Goldwyn chairman of the board, comes the information that plans for a studio to be situated in the East for the production of pictures by the corporation have already been drawn and action only waits on the selection of the site for the studios. They will probably be somewhere in the vicinity of New York—in New Jersey or Long Island, perhaps.

Meanwhile the scope of work which has been outlined for the recently purchased Triangle studios by Goldwyn have necessitated the increasing of various portions of the extensive outfit already in use. Additional stages and new ones to take the place of the old are being built.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Goldwyn Buys Triangle Studios Outright

ACCORDING to an announcement from the Goldwyn studio in Culver City, the present quarters of that manufacturing concern have been bought outright by the Goldwyn Pictures Corporation as a permanent home for Goldwyn productions. The plant, formerly known as the Triangle studios, covers thirty acres of ground and is one of the most modern and completely equipped studios on the west coast. Nearly 400 persons are employed about the studios, in the various technical, construction and editorial departments, besides the players who take part in the productions. The distributing unit of the Goldwyn organization will remain in New York.

Gold Star Features.

A new film company, producing a brand of features called "The Gold Star Features," has begun production on its first picture at the Brunton studios under the direction of Jack Pratt and Harry Schenck. The leading roles are played by Mignon Anderson, Jack Richardson and George Fisher.

Jungle Films for European Market.

N. W. Aronson has purchased the negatives of all the productions that were made some time ago by the Jungle Film Company, which includes many of the most popular of all the animal pictures produced during the past few years. These pictures will be re-edited and placed on the market for European exploitation.

Kerrigan Starts Production.

J. Warren Kerrigan, who will produce his plays at the Brunton studio and release through the W. W. Hodkinson Corporation, has begun production on "A White Man's Chance," a story by Johnston McCulley, under the direction of Ernest C. Warde. The story is a blend of romance and adventure with a setting of Old Mexico. Lillian Walker will play opposite Kerrigan. Many of the scenes for the picture will be filmed on the Mexican border.

Polo Company Starts on World Tour.

The Eddie Polo serial organization has left Universal City for New York, which will be the first stop on a globe encircling tour, to film various episodes of "Trailed Around the World." J. P. MacGowan is directing the serial and Peggy Aarup plays the leading feminine role. It is planned to film different episodes in New York, England, France and other foreign countries. The opening episodes were made partly in Arizona at a big cattle round-up, and partly on Catalina Island.

Died on Location.

Lamar Johnstone, while on location at Palm Springs with the William Farnum company, died very suddenly on May 21, of heart disease. Johnstone had been with the Farnum company during all the time they were at Palm Springs, which was several weeks, and was apparently in good health when he retired on the night of his death. The next morning he was found dead in his bed. Johnstone was born in Brooklyn thirty-four years ago, and is survived by his widow, who lives in Hollywood. The body was laid at rest in Calvary cemetery.

To Deliver Films Via Airplane.

William Alexander, western division manager of the United Picture Theatres, Inc., who has his headquarters in San Francisco, announces that a case of films is to be delivered by airplane from the office in San Francisco to a theatre in Los Angeles. After stopping here the airplane will deliver films to San Diego, and then fly to Phoenix, Ariz. Lieutenant Veizine, formerly of the British flying corps, will pilot the air freighter. If the trip is successful it is planned to establish a regular air service between the United Picture Theatres in the west.

Film Folk at Victory Fete.

On Victory Fete Day, held in honor of Hollywood boys returned from war service, Cecil B. De Mille made a spectacular airplane flight over Snyder Field, where all manner of sports and races were held. At the evening entertainment held in the auditorium of the Womens' Club of Hollywood, Raymond Hatton acted as master of ceremonies. Other film players who assisted in the entertainment of the war heroes were Sessue Hayakawa, Clarence Geldart and

No, Ellen Cassidy Isn't Resting: The View at the Left Is a Scene from Frank Hall's "The Other Man's Wife."
This Independent Sales feature, from which the above scenes are taken, opens at the Park Theatre, New York, on June 8 for an indefinite run.

Winter Hall, in monologues; Billy Mason and Mrs. Mason in songs; and Wanda Hawley and Mervin Ray on the piano.

Six Years with Vitagraph.

Otto Lederer celebrated his sixth anniversary with the Vitagraph Company June 1, and as a token of remembrance and appreciation Studio Manager W. S. Smith presented the actor will a roll of film showing him in more than a hundred characters he has played in Vitagraph pictures since 1913.

Morrissey Leaves for London.

D. A. Morrissey, western publicity representative of the Fox Film Company, left Los Angeles on May 28 for New York, from whence he will soon sail for London to take up his new duties as special confidential executive and foreign director of publicity for the William Fox company.

Dexter Too Ill to Work.

Elliott Dexter, who suffered a nervous breakdown almost immediately after the signing of the contract whereby he was to be starred in Famous Players-Lasky productions, is still in such a serious condition that his physicians fear he will not be able to return to screen work for several weeks.

Stone Is Here.

Fred Stone, of "Jack O' Lantern" fame, arrived in Los Angeles on May 26, and will begin the production of his first picture, which will be an adaptation of Jackson Gregory's story, "Billie Jim," within a few days at the Brunton studio. Stone's family did not accompany him this time.

Keenan Resting.

Frank Keenan and his wife have gone to Catalina Island for a ten days' vacation, after which they will go to New York to welcome their son-in-law, Lieutenant Frank Anderson Sloan, who has recently returned from France. Mr. and Mrs. Keenan plan to return about July 1 to Los Angeles, when Mr. Keenan will resume his picture work.

Players Union Gives Ball.

The Motion Picture Players Union, composed of more than a thousand members of the west coast film players, gave a ball in the auditorium of the Labor Temple on the night of May 24.

Tally Returns from Chicago Meeting.

T. L. Tally, proprietor of Tally's Broadway Theatre, has returned from a flying trip to Chicago, where he attended a meeting of directors of the First National Exhibitors Circuit.

Orphans See Themselves on Screen

The Little children from the Los Angeles Orphanage on Boyle Heights, who took part in "Daddy Long Legs," in support of Mary Pickford were special guests at a morning performance of the film during its run at the Kinema theatre last week.

Studio Shots

THOMAS MEIGHAN has been cast as "The Admirable Crichton" in the play of that name being filmed by Cecil DeMille at the Lasky plant in the place of Elliott Dexter, who is still too ill to work at the studio.

Jack Gilbert is playing in support of Marguerite Clark in her new picture that is being filmed at the Morosco studio.

Jacques Jaccard has taken the Marie Walcamp Company to Sonora to shoot exteriors for "Tempest Cody Hits the Back Trail."

Anita Stewart's car, driven by her chauffeur, George Schaeffer, was badly smashed in a collision with a Hollywood car last Friday.

Gladys Brockwell and her company have gone to Tucson, Arizona, for scenes for "Sadie."

Margarita Fisher has been granted an interlocutory decree of divorce from Harry L. Pollard, director at the National Studio.

The Antonio Moreno-Carol Holloway serial company of Vitagraph has gone to Truckee to make the final scenes for "The Perils of Thunder Mountain." The opening scenes of the serial shows the mountains covered with snow; the final scenes will show the same locations in the verdure of spring.

Maxwell Karger has returned to Los Angeles from a two weeks stay in New York. He brought a number of new plays that will be put into films at Metro this summer.

W. Christy Cabanne is assisting Marshall Neilan in the Anita Stewart production, "In Old Kentucky," at the Lois Weber Studio.

Adolph Tandler, conductor of the Los Angeles Symphony Orchestra, will write the special music for the Romayne production of Upton Sinclair's book, "The Millenium."

Elmo Lincoln has signed a new contract to run until 1921 with the Great Western Producing Company, the company now filming the serial, "Elmo the Mighty," in which Lincoln is featured.

Bertram Grassby is supporting Sessue Hayakawa in a new production.

Harry Carey's next picture will be made from G. K. Lancaster's novel, "Jim of the Range."

Priscilla Dean is rapidly recovering from her siege of pneumonia.

Director Harry Millarde has taken the Madlaine Traverse Company to Huntington Lake for exteriors in "Until Eternity," a Fox picture.

Al E. Christie and his players, headed by Dorothy DeVore and Bobbie Vernon, presented a ten-act vaudeville bill at the celebration of British Empire Day at Shrine Auditorium on May 24.

Viola Dana will be supported by Kenneth Harlan and Arthur Maude in her new feature, "The Microbe."

John Cumberland

Who has the principal male role in Hobart Henley's first production, released through Independent Sales.

Edward Connelly has been loaned by Metro to Goldwyn to take part in a current Goldwyn production.

Elsie Codd, of London, British press representative for Charles Chaplin, arrived in Los Angeles last week, and will be associated with Chaplin in secretarial and foreign press capacities.

Ora Carew, who has finished one production with her own company, begins this week on her second picture.

Charles K. French has signed a year's contract with the American Film Company at Santa Barbara.

Vin Moore has been added to the directorial staff under Hampton Del Ruth at the Fox Sunshine Studio. Moore is the fourth director now at work on Sunshine comedies.

Nigel Barrie is Marguerite Clark's leading man in her current Famous Players-Lasky production.

Millicent Fisher has been engaged to play an important part in the Fred Stone production.

In the new Earle Williams feature for Vitagraph, "The Wolf," will be seen Jane Novak as leading woman; Brinsley Shaw, George Nichols, Robert McKim and Billy Mason.

William S. Campbell has resumed production on "Wild Lions and Loose Bandits" at Universal City following the recovery of Joe Martin, the orang-outang, one of the leading performers.

Thurston Hall is entertaining his friend, Edmund Roberts, a popular stage actor from Cleveland.

Marguerite De La Motte is leading woman for William Desmond in "A Sage Brush Hamlet."

Bertram Bracken, director of Henry Walthall features at National, has gone with his bride, Margaret Landis, to San Francisco for a short vacation.

Supporting Bessie Barriscale in "The Woman Michael Married" are Jack Holt, Marcia Manon, Tom Guise and Stanhope Wheatcroft.

Isadore Bernstein, production manager of the National Film Corporation, has returned from a business trip to New York.

Annette Kellerman is playing a two weeks' vaudeville engagement at the Orpheum Theatre.

Charlie Murray and Neal Burns were important figures at a meeting of the American League for the Furtherance of Self-Determination in Ireland that was held at Wilcox Hall in Hollywood recently.

Cecil B. DeMille secured the first Liberty motor to be offered for sale by the Government for the Mercury Aviation Company, of which he is a director.

A bungalow in Glendale is being put in preparation for Marjorie Rambeau, who is coming West to rest, and also to work in a film production.

Irene Rich has gone to New York to play a part in the Billie Rhodes feature for National that is being filmed in the East.

Niles Welch is supporting Enid Bennett as opposite lead in her new Ince picture.

Vic Potel plays a comedy role in Mary MacLaren's new Universal production, "The Petal on the Current."

Gertrude Selby is leading woman for Bert Lytell in his Metro picture, "It's Easy to Make Money."

Upon completion of "The Parted Curtains," his seventh National feature since last November, Henry Walthall left with his wife to do a little fishing in the mountain streams.

Tom Ince has purchased a new sixteen-foot speed motor boat with a thirty horse power engine.

May Allison sold her flock of 700 young turkeys along with her ranch near Saugus last week.

Chicago News Letter

by Jas. S. McQuade

"The Thirteenth Chair" People Off to Europe

JOHN P. McGOWAN, director; Eddie Polo, Peggy Dare and Miss Hope Loring came into Chicago from Los Angeles Wednesday, May 28, on their way to New York, where the second episode of the new Polo serial, "The Thirteenth Chair," will be filmed by Universal.

The company will embark for Europe, June 7, the first stop being made in London, in which city and Nice, headquarters will be made. It is expected the company will be absent six or eight months, and in that time the remaining 16 episodes of the serial will be made, in just as many different countries.

It is understood that Mr. Laemmle has given Director McGowan carte blanche in the matter of expenditures on his serial, in which Peggy Dare is the co-star with Eddie Polo. Miss Hope Loring, formerly of Triangle's script force, will go along to assist Director McGowan in investing the serial with the thrills and interest which the expensive production must possess.

Laemmle Visits Old Home Town.

Carl Laemmle, accompanied by Hal Reid, the well-known playwright, arrived in the city from New York, Thursday, May 29. They left the same day for Oshkosh, Wis., the little burgh where Mr. Laemmle held his first job and where he dreamed of the greater things in the future.

"I am just going up to visit the old familiar spots in the old home town," said Mr. Laemmle to the writer.

"I may take for private use moving pictures of these familiar spots and of old friends and of their children, also of the old clothing store in which I dreamed of being a merchant," Mr. Laemmle said smilingly.

He returned to the city Sunday, June 1, and left by the evening train for Los Angeles.

Cordner, of Chicago, Back from Italy and France

E. Q. CORDNER, who was the first to introduce the modern method of moving picture presentation at Orchestra Hall several years ago, has just returned to his home city after a stay of two years in Italy and France. He went over with the American Field Service and was assigned to ambulance work with the Italian army on the Piave. That was after the great drive of the Austrian army, which thrust the Italian forces many miles back. The second section of the army, to which Mr. Cordner was assigned, was in the heat of the battle most of the time and engaged in many hard fought actions.

After serving his enlistment period at the front Mr. Cordner went to Rome, where he was given charge of moving picture propaganda work by the U. S. Committee on Public Information. He held the position for 11 months and travelled all over Italy, with headquarters at Rome. He received his discharge early in April last, and returned home by Paris and Havre, arriving in Chicago Sunday, May 25.

During his visits to Paris, while abroad, Mr. Cordner was greatly impressed by the magnificence of the Gaumont Palace and the crowds that thronged it to view photodramas and comedies of American make. He always found it packed to the doors—though it seats 5,000 persons—at admissions of 60, 70 and 80 cents of American money.

Mr. Cordner will have something of interest to announce in the near future regarding pictures made under his supervision while in Italy. The oldest director in Italy was employed in their production and they were made specially to meet a demand which has not yet been filled in America.

"The Third Degree" at Ziegfeld.

"The Third Degree," with Alice Joyce, was a strong attraction at the Ziegfeld during the week of Sunday, May 25, and the critics of the Chicago daily press vied with each other in writing favorable notices.

Hearst News Special Shows Parade of Prairie Heroes

A CHICAGO special of the Hearst News was issued in record-breaking time, Tuesday, May 27, in commemoration of the parade of the famous Illinois Thirty-third Division, on Michigan avenue and through the Loop district, every man of whom is either a Chicagoan or a son of the state.

The International cameramen were on hand at every important event during the stay of the heroes in the city, from the time the men detrained at the end of the trip from New York until entraining for Camp Grant, where demobilization took place.

By the time the cameramen were busy taking pictures of the rear end of the two-and-a-half-mile line of march, the negatives of the front section were be-

Metro Picks Out Some Pretty Sylvan Settings for May Allison and Emmy Wehlen.

May's in peasant costume for "Almost Married," while Emmy is in pleasant riding garb for "Fools and Their Money." Both seem happy with and without gold, so we'll give credit to Nature.

ing developed at the laboratories of the American Film Company's plant, out on Broadway, where Superintendent Silverberg offered every facility, so as to have positives of all important features of the historic parade in readiness for exhibitors at six o'clock in the evening.

Pictures Shown Same Evening.

Theatre managers rushed the prints from the American plant in their own automobiles, and all the leading theatres showed them on the screen between seven and eight o'clock. Among the first theatres to show the remarkable film were Orchestra Hall, McVickers, Rialto, Alcazar, Casino, Riviera, Woodlawn, Pantheon, Twentieth Century, Harper, Chateau, Central Park, Covent Garden, Paramount, Metropolitan, Oakland Square, Calo and Vista.

These pictures appear both in Hearst News and Current Events and will doubtless create enthusiasm wherever shown throughout the country. The International Film Service has scored heavily in making the film with such unprecedented speed. The film length is 300 feet.

Demand for American Product Grows.

C. A. Stimson, special traveling representative of the American Film Company, Inc., returned to the home office, Sunday, May 25, after a trip of three weeks through Eastern territory, where he found that the American product is in stronger demand than it has ever been. This is due, Mr. Stimson says, to better productions, including stories, direction and acting. Mr. Stimson left Tuesday, May 27, on a tour of Southwestern territory and expects to visit St. Louis, Kansas City, Mo., Oklahoma City, Dallas and probably New Orleans in the next three or four weeks.

"Yankee Doodle in Berlin" to Have Long Chicago Run

SOL LESSER, owner of the United States rights to "Yankee Doodle in Berlin," has four companies of Max Sennett bathing girls working at present with as many road shows of the picture in cities east of the Mississippi.

E. M. Asher, personal representative of Mack Sennett, informed me that one of these road organizations recently showed to $11,500 in Indianapolis during a week's run and to $11,000 in Cincinnati the following week. Another of these shows opened in Detroit, Sunday May 25, at the Adams, for a week, and another Monday, June 2, in Philadelphia.

About June 21 one of the companies will begin an extended run in Chicago. The house has not yet been decided upon, Mr. Asher stated.

Mr. Asher, accompanied by his wife arrived in Chicago, Tuesday, May 27, from Los Angeles on his way to New York, where he will remain for some time, attending to business for Mr. Sennett. He will afterward probably make an extended tour of the country visiting all the principal cities and calling on exhibitors so as to get into close touch with the public demand at the present time.

Mr. Asher mentioned incidentally that Mr. Sennett is now engaged in the production of a burlesque on "Uncle Tom's Cabin," in which Ben Turpin is being featured.

The Sennett studios are being enlarged and now have an area of twenty-seven acres. Four companies are working continuously.

"Love's Prisoner" Eagerly Awaited.

Manager R. E. Bradford, of Triangle's Chicago office stated last week that "Love's Prisoner," Olive Thomas' third Triangle special release (there are four of these), is being looked for eagerly by a number of leading Chicago exhibitors. The release date is June 8, and the feature has already been booked by many who obtained excellent results from "Toton" and "The Follies Girl," the two preceding releases.

Managers and Salesmen of Fox Hold Meet in Chicago

C. W. ECKHARDT, district manager for the Fox Film Corporation, reports that branch managers and salesmen of that organization from Seattle, San Francisco, Los Angeles, Salt Lake, Denver, Kansas City, Dallas, Omaha and Minneapolis met in Chicago Saturday morning, May 31, on their way to attend the annual convention of the Fox organization, which will be held at the Pennsylvania Hotel, New York, from June 2 to 8, inclusive. They began to arrive in the city Thursday evening and left on a special car Saturday morning for New York.

During their visit business in the Chicago office was carried on with difficulty, but Mr. Eckhardt, with his customary insistence, saw that it was carried on. Mr. Eckhardt joined the crowd for New York and the business of the office during his absence will be conducted by a member of the Chicago force.

The Fox Chicago office is putting out a second edition of Sunshine comedies, June 1, known as the "Lucky 13," the number of comedies in the series. Chicago exhibitors have been urgently requesting the reissue of these comedies for some time past and numerous bookings have already been made, before the compaign opens.

These comedies are two reels in length and have been selected from all the comedies in the series, of which they are the cream.

Miss Goldie Koppel, who for the past three years has filled the position of secretary in the Chicago Fox office to several managers, recently resigned to become a June bride.

Miss Spellman, of Indianapolis, who has been in the contract department of the Chicago office for some time past, has also resigned to follow Miss Koppel's example.

Smith Made Manager of Moir Circuit.

Sidney Smith, an old time moving picture theatre manager known to everybody in film circles here, was recently appointed general manager for Harry Moir's circuit of picture theatres, succeeding Harry C. Miller, who resigned. The Moir houses include the Rose and Alcazar on West Madison street, in the Loop, and the Boston, on Clark street, between Madison and Washington.

Previous to filling this position, Mr. Smith had sole charge of the Kedzie Annex, West Madison and Kedzie avenue, for seven years. Prior to that he had charge of the Frank Thielen circuit for four years, which included houses in Aurora, Elgin, Galesburg, Kewanee, Joliet, Bloomington, etc., most of which at the time ran programs of pictures and vaudeville.

Mr. Smith will follow the policy already established in the Moir houses by offering the best programs, which will include many first runs. Mr. Smith's headquarters are at the Alcazar Theatre.

"High Pockets" and Ditto Pistols.
Featuring Louis Bennison in "High Pockets," a Betzwood-Goldwyn.

"Broken Blossoms" Opens Griffith's Run at Illinois

"BROKEN BLOSSOMS," the first of the Griffith repertroy announced for the summer here, was given its opening presentation at the Illinois Theatre, Friday evening, May 29. The spacious theatre was crowded and Mr. Griffith was given an ovation as the final scene faded out.

Ashton Stevens, in the Herald-Examiner, pronounced "Broken Blossoms" Griffith's most artistic picture. "Griffith has overlapped the art of the storyteller with the art of the painter," he wrote. "Indeed, I think that he has here come nearer than before to giving the drama of the screen its individuality as a work of art. He has done bigger, bolder things, but nothing finer, nothing so completely artistic. 'Broken Blossoms' is heartbreakingly a thing of beauty, of art."

Brett Made Manager of Film Clearing House, Cincinnati

THE recently appointed manager of the Cincinnati office of the Film Clearing House, Incorporated, J. F. Brett, took charge Monday, June 2. Mr. Brett is a native Chicagoan and received his education here. He is a graduate of the old Bryant Stratton Business College.

Mr. Brett has had a varied career in the film business. He was an exhibitor for seven years and for three years of that time was president and general manager of the South Side Theatre Co. This organization controlled in its day the Monroe, Marlow, Independence, Victoria and Rich theatres. He was branch manager for George Kleine for

three and a half years, two years of which he managed the Indianapolis office and for one and a half years the Cincinnati office.

Silee Secures "Suspicion."

Lee Herz, of the Silee Film Exchange, in the Consumers' Building, this city, recently closed a deal with M. H. Hoffman, general manager of the Pioneer Film Corporation, New York City, for the Illinois and Indiana state rights to "Suspicion," which features Grace Davidson, Warren Cook, and Wilmuth Merkyl.

Mr. Reiger, assistant manager of this exchange, is now in Indianapolis, arranging for a first run showing of "Suspicion," "Profiteer," and "Ashes of Love," the three latest features controlled in the territory already mentioned by the Silee organization. A. M. Silverman, assistant manager of the sales department, is also on a two weeks' trip through Illinois, booking the same features.

"Auction of Souls" at Bandbox.

"Auction of Souls," the big photoplay made by William N. Selig, showing the frightful experiences of Aurora Marddiganian in Armenia, under the brutal Turks, will start a run at the Bandbox, Sunday, June, 1. This picture was given private showings at the Blackstone Hotel some time ago, at admissions of $10, when it was known by the title of "Ravished Armenia." The big feature is now being handled by the First National Exhibitors' Association, and will be shown here at popular prices.

Rothapfel Program Shown Privately.

Frank J. Flaherty, manager of the Film Clearing House, Incorporated, Chicago, has announced a private showing of Rothapfel's Unit Program at Orchestra Hall, Thursday morning, June 5, at 10 o'clock. A full orchestra will accompany the showing of the picture. Nearly every exhibitor in Chicago will see the presentation judging from indications at the time of writing.

Chaplin's Latest Coming.

Charlie Chaplin's latest comedy, "Sunnyside," will be shown in Chicago, at the Randolph, McVicker and Rialto theatres, during the week of June 16. The comedy is in three reels, and all the Chicago fans are anxiously awaiting its appearance, as Charlie has never disappointed them yet.

"Knickerbocker Buckaroo" Taxes Woodlawn.

Douglas Fairbanks in "The Knickerbocker Buckaroo," was the attraction at the Woodlawn, Friday and Saturday, May 30 and 31. The management reported over capacity for this picture.

Orchestra Hall Has Washburn Comedy.

"Putting it Over," a Famous Players-Lasky feature, starring Bryant Washburn, will be the attraction at Orchestra Hall during the week of Sunday, June 1. Dorothy Gish made a big hit the preceding week in "I'll Get Him Yet."

Says Soldiers Want Comedies.

"The Soldier boys at Park View Hospital, Pittsburgh, don't want war pictures," said F. J. McGinnis, who has charge of the moving pictures shown at the institution. "Instead of the harrowing scenes of conflict they want comedies, Western stuff with lots of action, and dramas, especially love stories. There is one exception, however, a number of the boys have asked for pictures of the returning soldiers, taken in Pittsburgh several weeks ago and I intend to get this for them."

Tiger Film to Produce Alice Avon's "The Snare"

THE Tiger Film Corporation has paid Alice Avon, the artists' model, a large sum for the picture rights to her play, "The Snare." Miss Avon was formerly associated with Anthony P. Kelly and she has recently written a serial story of her experiences in the studios of New York, called "The Confessions of an Artist's Model," now appearing in newspapers throughout the country.

Miss Avon's story will be directed by George A. Lessey, who will be remembered as the director of the serials, "Patria," starring Mrs. Vernon Castle, and United States Secret Service Chief Flynn's "The Eagle's Eye." Mr. Lessey is the director general of the Tiger Film Corporation.

The offices of the Tiger Film Corporation are at 1482 Broadway. Miss Avon is the scenario editor.

More Press Men for Famous Players.

The Famous Players-Lasky Corporation has engaged Peter Nilne, Arthur M. Brilant and H. S. Fuld, as members of its publicity staff.

Mr. Nilne has been reviewing pictures for the Moving Picture News for the past five years.

Mr. Brilant has had a wealth of successful experience in the newspaper, magazine and motion picture fields.

Mr. Fuld, who also has recently been associated with Exhibitors' Trade Review, has taken up the duties of associate editor of Progress-Advance, published by Famous Players-Lasky.

Zane Grey.
Author of "Desert Gold," one of his works being made for Hodkinson release.

Crowds Storm Minneapolis Theatre To See Garson Film

EVERY rope in the theatre was broken, the ticket collector was slightly injured and part of the specially built lobby was destroyed.

This is the summary in part of the premier showing in the Northwest of the film version of Rupert Hughes' story, "The Unpardonable Sin," the Harry Garson film, at the Minneapolis New Lyric Theatre.

That is only part of the story, however, for it drew one of the greatest crowds ever lured to a Minneapolis theatre and checked in with total receipts of $11,385.15 at the end of one week.

And this in a theatre with only 1,100 seats.

The receipts for the first day's showing amounted to $2,092.75. That was on Sunday, a very warm day. There were nearly 200 persons standing in line as early as 10 a. m. The performance opened at 11.30 a. m. When the box office opened one could hardly pass down Hennepin avenue in front of the theatre. Such crowds had seldom stormed a theatre in that manner before.

Before noon, Benjamin Friedman, president of the firm which controls the picture in this territory, found it necessary to employ ten extra persons in addition to the regular theatre staff to handle the situation. It has been estimated that not more than one sixth of those who sought admittance on Sunday got seats. Some stood in line for hours, and it was found necessary to continue the showing until nearly 1 a. m., to give those who had purchased tickets an opportunity to see the show. The closing time had been set for 11.15 p. m.

Six shows daily were screened beginning at 11.15 a. m., with a new show every two hours thereafter. Prices ranged from 25 cents to $1.

The receipts on Monday were $1,774.60; Tuesday, $1,688.35; Wednesday, $1,601.70; Thursday, $1,539.60; Friday, $1,211.20; Saturday, $1,476.95.

"Man Who Turned White" Opens at Broadway Theatre

WITH the thermometer recording the warmest June 1, in many years, "The Man Who Turned White," starring H. B. Warner, and released by Robertson-Cole through Exhibitors Mutual, had its New York premiere at B. S. Moss' Broadway Theatre last Sunday. Despite the unfavorable weather, the Jesse D. Hampton production proved its merit by exceeding the expected box office returns.

Leon Langfeldt, house manager of the Broadway, gave a beautiful presentation of the production. No attempt was made at elaborate stage effects, but the music which accompanied the Warner picture was perfect.

Not a single New York daily adversely criticized the feature, but all commented on the sterling characterization of the bandit chieftain, and the cashiered army officer given by Mr. Warner.

Although only five enlargements of scenes from the production are used in the lobby, they are unusually attractive and attract many passing the theatre. The enlargements were made by Kassell, and the art work on them is highly meritorious.

KEYSTONE CENSORS AGAIN REVERSED

This Time Judge Patterson Overturns Action of Board Members Barring "Auction of Souls"

DECLARING that the motion picture, "Ravished Armenia," better known under the title of "Auction of Souls," is a film of an educational character, Judge Patterson, of Common Pleas Court of Philadelphia, has handed down a decision overruling the action of the Pennsylvania State Board of Censors, who condemned the picture and forbid its showing in the State of Pennsylvania. The appeal from the decision of the Board of Censors was made by the producers, the Selif Enterprises Company, for the First National Exhibitors' Circuit, official distributors of the picture. In Philadelphia and vicinity the picture will be handled by the Peerless Feature Film Exchange, of which William Heenan is the manager.

After viewing the picture himself, Judge Patterson, said: "The court finds it a fact and a question of law that there is nothing in the scenes which make them sacriligious, obscene, indecent or immoral, or of such nature as to tend to debase or corupt morals. Viewing the picture as a whole, the court finds as a fact that it is educational in character. It is not only a vivid portrayal of the story entitled 'Ravished Armenia,' but it is also a picture of conditions as they existed in Armenia a few months ago."

Time and again during the hearing, J. J. McDevitt, representing the producers, was on his feet to interrogate the witnesses for the censors and try to secure from them something that would back up the charges of the board, but in this he was unsuccessful, for they never had enough evidence to make it plain to the court that the picture was of an objectionable nature.

After all the evidence had been submitted, Judge Patterson decided to review the picture himself and his decision in favor of it is the outcome.

"Ravished Armenia" will now be shown in Pennsylvania, but under the title of "Auction of Souls."

"Star Over Night" to Have Advance Men with Samples

UNIVERSAL announces that three of its men will tour the United States and Canada, visiting practically every large city in the country, to introduce the Stage Women's War Relief series. Two of these men will be William Howard and W. R. Wilkerson. The third man has not yet been selected. Each of the three men selected will carry a "stunt" reel to be exhibited to the exhibitors. Every star of the entire series will be shown in some part of the picture he or she has appeared in, so that exhibitors will have a chance of seeing the work of the artists in the entire series. The first picture of the series, "A Star Over Night," is now ready for release.

Universal also is preparing an extensive campaign and press book on the entire series. This will be completed within the coming month.

Each of the exhibitors booking the Stage Women's War Relief pictures will be given a beautiful folio of photographs of the twenty-four largest and best known stars of the series. These are mounted on heavy paper and have been made up at considerable cost. The photographs will be given to the exhibitor for lobby display services.

Schlesinger Closes Deal for Black Diamond Comedies

AMERICAN comedy is supreme all over the world," said Leon Schlesinger, of the Oriental Trading Company, in closing for the Black Diamond comedies for the Dutch East Indies and the Straits Settlements.

Mr. Schlesinger, who was for many years connected with the Inter-Ocean Film Corporation, is the sole American buying representative of the Oriental Trading Company, main office at Soerabaya, Java.

He has opened permanent offices on the fifth floor of the Candler Building, 220 West Forty-second street, New York, and states that he is always willing to inspect pictures that are likely to be suitable to his market.

Mrs. Spurr Visits New York; Closes Deals for Road Shows

MRS. HOWARD SPURR, of Marion, Ind., has been in town the past week, looking over the theatrical bookings for the Indiana, one of the three houses in Marion owned and conducted by Miss Dolly Spurr, perhaps the best known and certainly one of the most successful women exhibitors in the country. All of the Spurrs participate in the success of the houses under the guidance of the feminine head of the house, and they have practically sewn up the town.

Mrs. Spurr has been closing deals with the Shuberts and Klaw & Erlanger for road attractions, played an average of one big touring company a week, and by getting in early she has landed a list which assures Marion of a glimpse of most of the New York successes next season.

She has not been around to the film companies, for both she and Miss Dolly are fed up on film men in the home town. She gets all of that she wants at home without having to waste precious hours in New York listening to fairy stories.

Mrs. Spurr is as genial and as good looking as her sister-in-law, and that is saying a lot.

If the Star Gets a Good Fit—?

There are two kinds of reviewers: One sort tells the exhibitor what a picture is; the other sort tells him what it isn't. The latter sort doesn't help things much. Their reviews remind one of a man who is shown a pair of ex-President Taft's trousers and gravely passes out the information that he does not admire the garments because they will not fit any one else.

Negative information of this description isn't of the slightest assistance to the exhibitor. Such and such a release may not be suited to any other star, but who gives a rap if it isn't——so long as it is a good fit for the star it was intended for? Photoplays are not like stage dramas. They have not as yet been written with the understanding that a long line of prominent screen actors are to appear in the chief character. Each screen comedian tries to make his work highly specialized, and requires scenarios that are exclusively for him and his method of acting. If a picture of his draws full houses it is a good picture, even if he is the one man on the screen who could ever do any business with it.

Douglas Fairbanks in "The Knickerbocker Buckaroo" will follow up his engagement last week at the Rivoli Theatre on Broadway with a week at the Rialto, commencing June 8.

Eugene Walter's "Wolf" Goes on Screen in Fall

THE WOLF," Eugene Walter's stage hit, is to be presented to photofans this fall. Vitagraph is to picturize this production, with Earle Williams in the leading role.

It was "The Wolf," following Eugene Walter's first stage success, "Paid in Full," the year before, which clinched his position as a vigorous American playwright. Hardly had the season opened on "The Wolf" before three companies were on tour.

Supporting Mr. Williams in his role will be Jane Novak.

James Young will direct the picture on the West Coast. Vitagraph has not as yet announced a definite date of release for the production.

Christie Signs Alice Lake.

In line with the previously announced policy of using special casts in each of the Christie Specials which were launched a short time ago, Alice Lake has been engaged by the Christies to head the cast for the next Special Comedy which Al E. Christie will produce. Miss Lake has had much experience in comedy as well as dramatic pictures and will be remembered as leading woman with Roscoe Arbuckle in several of his most successful pictures.

Lincoln Signs with Great Western.

Word comes from the West that Elmo Lincoln has signed a contract with the Great Western Producing Company to appear in special pictures for a period of two years.

Mr. Lincoln recently completed the serial, "Elmo the Mighty," made by the Great Western Company and which is being released through Universal. The first episode will be released the third week of this month.

E. K. Lincon Denies Rumors.

To set aside rumors that he is to make his own productions and release them through a certain corporation, E. K. Lincoln denies that any such deal has been consummated.

Mr. Lincoln has received several motion picture propositions, which he has under consideration, and which may take him back to California, where he has just finished making Zane Grey's "Desert Gold" for the W. W. Hodkinson Corporation.

POLICE REPORT ON SUNDAY PICTURES

Buffalo Chief Tells Mayor's Conference There Is Less Trouble When the Theatres Are Open

IN my opinion the operation of the moving picture shows on Sunday has a tendency to make less work for the police than if they were closed on that day," declares James Higgins, chief of police of Buffalo.

This is a sample of the replies which W. P. Capes, secretary of the New York State Mayors' Conference, is receiving these days from the chiefs of police of this state, to whom Mr. Capes recently wrote, asking them to tell him without fear or favor just what effect, if any, the Sunday motion picture theatre was having on the communities where the houses had been open for the past year or more, sufficient time so that the chiefs of police could rightly judge as to the part which the motion picture was playing in either raising or lowering the moral standard.

The State Mayors' Conference is rather a unique organization, the first of its kind in the entire United States, although since its inception some three or four years ago, other states, such as California, have fallen in line and formed similar organizations. Practically every city in the state is a member of the organization. When one city wants to know what other cities are doing in the way of licensing their moving picture theatres, or a thousand and one other things, they simply write to the headquarters in Albany and the information is forthcoming, for the organization is a connecting link between the cities on every subject under the sun.

Conference Wants the Facts.

Before formulating an ordinance which might serve any city in this state which cared to open its motion picture houses on Sunday, if its governing body saw fit, the State Mayors' Conference, keen to the situation, and anxious to learn whether or not Sunday shows were really detrimental to a city, as was asserted at one of several hearings held at the State Capitol, decided to get in touch with the chiefs of police and learn exactly what the situation was and furthermore what might be expected as soon as other cities, deprived of Sunday shows, availed themselves of the local option measure, which became a law a few weeks ago.

And this is what the State Conference of Mayors has learned, the following extracts being from letters thus far received from the chiefs of police themselves:

It seems to me that if they are run right there will be absolutely on trouble.—J. F. Ryan, Chief of Police, North Tonawanda.

My experience has proved that moving pictures are a wonderful help to the police department. It keeps people off the streets, furnishes amusement for the young who might otherwise be in mischief, and in general is a betterment to the community. We have had moving picture theatres in operation on Sunday in this city for some time, and the number of arrests in our city does not compare with many cities of its size which do not allow motion picture shows on Sunday.—F. G. Jenkins, Chief of Police, Glens Falls.

Since Sunday motion picture shows have been open in our city we have had scarcely any trouble with corner loafers, or with the younger class of boys getting in trouble by not having any place to pass the afternoon and evening. I think they are a good thing for any city if run properly and in a moral way.—W. J. Fellows, Chief of Police, Salamanca.

In ten years, there has not been a single instance in this city where either complaint or arrest has been due to this amusement on Sunday. In my opinion, the picture play on Sunday is uplifting to any community, as it takes the young people off the streets and preoccupies their minds in proper channels.—R. R. Gilson, Chief of Police, Lackawanna.

There has never been a single arrest in this city on account of Sunday motion picture shows. I am very much in favor of having the movies open on Sunday.—Arthur Ellicott, Chief of Police, Tonawanda.

The effect of Sunday shows is for the good of the community. It tends to keep children off the streets during the busy afternoon and evenings. Many of the young fellows who had been giving the department trouble from time to time interested themselves in picture shows and have become regular attendants, instead of engaging in occupations and pastimes which were leading them to a moral and criminal downfall.—Fred W. Quandt, Chief of Police, Dunkirk.

Data Available for All States.

Chief of Police R. J. Barrows, of Jamestown, replying to Mr. Capes' questionnaire, stated that the moving picture houses in his city have always been conducted in a most orderly way, but whether or not they had influenced the moral standard of the community one way or the other he was unprepared to say.

The interesting data, gathered from the chiefs of police of the cities of this state in which Sunday motion picture theatres have been running, will be combined in a report which will be issued and become available for other states in the Union in which the question of Sunday movies is under consideration.

GRANT.

WILLIAMSON CULTIVATES THE OCTOPUS

Buys South Sea Island for Training Station of the Little Dears for His Submarine Thrillers

J. E. WILLIAMSON, who has just returned from the West Indies, where the Williamson Deep Sea Photograph Apparatus is operated, talked interestingly about his recent flying trip there to get local color for several new stories and to start production of a new sub-sea thriller.

"One of the most ambitious things I did while there," said Mr. Williamson, "was to purchase a wonderful little island. It is named 'Sandy Cay,' and it rises up out of the ocean like a bouquet of cocoanut trees ten miles out to sea away from the main group of Islands."

Asked if he was going to get married and take his bride there on the honeymoon, Mr. Williamson said:

"Well, now, that's a great idea and one, my neighbor, McCutcheon, the cartoonist, carried through when he bought 'Treasure Island,' which is situated within sight of mine. No—I'll tell you of my plan and immediate need of a private island. I am carrying out my scheme to breed and train octopuses for work in my sub-sea movies.

Alice Brady.
In a new hat for her next Select, "His Bridal Night."

Story Calls for Undersea Battles.

"I have some scenes in mind for a new story which call for a terrific battle under the sea between the diver, in regular diving costume, and a great octopus, and, later, a battle to the death between this giant octopus and a shark.

"An octopus is very intelligent and cunning and anxious to fight any enemy within reach. The hard problem I have been trying to solve is how to make the octopus stop when he once gets started.

"My little island, 'Sandy Cay,' is a great place for this work. The reefy side of my island is a fine home for octopuses. I have a great big one which seems to be getting quite friendly, but I am not sure yet. Then there are plenty of sharks near by, though there is nothing friendly about them. Their cold, china eyes tell that. So I watch out and expect the worst at all times.

"It is hard to know the limit of size these monsters attain in the great depths of the sea, but as far as the record shows, I might quote from the Smithsonian Report, 1916—Bartsch: 'Pennant states that in those Seas the eight-armed cuttle-fish has been found of such size as to measure 12 feet in breadth across the central part, while each arm was 54 feet in length; thus making it extend, from point to point, about 120 feet'."

Rohlfs Joins Hodkinson in Newark

J. G. Rohlfs, Jr., who for two years has been assistant to the Controller of Goldwyn, has joined the W. W. Hodkinson organization, becoming manager of that company's Newark, N. J., office. Mr. Rohlfs has been an inside executive in the motion picture business for many years, receiving his first experience in the auditing department of the old Mutual organization. He succeeds L. H. Petitt.

BUILDING UP A "KIDDIE CLIENTELE"

How a Rochester Theatre Increased Receipts by Use of Feminine Idea Pleasing to Children

CAN a big downtown moving picture theatre make a go of it catering to the film fancies of the kiddies? Miss Florence Fennyvessey, "Managress" of the Strand Theatre, Rochester, N. Y., once asked herself that question and decided to find out for herself. She says the box office receipts are the most convincing answer that it can be done, especially when the receipts are considerably greater than what they averaged before she adopted a policy of building up a juvenile clientele.

Before the war her brother Paul managed the Strand quite successfully. When he donned khaki, and her father, Albert A. Fennyvessey, president of the Theatres Operating Company, was looking about for a new manager, Miss Fennyvessey suggested that she was just as capable of managing a theatre as her several brothers. Her father did not pooh-pooh the idea at all, but knowing her to be a practical miss, said that he would not be a bit surprised if she was right. So she got the chance she always secretly longed for and went to it with a will.

Woman's Influence Soon Noted.

Before long little touches of the dainty feminine began to be noticed about the Strand, which is located across St. Paul street from the Chamber of Commerce, within thirty seconds of the busiest spot on Main street. The patrons did not object to the many innovations she instituted, but on the contrary, the 1,800 odd seats began to be occupied to capacity more frequently than before.

Then Miss Fennyvessey decided to try a new stunt, something that had never been done in Rochester before. Why not give a show especially for the children? The idea sounded good to her and she became quite enthusiastic about it. After carefully scrutinizing a lot of films, she finally selected what she thought was an ideal program and invited the children of Rochester to come and see how well she knew what they wanted. The excellence of the program brought so much favorable comment that Miss Fennyvessey decided to go further.

Toys Given to Children.

After careful preparation she announced that a "Kiddies' Day" would be the red letter event at the Strand each week. To get the kids on the run and to convince them that her heart was in the right place, all who came to the second children's program received a gift from her, such as a toy or a fairy book. So many came to this show that her supply of toys ran low, but she only laughed. Calling a taxicab, she sent a couple of ushers around to a five and ten cent store to buy out the toy counter.

Thus launched, the juvenile features at the Strand attracted many school teachers with their classes, social welfare workers and others interested in the proper sort of films for children. Miss Fennyvessey has become locally famous, and, incidentally, the Strand has secured columns of publicity that money could not buy. "Kiddies' Day" does not come only once a week now, but several times.

Program Pleases Elders.

It is noticeable that many grown-ups take in these events. The programs are arranged especially and exclusively for the edification of the youngsters, but many older people seem to enjoy them as much as their juniors. Sunday-schools, classes and delegations from playgrounds make regular trips to the Strand, usually under the chaperonage of their teachers, ministers or others interested.

Kiddies in Rochester are delighted with the Strand policy; educational and welfare workers encourage it, while it is openly boosted from the pulpit. And Papa Fennyvessey is not a bit "peeved" with the merry jingle of coin which flows into the box office with consistent regularity.

FILMS VALUED AT $30,000 DESTROYED

Philadelphia Branch of World Films Loses Stock When Sparks from Rewinder Ignite Celluloid

FIRE which completely burned up the entire supply of films and damaged the building of the World Film Corporation at 1317 Vine street, Philadelphia, and caused a loss of nearly $30,000, Saturday morning, threatened for a time to engulf the entire film exchange district. The fire also damaged the United Picture Exchange of America, and the George Kline Exchange, both located in the same building.

Friction sparks from the rewinding wheel were the cause of the fire, which started on the second floor of the building, where fourteen girls were working at the time.

Frank Gill, thirty-five years old, the shipping clerk employed by the World Film, got the women safely out of the building and was slightly burned about the face and neck. Flames from the explosion reached other reels of films hanging on racks and these flared up. In a few moments the entire upper floor of the building was a mass of fire. Five minutes after the first explosion the main vault containing films exploded and shot a streak of flames through the roof of the building.

Six companies responded to the alarm. James Emanuel, booker of the World Film, rescued the exchange's books.

New headquarters already have been secured at the Electric Theatre Supply Company, Thirteenth and Vine streets, where business will be resumed, it is announced, as usual. Exchanges from Washington, Baltimore and Pittsburgh also co-operated in maintaining the regular schedule of bookings recorded at the Philadelphia exchange. Plans are already being prepared to rebuild and establish a World Film Building here as soon as possible.

We Would Say—Both.
Elaine Hammerstein, who has started work on her first Selznick, "Love or Fame."

Alterations Announced for Fay's Theatre, Rochester

THE curtain was rung down and the lights turned out at Fay's Theatre, Rochester, N. Y. on Saturday night, May 31, closing one of the most prosperous seasons that house has ever known. The policy of the house had been announced to include vaudeville and pictures, but it has been apparent that the acts have been completely dwarfed by the films. The screen program has run to big features and to these is due the credit for most of the theatre's prosperity.

It had been announced that Fay's would close at this time in order to permit of extensive alterations, which amounted to practically the rebuilding of the house, with the exception of the four walls. A new front and foyer, elimination of the two balconies and the substitution of one, tearing out of the boxes and a general rearrangement of the seating were among the plans. The plans have been ready for over a year, but owing to the difficulty in securing the necessary material and prompt shipment, no guarantee could be given that the house would be ready for reopening in the fall. For this reason, the rebuilding will be postponed until spring, when it is expected that everything will be on hand and ready for the contractors to begin operations.

Fred J. Sarr, who has successfully managed the house this season, will be back on the job in the fall. Fay's is a big house, seating about 2,800 and business has continued good up to the closing. Mr. Fay decided, however, that it was best to adhere to the usual summer closing and to shut up shop before the lure of the lake resorts put a crimp in business and spoiled the almost unbroken record of big audiences.

Fleischer Succeeds Haggerty

Lynn S. Card, general sales manager, Independent Sales Corporation and Film Clearing House, Inc., announces that Nate Fleischer has been made manager of the Film Clearing House's Cleveland branch, succeeding W. J. Haggerty.

MINNEAPOLIS WANTS MAIL SERVICE

Exhibitors Could Save Fifty Per Cent by Using Parcel Post for Return or Reshipment of Films

THE shipment of films by parcel post instead of by express in order to cut down transportation expenses, is now being agitated for in Minneapolis film circles.

Discussion of this subject with a view to establishing a systematic method of handling films through the medium of parcel post was started by Messrs. Hay & Nicholas, proprietors of the Strand Theatre at Fairmont, Minn., who told of saving nearly 50 per cent. on transportation charges by using the parcel post.

"We are shipping our shows in by express and out by parcel post," said Mr. Hay, "and in checking over the transportation expense for the past two weeks we discovered that the incoming express amounted to $13.80 and the postage for the return of the same packages was but $7.08, a saving of $6.72, or nearly 50 per cent.

Drawback Pointed Out.

"The only drawback to the parcel post shipments at this time is that they have no regular wagon for picking up these shipments, but postmaster E. A. Purdy, of Minneapolis, offers to put on an additional wagon especially to handle these shipments if he is guaranteed a certain amount of shipments a day.

"This is an item that is well worth while saving."

Messrs. Hay and Nicholas are attempting to persuade enough film men, who are willing to save half of their transportation bills, to get together so that they may have all their films shipped by mail as soon as necessary arrangements can be completed.

The suggestion has been eagerly seized upon and it now looks as though some definite plan would be adopted.

Mail Official Favors Scheme.

Postmaster Purdy announced some time ago that he would gladly furnish space in the basement of the postoffice where films could be rewound, inspected to a slight degree and reshipped. It is pointed out that this would mean a great saving of time—eliminating to some extent the missing of transportation connections, as many shipments could be remade at the post office and in that way shorten the time during which shipments are in transit between the depots and exchanges.

Some of the exchangemen, however, point out that there are several obstacles to the parcel post system, the chief being pickups from exchanges and restrictions on weight beyond a certain zone.

Many others, however, say that these disadvantages could be overcome, especially in view of the offer of Postmaster Purdy to provide special service for pickups if a certain amount of business could be guaranteed.

The Minneapolis postmaster has frequently assured exchange managers and exhibitors of his willingness to do all he could to improve conditions for parcel post delivery of films and accessories.

The fact that practically every film distributing center is now using the parcel post system extensively is emphasized by the exhibitors and distributors who are anxious to have that method used to a more general extent than at present in this territory.

Elsie Bartlett to Appear in Series of Feature Films

ELSIE BARTLETT, known to motion picture followers as the "Paramount-Flagg Girl" by virtue of her splendid work in the James Montgomery Flagg comedies, will shortly forsake the "legitimate" stage in order to resume her motion picture career. Miss Bartlett, whose last screen appearance was in the leading role in James Montgomery Flagg's comedy, "Con and Economy," is now negotiating with a prominent producer with a view to starring in a series of feature productions.

Miss Bartlett is now playing an important role in support of Ernest Truex in "Please Get Married," a current Broadway success. As a model for Montgomery Flagg, Miss Bartlett attracted the attention of Florenz Ziegfeld who pronounced her one of the most beautiful girls in the country and signed her to appear in a current edition of the Follies. Five months after she made her stage debut in the Follies, Miss Bartlett saw her name go up in electric lights as the featured member of the cast of the musical comedy "Oh, Oh, Delphine!"

After an unbroken line of successful appearances in musical comedy Miss Bartlett made her bow in a serious role, playing opposite Lou Tellegen as his leading lady in "Blind Youth." At the conclusion of her engagement in that production, Miss Bartlett turned her attention to the screen, making her first appearance as leading woman in a series of pictures produced by the Division of Films of the Committee on Public Information. Miss Bartlett's success in pictures was instantaneous and resulted in her being engaged by Mr. Flagg to play the leading female role in his series "Girls You Know" comedies.

GOLDWYN TALKS OF WRITERS' PLANS

Chairman of Board of Eminent Authors Pictures Says Company Was an Outgrowth of Experiments

THE production plans of the new picture corporation organized by Samuel Goldwyn and Rex Beach to give exclusive production and presentation to the works of a selected group of famous writers, afford Mr. Goldwyn the opportunity to put into practice an idea which he has long cherished.

Sometime ago, at a banquet of motion picture men, Mr. Goldwyn startled his hearers by announcing that the Goldwyn Company would no longer spend its energy on rapid-fire production. He said that the time had come for picture manufacturers to consider the quality of what they were doing and let the quantity take care of itself. Mr. Goldwyn makes this statement apropos of the plans of the Eminent Authors' Pictures, Inc., for which he is chairman of the Board of Directors:

"In this new venture we have all the parts which ought to go into the composition of imaginative and powerful motion pictures. For years producers have been vacillating between the author who jotted off the scenario as if he were chopping wood and that other author who sold the picture rights to his play or book with no idea of any value to him in the production except what money he could get out of it. The new corporation which Mr. Beach and myself have formed has done away with that. We are not unique, I suppose, in turning at last to the authentic works of writers who have been able to gain a widespread audience, but what separates us from every producer who uses the work of a writer already well-known is that we have recognized, after long experience, that the only way to get the thing we are paying for to the screen that we aim at, is to let the author himself have a vital and significant part in production. It would be foolish to assert that we are arriving at that point easily. For myself, I can say frankly that the idea was firmly established in my mind only after a great deal of experimenting. It was the experience of Mr. Beach himself and of the Goldwyn Company in handling the Beach pictures that finally convinced us that the author's own authority of his pictures was the final magic word to produce a motion picture that would have literary quality and creative genius."

Gouverneur Morris
One of the Eminent Authors who will assist in production of their works by Goldwyn.

To Make Prints at Thanhouser Plant.

Dr. W. E. Shellenberger, president of the Arrow Film Corporation, announces that hereafter all prints of pictures sold by the Arrow Film Corporation will be made in the laboratories of the Thanhouser plant in New Rochelle. This plant is fully equipped to take care of big business and is already handling about 250,000 feet a week.

INTERNATIONAL ALLIANCE ELECTS SHAY

Installed for Ninth Time at Ottawa Convention Where Bolshevism and Prohibition Are Denounced

CHARLES E. SHAY, of New York, was re-elected International President of the International Alliance of Theatrical Stage Employes and Moving Picture Operators at the session of the annual convention of the alliance held on Thursday, May 29, in the Horticultural Hall at Lansdowne Park, Ottawa, Ontario. Shay was elected to the post for the ninth successive year by the unanimous choice of the convention. Other officers selected include:

First vice-president, William F. Canavan, of St. Louis; second vice-president, Richard Green, Chicago; third vice-president, Steven B. Newman, Salt Lake City; fourth vice-president, Fred J. Dempsey, of Boston; fifth vice-president, William Covert, business agent of the Toronto Moving Picture Operators' local; secretary-treasurer, Frank G. Lemaster, Denver; delegates to American Federation of Labor, Charles E. Shay, New York; L. G. Dolliver, San Francisco; John J. Barry, Boston, and P. J. Ryan, Montreal.

On the motion of Joseph Leahy, of Chicago, seconded by Charles O'Donnell, of Toronto, the convention went on record as being opposed to the prohibition of any malt or spirituous liquor and the delegates of the alliance to the American Federation of Labor and the Dominion Trades Congress, be instructed to vote against prohibition if the question arises.

East and West Will Co-operate.

Delegates from Vancouver, Calgary, Edmonton, Regina, Saskatoon and Winnipeg went on record as affirming their loyalty to the alliance "in view of the present labor conditions in Saskatchewan, Alberta and British Columbia." This means that there is solidarity between the East and West insofar as the alliance is concerned at least.

The report of the general secretary-treasurer showed that total receipts during the past year were $292,669, of which $190,642 was raised by per capita tax. On salaries, $42,368, was expended; publicity propaganda took $29,337 and the magazine of the alliance absorbed $24,277. There is a balance on hand of $6,817.

Declares Against Collective Bargaining.

In welcoming the delegates, of whom there were 300 from all parts of the United States and Canada, P. M. Draper, of Ottawa, secretary of the Dominion Trades and Labor Congress declared that he was opposed to the idea of the "one big union" and against any movement which tended to depart from the ideals of honest labor.

In his opening address, President Shay also scored the radicals and declared that he had "no use for anybody who has any red in his flag unless the white and blue are with it." He complained that some of the operators' locals were inclined to play major league sport with a nickel ball.

Greetings were brought from the Federation of Musicians by Joseph Webber, president of the Federation. A telegram of confidence and sympathy was sent to Samuel Gompers, president of the American Federation of Labor, who was recently injured by an automobile.

Want Eight-Hour Day.

A lengthy discussion arose over the question of the eight-hour day. All delegates favored the subject and confidence was expressed that it must soon prevail.

One khaki-clad delegate was present at the convention, this being Lieutenant Frank V. Gilson, of Brooklyn. Ottawa, Ontario, delegates to the convention included R. Marcil and Joseph Thibeault. Local union officials in charge of the reception, accommodation and entertainment were: E. Gorman, Steve Waggoner, F. Gooden, G. Graham and W. Lane, the latter being the secretary of the Ottawa Moving Picture Operators.

The delegates attended local theatres, went for an outing to Aylmer Park at Lake Deschenes, Quebec, took a motor drive around the city under the auspices of the Rotary Club and enjoyed other diversions in the Canadian Capital.

Leatrice Has Even Charmed Away the Spines from the Cactus.

Leatrice Joy was the girl with William Farnum in "The Man Hunter," and, judging from this view from the Wild West, she is quite successful in the hunting art.

Ontario Province Rules Showmen Must Be British

SEVERAL important changes have been made by special order-in-council in the laws of the Province of Ontario affecting the operation of moving picture theatres. One amendment to the Theatres and Cinematographs' act provides that applicants for licenses to operate a theatre of moving picture exchange in the province must first furnish the Provincial Treasurer, T. W. McGarry, with affidavits to show that the man seeking the license is a British subject by birth or naturalization. If this order is not complied with no license will be issued.

If a false affidavit is produced the theatre or exchange license will be canceled. Applicants for licenses as projection machine operators or apprentices must also furnish similar evidence before a card will be issued. This does not affect the usual examination which is given to applicants for an operator's license with regard to technical knowledge and experience.

The Provincial Government has also decided to raise the fee for an appeal from the decision of the Ontario Board of Censors on any film from $1 to $5. This must be paid before an appeal will be considered by the board of appeal. There is also a small reduction in the cost of theatre licenses for houses in small towns and villages throughout the Province.

The step to require all exhibitors or exchange managers in Ontario to be British subjects has been under consideration by the Ontario Government for a considerable time.

Quick Work by Kinograms.

Wednesday night, May 28, at 11.30 the Destroyer Bell anchored in the North River, New York, after a quick passage from Ponta Delgada, Azores, carrying pictures showing the arrival there of the NC-4 and also pictures of the crippled NC-3. Al Wetzel, the Kinograms' photographer, was on the spot and made these shots. At 12 noon, Thursday, May 29, the subscribers of Kinograms in New York City were able to show the pictures of this event to the patrons of their theatres. Boston, Philadelphia, Baltimore and other spots within seven hours radius of New York City, were able to present on the same day this achievement. Sixty prints left the Kinograms laboratory within twelve hours of the arrival of the vessel that brought the pictures from Ponta Delgada.

Blackton Signs Dunn and Alexander.

J. Stuart Blackton has signed Eddie Dunn and Gus Alexander each on a year's contract. Eddie Dunn is a former Vitagrapher. Gus Alexander is the diminutive comedian who "walked away with the show" in Commodore Blackton's labor picture, "Life's Greatest Problem."

ANOTHER THEATRE FOR WASHINGTON

Latest Link in Crandall Chain at Capital Will Be the Elaborately Constructed York

THE latest addition to the Crandall chain of theatres in Washington is the York Theatre. The announcement on May 22, that ground had that day been broken at the corner of Georgia avenue and Quebec street proved a surprise, not only to the public, but to the members of the trade. Mr. Crandall had adhered to his policy of withholding information until the deal had been consummated and operations started.

The York will have a frontage of 135 feet on Georgia avenue and 72 feet on Quebec street. It is located in the heart of a thriving residential section and on a car line. It is near enough to Walter Reed Hospital to attract attendance from that place, as well as from Takoma Park, a large residential section lying partly over the line in Maryland.

Called a "Gilt Edged" House.

The plans have been drawn by Reginald W. Geare, who superintended the building of the Metropolitan and Knickerbocker theatres for Mr. Crandall, and he has incorporated in them many improvements that have suggested themselves out of the experience obtained with these other houses. There will be many innovations, according to Mr. Geare, who calls it a "gilt edge" house. It will really be a glittering proposition, as the World correspondent sees it, for the exterior is to be of brick approaching a gold color. All of the interior decorations are to be in gold, silver and black and will be very striking.

As may be judged from the above description, this house is to be different from anything yet attempted in the District of Columbia. The Georgia avenue elevation is to have nine arches, each containing a self-illuminated three-sheet. The light is to be hidden from sight. The lobby will run twenty feet on Georgia avenue and sixty feet on Quebec street. There will be five entrances and a ticket booth of a type similar to that at the Metropolitan. The lobby will be done in Italian marble with gilt ornaments and fixtures.

The lobby is to have built-in easels, each capable of holding a one sheet poster. These are to be similar to the easels designed by Mr. Geare for the Metropolitan. They might be described as elaborate show cases built into a marble wall in a sort of frame, for the display of placards and photographs to the extent of a one-sheet in size.

Good Ventilation Promised.

The stage is to have three proscenium arches with curtains and draperies and beneath it will be an orchestra pit of a size large enough to comfortably seat ten musicians. The heating and ventilating systems are to be quite elaborate and executed along plans suggested by the experience had with similar systems at the other theatres. In winter heated air is to be carried to the space above the ceiling and forced into the theatre and exhausted under the stage. It will be possible to change the air in the new theatre every half minute.

The operators' booth is to be 25 feet wide and 12 feet deep. It is to be fitted with the most modern equipment and arranged with a view to granting comfort to the men while working. On either side of the booth will be special boxes for the private use of those connected with the house.

It is estimated that the house will cost $87,000, but the big guess is that it will run over $100,000 before being completed the latter part of October. The house will not have a balcony but will seat about 900 people on the one floor.

Will Rogers Leaves for Goldwyn's Coast Studios

WILL ROGERS, of Follies fame, will leave New York this week for Culver City, Cal., where he will begin work for Goldwyn on a series of characterful pictures. The screen vehicle chosen for his first work is an adaptation of the first of the Billy Fortune stories which appeared in The Saturday Evening Post under the title of "Doubled Stakes." W. R. Lighton is the author.

Rogers has expressed a desire to portray Billy Fortune on the screen and he will be given an opportunity as well to collaborate on the framing of the titles which are to go with the picture. Rogers' gift for bright phrases has made his reputation on the "legitimate" stage and it is believed that his inimitable humor will put across any picture that bears his name.

Metro Enlarges Studios.

With the purchase by Metro Pictures Corporation of the five-acre square across Cahuenga avenue to the east of the main lot in Hollywood, the studios now cover twelve acres. The addition will be used for street scenes and outdoor sets. Space is being cleared on the main lot for new buildings for indoor, scenario offices and property department.

Don't Cheer Up, Old Man!

The longer you feel sad the longer Norma Talmadge will console you in her Select, "The Way of a Woman."

Treasury Department Now Takes Uncertified Checks

NEW regulations just adopted by the Treasury Department should result in relieving exhibitors from the necessity of paying admission and other taxes by means of certified checks, as has hitherto been the case. The new revenue law authorizes collectors of internal revenue, at their discretion, to accept uncertified checks and the new regulations provide for a different manner of routing these checks than that heretofore followed, which will relieve the collectors of responsibility for the money represented in any bad checks they may accept.

The revenue law provides that collectors may accept uncertified checks in payment of taxes, provided such checks are collectible at par, without any deduction for exchange or other charges. If the bank on which an uncertified check is drawn should refuse to pay it at par, the check should be returned and treated as a bad check. All bad checks must at once be made good by the taxpayer, together with all expenses incident to the attempt to collect it and its return, and if the maker of any such check fails to make it good, the collector is authorized to proceed at once with the collection of the tax as though no check had been given.

Under the old procedure of handling checks, they were all turned in to the Treasury Department at Washington, and collected from that point. Any bad checks were charged to the collector accepting them, and he was made responsible for the amount thereof. This, naturally, tended to make collectors reluctant to accept uncertified checks and, in view of the great number of taxes payable monthly under the new law, the department has changed the procedure so as to relieve collectors of much of this responsibility.

Engage Kellette to Direct Paramount-Briggs Comedies

TO further the big production and exploitation plans which Famous Players-Lasky Corporation is said to be making for the Paramount-Briggs Comedies, Alex Yokel, vice-president and general manager of Briggs Pictures, Inc., producers of the pictures, has engaged John William Kellette to direct the comedies.

Mr. Kellette has been with Fox for the last five years, during which time he was scenario writer, assistant director and director of a number of well-known plays, including the Annette Kellerman spectacle, "A Daughter of the Gods." He also staged a number of the Lee children's pictures and productions starring Evelyn Nesbit.

Carl Schultz, who also has been with Fox for a number of years as technical expert and studio manager, has been engaged by Mr. Yokel as studio and technical manager for the Paramount-Briggs Comedies.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising.

PLANCK PLANKS DOWN REAL SERVICE

Head of Famous Players-Lasky Detroit Publicity Branch Shows Keen Analysis of Local Conditions

C. E. CADY, owner of the Family Theatre, Detroit, one of the most successful and best known exhibitors in that territory, had been told time and time again that the fetish, shrine, god, or whatever you will of the Famous Players-Lasky Corporation was "Service to its exhibitors." Hearing it often enough he soon got to believe it and from time to time, as the necessity arose, he availed himself of the counsel of the Publicity and Service Department of the Detroit branch of Famous Players-Lasky, presided over by Thaddeus J. Planck.

But the prize problem of all the problems that Exhibitor Cady had ever put up to Planck to solve came up recently and Planck solved it. The trouble was this: Cady told Planck that although the Family Theatre was clean, comfortable, and up-to-date in every respect, that his house manager was a gentleman in every sense and action, and that he was showing Paramount-Artcraft pictures he could not induce the better class of people to patronize him. He had analyzed the problem, but had failed to trace the trouble to its lair.

Letter Gives "Inside" Facts.

Planck asked questions. He found out then that Cady was using sufficient newspaper space and posters in a proper manner, and that the people whom he desired for patrons did not patronize his competitor, neither were they patronizing the picture theatres in Grand Rapids, the nearest large city, thirty-five miles away. Therefore, argued Planck, it was either a case of these people not being "educated" to seeing motion pictures or else a case of plain disgust, engendered in the pioneer days and still remaining. Planck had Cady send him a list of 250 names of people who, Cady believed, did not care for motion pictures. To these 250, all women by the way, Planck sent a rattling fine letter, giving a few "inside" facts about the motion picture, its production, and exploitation, which he felt had an appeal. Just one letter. And this one letter had such an effect that shortly afterwards, Cady reported, he noticed in his audiences, many of the people whom he desired for patrons. And having seen a Paramount-Artcraft picture once (the attraction was Cecil B. DeMille's "The Squaw Man") they became regular and consistent patrons.

Cady Again Goes to Planck.

Having satisfied himself that the Famous Players-Lasky Corporation meant everything it had said in regard to "Service." Exhibitor Cady went after Planck again and had him draw up a letter on "The False Faces," and "Don't Change Your Husband," both Paramount-Artcraft pictures, which he mailed to the same list of 250 women, and he noticed thereafter that those who had come in answer to the first letter came again and that there were new faces among them.

Herb L. Weil, of the Family Theatre, Port Huron, Mich., hearing what fine success Planck was having as a letter writer went after him for a letter on Benjamin Chapin's "The Son of Democracy," which he mailed to 157 school teachers, ministers, etc., and the results were beyond all expectation; and all this service without a cent of cost to the exhibitor.

Looking over the sales records of his office, Planck decided the exhibitors weren't using as much lithograph displays as they should. The question in his mind was how to make this fact known to them. Experience had taught him that the average exhibitor was not prone to read a letter. Therefore some other method had to be devised. And this is what Planck did:

Sent Check to Letter Readers.

He drew up a four-page letter in his usual snappy, gingery style, presenting unassailable arguments in favor of more posters. With each letter he enclosed a check for eleven cents, payable to the exhibitor, explaining it in his letter as follows: "Having found that the average motion picture exhibitor's earnings are $12 a day and that it take five and one-half minutes to read this communication I have figured that if you read it through I'll owe you eleven cents. Therefore, in view of the fact that your business is conducted strictly on a cash basis, I am enclosing check for the amount mentioned above."

The morning after the letters were mailed, eight-tenths of the exhibitors came to Planck in person to tell him that they had read his letter and that he was right. And they proved that they meant what they said by increasing their paper orders. Incidentally, Planck offered to cash the checks, but the exhibitors refused, saying they would rather keep them as remembrances of a clever sales idea.

New Airdome Opened in Charleston.

Charleston's latest picture theatre is the Shamrock Terrace Airdrome. It is established on the site of what was once an ultra-fashionable hotel and stands at the entrance of the finest residential district in the South Carolina city. The airdome was built by Commander Mark St. Clair Ellis, U. S. N., Commandant at the naval training station of the Charleston Navy Yard. The management is in the hands of W. D. Powell.

The open-air house opened May 28, with Bessie Barriscale in "All of a Sudden Norma." The proceeds of the first night's performance were given to the Navy Relief.

"Want to Play Peek-a-Boo?"
Ask Sylvia Breamer, who stars in Independent Sales features.

Famous Players to Watch Projection of Its Films

WITH a view to assisting exhibitors to obtain the best projection possible and reducing the damage of film to a minimum the Famous Players-Lasky Corporation has introduced an innovation in its department of distribution.

This innovation is in the form of an entirely new department which will handle the varied projection problem which confront exhibitors, at the same time eliminating so far as possible the causes which contribute to the damaging of prints and consequent inadequate projection.

Creates New Department.

In charge of the new department. the headquarters of which will be at the home office in New York, is Earl J. Dennison, whose duties will take him at more or less regular intervals to every Famous Players-Lasky exchange in the United States. Besides establishing a standard system of film inspection in the various branches, he will personally examine and report upon all film in stock, look into complaints from exhibitors and examine damage cards which are now being distributed in standardized form to all exchanges, to be kept as a detailed record and check upon every print in circulation. In this way the blame for damage can be placed exactly where it belongs, whether it may lie with the manufacturer, the exchange or the exhibitor's operator.

Doris Kenyon to Appear on Stage and on Screen

BY an agreement entered into between Theodore C. Deitrich, president of De Luxe Pictures, Inc., and A. H. Woods, the theatrical producer, Doris Kenyon, star of De Luxe Pictures, Inc., will appear next season in a new play by Avery Hopwood to be produced by Mr. Woods.

Miss Kenyon's appearance on the stage will in no way affect her screen work, which will be continued under the management of Mr. Deitrich. The contract with Mr. Woods provides for Miss Kenyon's appearance in New York City only, with the exception of one week during which the stage production will be tried out on the road. The New York City engagement is expected to open about the middle of August.

Miss Kenyon expects to make one more picture before starting rehearsals on the Woods play, and will continue her screen work throughout the coming winter in conjunction with her stage appearance.

It is understood that after the first production in which Miss Kenyon returns to the footlights, Mr. Deitrich will be associated with Mr. Woods in all future stage productions in which Miss Kenyon appears.

PICKFORD FILM PLEASES REAL ORPHANS

Inmates of Public Institution Help Joe Gorman Make "Daddy Long Legs" Town Talk in Lincoln

JOE GORMAN, of the Rialto Theatre, Lincoln, Neb., is not the showman to pass up an opportunity, and Joseph last week did what hundreds of exhibitors throughout the country may do if they will only pay attention. That is all they will have to pay for this idea—just attention.

Joe, as all Nebraska knows, was the first one, years ago, to put an electric calliope inside of a wagon covered with big signs, and go tooting about the streets. Joe, you will remember, frequently employs a vocalist to come from Chicago to Lincoln just to sing for one of the pictures running at the Rialto. Joe has one of the most promising looking bank accounts among the prosperous exhibitors of the Middle West, and here's how he does it.

Recently he was showing "Daddy Long Legs." Even the Rialto in Lincoln counts four days a good, long run, but Mary Pickford commanded a week. The Rialto has been coining money at 15 cents admission, but the Mary Pickford picture brought the prices up to 25—and, sh-h-h-h! they may not come down again.

Uses All the Billboards.

Five or ten twenty-four sheets, and a corresponding amount of smaller paper is a customary Lincoln order, but Joe bought all the boards and put up thirty twenty-four sheets; forty three-sheets; twenty six-sheets, 500 window cards and 10,000 heralds for the latest Pickford gold mine. A quarter page is usually the limit, but "Daddy Long Legs" was played up in half pages.

But that is not the big idea. Anybody could do that; but only a real showman could pull the Joe Gorman stunt. Near Lincoln, just like most towns, there is an orphanage.

Motherless and fatherless girls and boys play about, wearing durable aprons and overalls. Everybody is interested in an orphan, and everybody likes to see an orphan treated considerately.

One morning Joe, bright and smiling, trundled up to the orphanage in his big automobile. The kids saw him coming. Joe strode to the matron's office and introduced himself.

"Would the children like to see a moving picture show?" he asked

The matron beamed. "Yes, indeed," she said.

"Mary Pickford?" asked Joe.

The matron was unable to express her absolute delight.

"I could make it on Saturday, so they wouldn't miss school," said Joseph. The matron said it would be the easiest thing in the world.

Joe Uses the Wire Again.

Joe for the fifty-eleventh time called up Manager C. E. Holah, of the A. H. Blank Enterprises in Omaha.

"Dear Friend Holah," he said, "can you get me a print of 'Daddy Long Legs' here by next Saturday morning? I understand the picture isn't released until next Sunday. I start showing it Monday for an entire week, you know."

"Joseph, old top, I'd walk all the way to Lincoln with it if there was no other way getting it to you," said C. E. And now for the climax.

The papers, of course, played up the way those kiddies enjoyed seeing Mary Pickford in an orphanage play. Everybody in town thought that was just too nice, the way Mr. Gorman treated those children to a free show. But Joseph wasn't through.

"I understand," he said to the matron in his most winning way, "that some of the children show considerable talent as juvenile actors and actresses. Isn't that so!"

The matron told all about some of the pageants they had staged, some of the playlets they had given, and the juvenile Chaplins and Pickfords in her flock.

Rialto Packed at All Shows.

"I wonder if your class studying such things wouldn't enjoy putting on a little prologue for the picture?" said the winning Joe.

The matron thought the idea was just too splendid for anything, and—well, the story's over, except——

Every show, matinee and night, saw the Rialto packed, jammed and crowded to capacity. Real orphans, in real checkered dresses acted out a simple little prologue for the Mary Pickford picture, and the newspapers are still bubbling about it.

It was an easy matter, also, for the largest department store in Lincoln to arrange a big window display of gingham dresses and overalls for children's summer wear. The store was counting on such a window, anyway, as that was the time for it, and some pretty cut-outs of Mary Pickford in the window only added to its attractiveness.

Capellani Engages Helen Lowell.

The most recent stage favorite to capitulate to the lure of the silent drama is Helen Lowell, who has been engaged by Albert Capellani to play an important role in support of Dolores Cassinelli in her first subject as a star for the Albert Capellani Productions, Inc., temporarily titled "The Gutter." Although Miss Lowell has held a place of prominence on the "legitimate" stage for over twenty-five years, her appearance in the new Capellani subject marks her first venture into motion picture work.

Miss Lowell is rated as one of the most versatile artistes on the "legitimate" stage, she having played important roles in a wide variety of productions ranging from Gilbert & Sullivan's "Iolanthe" to J. M. Barrie's "Quality Street," in which she supported Maude Adams. She has just concluded a successful Broadway engagement in support of William Courteney and Thomas Wise in "Cappy Ricks."

Films Club Holds Dance.

The Film Social Club, the membership of which is made up of the operating forces of the various film exchanges, gave its first dance and vaudeville entertainment at Unity Hall, 341 West Forty-seventh street, New York, on Thursday evening, May 29.

Reviews printed in the Moving Picture World may be used by showmen for advance notices or for criticisms in the local paper the day after the show. Clip them out or copy them; have them handy for an emergency. Get full value for the money you spend in local advertising.

Henry Walthall Has Some Up-to-Date Tips for the Lovelorn in "Modern Husbands."
This Robertson-Cole production, released through Exhibitors Mutual, is ultra-modern in every respect.

DON'T TREAT THE ROAD MEN ROUGHLY

Plea of "Smiling Jimmie" Kelly, in Opening His Series of Articles Treating on General Topics

By James B. Kelly, P. O. Box 1204, Dallas, Tex.

WE will take up the cause of the poor downtrodden "film peddler" who looms into a burg bright and early in the morning all full of "pep" and "ambish," to find that the one and only exhibitor is off on a fishing trip and won't return until late in the afternoon; also that there is only one train a day and the D. F. P. has the beautiful prospect of sitting around all day in a "tank" hotel writing letters; or, he can go out in the yard and throw pebbles at the sparrows.

About four in the p. m. he "hops" himself up to the fact that the exhibitor is an old friend of his, who was once a "D. F. P." himself and it's a cinch that being an old friend of his he'll land him for a series of pictures. But poor benighted boob! He little realizes that nine-tenths of those who become exhibitors "over night" immediately assume a "hard boiled" air and look upon a "D. F. P." in the same light that a baseball fan looks upon an umpire.

Therefore, after hanging around all day he doesn't even secure a pleasant smile from his former friend and brother sufferer and leaves the town that night at 1 a. m. with an empty order book, heavy heart and vowing vengeance on said exhibitor.

Leave an Open Date for Him.

Now I realize that Mr. Exhibitor only has six days a week in which to show his programs and he can only show from five to seven reels a day, and therefore he can't use all of the films that have been offered him. But if he is a wise exhibitor he won't tie himself up with a program for every day in the week, but will leave at least one day open in each week for "open" and "spot" booking. Then if our friend D. F. P. has something real good he can place it very nicely even if it be a month hence.

There is absolutely no excuse for an exhibitor to be "hard boiled" toward an exchange representative because the road could always secure a much better deal from a traveling representative than I could by going into the branch office and taking up the valuable time of the manager. When you give a traveling representative an order, he is going to make it his special business to see that your order is filled properly, as you are his "Own Special Customer."

His interest is with you, whereas on the other hand you may cause him to be sore on you and it will hurt you in the long run. Who knows that some day that same D. F. P. may be manager of your favorite exchange and he will never forget the treatment received at your hands on that "fatal" visit.

Treat 'Em as Nicely as You Can.

I want to call attention to another matter that may come up and will cause Mr. Exhibitor not only loss of sleep, but will also cause him to lose many sheckels. Did you ever realize that when you do not treat a traveling representative civilly you are "flirting with opposition"? It's the traveling representative who digs up "locations" for other exhibitors, and the minute you start to treat him "rough," he sets about making it his business to see that some other exhibitor gets into your town.

I know of many exhibitors who have the only show in their town, although the town could really pay two, simply because they "stand in" with all the D. F. P.'s and nobody "sicks" anyone on that town. On the other hand I know of some poor boob exhibitor in a much smaller town who is simply pestered to death with opposition, tent shows, etc., all on account of the fact that once upon a time he extended the "icy mitt" to some innocent looking film peddler, little realizing that some day he would get it in the neck, through his "hard boiled" treatment of this same "D. F. P."

Moral to All Exhibitors.

If it is absolutely impossible for you to give a film peddler business when he visits you, at least treat him civilly and let him show you what he has; for remember he fully believes that he is handling the very best films in the world. When you give him the "Double O" and tell him that you are busy and haven't time to talk to him or look at his wares, you insult his intelligence. Bear in mind that no matter how lowly he may seem, some day you will need his friendship and advice and when you do it will be **not.**

Stall him along with a little camouflage and smiles, and if it is absolutely impossible to give him anything, at least send him off thinking that you are the best fellow in the world. Make a friend out of him and it will mean many dollars in your pocket. Above all, try and book at least **one** picture from him.

Starts Work on "Widow by Proxy."

Following a week's rest at Palm Springs, Cal., Marguerite Clark has returned to the Morosco studio at Hollywood and has started work on her new Paramount picture, "Widow by Proxy," adapted from Catherine Chisholm Cushing's play, which served as a successful starring vehicle for May Irwin several seasons ago. Julia Crawford Ivers wrote the scenario and Walter Edwards is directing.

Miss Clark's leading man will be Nigel Barrie, who recently returned from service in the Canadian Army. He will be remembered as Miss Clark's leading man in "Bab's Burglar" and others of the "Bab" series produced in New York for Paramount release.

Beloit Is a Busy Town.

F. D. McCarthy, manager Rex and Strand Theatre, of Beloit, Wis., reports four days' capacity business on "Mickey."

At the present time the Paramount and Artcraft program is filling the house to capacity each night. Now that the soldiers have returned the outlook for the summer is very bright.

Wallace Reid in "You're Fired" Seems Fired with the Ambition to Succeed in Divers Roles.
And Theodore Roberts thinks he could well use a diver's suit if Wallace treated the soup in the above fashion often in this Paramount.

PASTOR ADVOCATES SUNDAY AMUSEMENT

Yates Minister Says the Lord Is Glad to See His Children Enjoy Proper Recreation on the Sabbath

CLERGYMEN who are opposing Sunday moving picture shows on the ground that the Lord's Day should not be commercialized would do well to take heed of the action of the Rev. Browning Dunne, of Yates, N. Y. This minister believes that the Lord should be worshipped on Sunday, but also that the Lord is glad to see his children who toil on six days of the week enjoy proper recreation on Sunday.

At a hearing on the Sunday question, Lawrence Smith, representing interests in favor of Sunday baseball, quoted: "Six days did the Lord labor, but on the seventh he rested." The fact that this quotation was not rhetorically correct brought out a number of good-natured comments, but all present admitted that it was correct in fact, and Charles O'Brien, of the Victory Theatre, even admitted that it was no exaggeration to include a picture show in a day's restful recreation.

For Recreation on Sunday.

Mr. Dunne told those present that it was true the Good Book says that the Lord rested on the seventh day, but owing to the fact that at the time the book was written there were no movies, there was a reasonable excuse for them not being mentioned. Pointing out that times have changed and that the world is entering a new era, he said that he knew of no reason why recreation might not be indulged in on Sundays. He even thought that properly regulated it might be of great good to all concerned.

Anyway, down in that peaceful region, where perhaps amusements are more appreciated because they are not as plentiful or as varied as in some other communities, they have fixed up an ideal Sunday program for the summer months. In the morning the Rev. Mr. Dunne wants everyone to come to his church; in the afternoon, Mr. Smith says, weather permitting, he will guarantee a corking good ball game, while Mr. O'Brien is going to give a good picture show in the evening.

And So All Are Happy.

Thusly, it may be seen that with a little reason and a little more horse sense the Sunday question may be settled to the satisfaction of all concerned. The baseball fans are going to church in the morning and the minister is rooting for the Sunday-school team in the afternoon. The movie fans likewise feel more like dropping some change in the plate because they have the satisfaction of knowing that their minister is not stubbornly opposing their wish to see a show on their only day of rest.

Dolgeville Gets Sunday Pictures.

The Board of Trustees of Dolgeville, N. Y., have adopted a resolution permitting Sunday picture shows between 2 and 6 p. m. and after 8.30 p. m. There was no opposition.

Will Boycott Sunday Show.

All Binghamton and Broome County picture houses which open on Sundays will be boycotted by the members of the Barca Philathea Union of Broome County. The boycotting resolution was adopted at the meeting of the union last week. The union also launched a movement for a new picture house or at least a new management for one which will agree to keep dark on Sundays. Such a theatre will only be patronized by members of the union in the future.

Utica Puts Off Sunday Shows.

The Common Council of Utica at their last meeting, for the second time, put over the Sunday motion picture question. Several protests were received at the meeting, but no definite action was taken. There is now in the Hippodrome Theatre office enough signed petition sheets to reach the length of five city blocks, but strange as it may seem the local managers have not yet presented these petitions, deciding to wait until opportunity is given for a public hearing.

Geneva to Decide Sunday Shows.

The Common Council of Geneva at its meeting on June 4 will undoubtedly decide the Sunday show proposition in that city, following a public hearing. Both the pros and antis were represented at the last session of the council. Michael F. Tracey, secretary of the Geneva Federation of Labor, presented a petition of 1,000 names all in favor of Sunday shows.

Pastors Condemn Action of Authorities.

Clergymen of nearly every denomination in Syracuse devoted Sunday, May 23, to roasting the motion picture interests, the Syracuse authorities, and others, for turning the day into a holiday. Fire and brimstone seethed from the sermons and the clergymen warned that they would be found entering politics to fight those who have given Syracuse a "Continental Holiday." William H. Anderson, of the Anti-Saloon League, was in Syracuse to help the local ministers. However, the sermons did not have the least effect in attendance at either the picture or vaudeville theatres.

Oswego Has Sunday Shows.

Oswego had its first Sunday movies on Sunday, May 25, and drew capacity crowds. The entire net receipts of every house were given to the Home Welcome Committee to help pay the expenses of the big welcome home celebration to be held the latter part of June.

SCHENECTADY MANAGERS INDIFFERENT

City's Larger Theatres Insist They Cannot Afford to Pay License Demanded for Sundays

PROPRIETORS of motion picture theatres in Schenectady, instead of being discouraged over the action on the part of Mayor Simon, in vetoing the action on the part of the common council in permitting the operation of Sunday shows, are taking the opposite stand owing to the fact that certain prohibitive restrictions would have been required of them. The larger theatres, according to Charles C. McDonald, manager of the Van Curler Opera House, could not afford to pay the license required for a first class Sunday picture show and meet the day's expenses. Furthermore, there was no reason, say the managers, for the city charging one rate in one zone and a higher rate in another.

Mayor Simon, in vetoing the council's action, said:

"To encourage attendance at Sunday shows would not operate either for the moral or physical benefit of the people, whose weekly holiday can be more profitably spent in the home or the open."

Politicians intimate that the action on the part of the Mayor will have a far-reaching effect and that the veto will become a political issue next fall. There is no doubt but there is a wide demand for Sunday pictures in Schenectady, and it is now said the refusal of the mayor to approve the action of the aldermen will affect the mayor's candidacy if he decides to seek a renomination.

An Issue in Watertown Election.

In Watertown, after the mayor had vetoed the action on the part of the council, the aldermen got busy for a second time and passed the ordinance over the mayor's veto and as a result the northern city will have Sunday shows in the near future. As in Schenectady, however, the question of Sunday movies now threatens to become a decidedly live issue at the municipal election next fall, and every candidate for a place on the city ticket will be asked to state definitely his stand on Sunday movies. Those opposed to Sunday motion picture shows declare that they will seek to elect aldermen who will repeal the ordinance permitting Sunday movies.

A rather unusual situation has cropped out in Watertown. Employes of the picture houses demand one day a week to themselves and as a result it is quite possible the theatres there will be dark on Tuesdays, the Papayanokos Brothers controlling all but one of the houses in the city. This arrangement would not only provide the employes with a day of rest but also would do away with the necessity of securing a feature picture for a single day as pictures in Watertown are now used for two-day periods. GRANT.

Daily Starts Movie Bureau.

An information bureau, where theatregoers and exhibitors may secure information regarding any detail of the industry, has been inaugurated by the Washington Times, Washington, D. C., and will be under the management of Bob Lee.

As part of the new service a motion picture directory is printed in the paper daily, in which are shown the programs of the Washington houses.

At the same time the Exhibitors' Aid is opened—a bureau that will be devoted to supplying information to men in the industry in this city. The bureau expects to be able to answer all queries about the production, distribution and exhibition of moving pictures, stars, apparatus, bookings, and releases.

NEW CIRCUIT FOR EASTERN CANADA

Pantages Announces Extension of His Theatre Field to Provinces of Quebec and Ontario

THE official announcement regarding the invasion of Eastern Canada by Alexander Pantages, the Western theatrical magnate, and the plans for the building of a circuit of theatres in Eastern Canada shows that an entirely new development is under way in moving picture and vaudeville circles of Ontario and Quebec. The company to control the new circuit has been incorporated as Eastern Theatres, Limited, headquarters at Toronto, with a capitalization of $1,800,000. The company proposes to own and operate a circuit of Pantages moving picture and vaudeville theatres similar to the Pantages theatres in the United States.

Prominent Men in Directorate.

The personnel of the directorate indicates that the company will be closely associated with Regal Films, Limited, Regent Theatres, Limited, and Paramount Theatres, Limited. The directors include a number of wealthy Canadians such as W. J. Sheppard, Waubashene, Ontario, president of the Georgian Bay Lumber Company, Alfred Rogers, Toronto, president of Elias Rogers Coal Company; D. L. White, of Playfair & White, Midland, Ontario; J. B. Tudhope, president of Carriage Factories, Limited; J. P. Bickell, Toronto, president of Regent Theatres, Limited, and Regal Films, Limited, and F. E. Maulson Toronto, of Irish & Maulson. The managing director is N. L. Nathanson, of Toronto, who is also managing director of Regent Theatres, Limited, Paramount Theatres, Limited, and Regal Films, Limited.

The company holds a long term franchise for Pantages' vaudeville bookings and shows will be arranged by the Pantages Booking Circuit of New York and Chicago. The new theatres in Eastern Canada will be managed in conjunction with the Pantages Theatres in the United States and Canada. It is stated that Mr. Pantages owns outright or controls over sixty theatres in the two countries already.

Now Building First Theatre.

What is known as the "parent theatre" of the new circuit in Eastern Canada is already being constructed on Yonge and Victoria streets in the centre of the retail business district of Toronto, the main entrance being on Yonge street, the main thoroughfare. This will have a seating capacity of 3,500.

Announcement is made that the Eastern Theatres, Limited, will sell booking rights to other theatres "intended to be erected in several cities of Eastern Canada." The "parent theatre" at Toronto is to be ready by January 1, 1920. Plans for this house have been drawn by T. W. Lamb, architect.

ONTARIO HAS MOVING PICTURE LIBRARY

Pioneer Institution Distributes Educational Programs with Seasoning of Comedy Features

THE Ontario Government has made considerable progress with its department of moving picture films. The Province of Ontario claims to be a pioneer in the establishment of a moving picture exchange for official purposes as a "library" of films was opened about three years ago. More than 200 different subjects, with several prints of each subject, are now to be found in the official exchange and the preparation of thirty more films is under way.

The Provincial Department of Agriculture has probably made more use of moving pictures for educational purposes than any other department of the government. The forty-seven district representatives of the Department of Agriculture are provided with portable projection outfits including a storage battery for the generation of current when a local service is not available. Picture shows are held in many small rural communities where there are no theatres. The program for these shows usually consists of an agricultural feature and several "fillers," the latter including selected comedies, travelogues, scenics and general educationals, all of which are supplied from the Government's bureau. Chaplin's "A Night at the Show" is one of the standard comedies which is to be released by the Government exchange.

Pictures Have Large Circulation.

It is estimated that fully 700,000 citizens of Ontario have seen Government pictures during the past two years and arrangements have just been made for the release of a considerable number of the official prints throughout all Canada through Regal Films, Limited, at the rate of two per month. These will be supplied to about 400 theatres of Canada.

The official Ontario films are loaned free of charge to all responsible applicants, the latter being required to pay the transportation charges. A number of the Ontario prints have been presented in the United States under official auspices and some have been loaned to the Community Motion Picture Bureau of New York. Five portable projection machines are being used at the Canadian Khaki University at London, England, for the presentation of twenty-eight different pictures which belong to the Ontario Government.

Provides Diversity of Subjects.

Natural resources of Ontario, important industries, farm life in Ontario, vocational training, ad ice to mothers on nursing, bread-making, use of farm implements, advantages of good roads, the building of good roads and other educational features are included among the many subjects which are included in the Government films. It is announced that these and other Government releases have been shown to over 200 organizations and at fall fairs, conventions and other gatherings during the past two years.

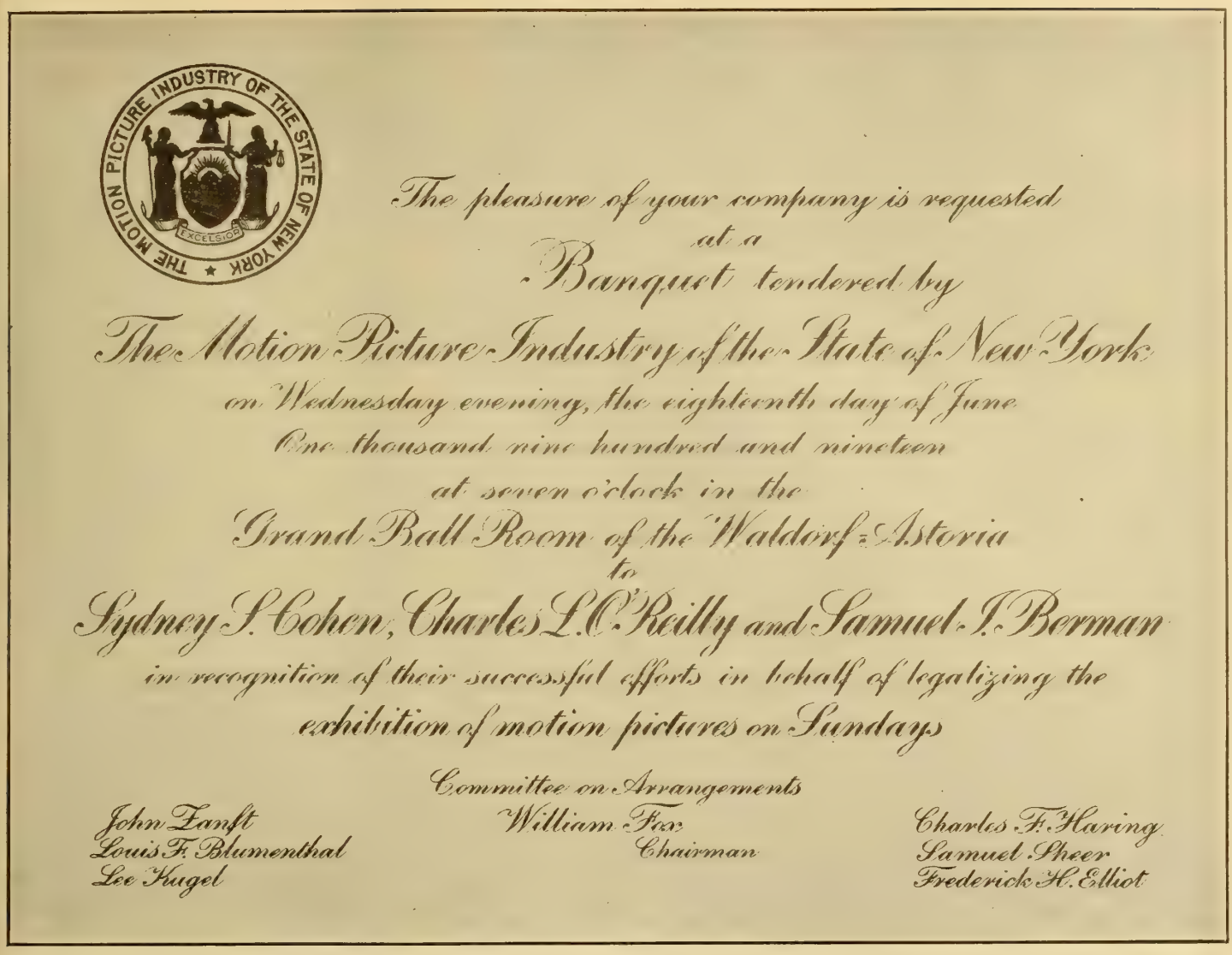
No picture is released for presentation unless it is technically perfect and its details are fully approved by Government authorities.

Bin Moore Joins Fox.

Hampton Del Ruth, editor and supervising director of William Fox Sunshine Comedies, has added Bin Moore to his directorial staff. This makes four directors now working under Del Ruth in his process of building up the finest comedy organization on the West Coast.

Diogenes Can Blow Out the W. K. Lamp at Last: Here's a Man Who Is "Beauty Proof."

Harry Morey, in the Vitagraph story of the above name, finds that a Northwest Mounted Police role is the only one to release Diogenes from his eternal search.


THE MOTION PICTURE INDUSTRY OF THE STATE OF NEW YORK
EXCELSIOR
The pleasure of your company is requested
at a
Banquet tendered by
The Motion Picture Industry of the State of New York
on Wednesday evening, the eighteenth day of June
One thousand nine hundred and nineteen
at seven o'clock in the
Grand Ball Room of the Waldorf-Astoria
to
Sydney S. Cohen, Charles L. O'Reilly and Samuel J. Berman
in recognition of their successful efforts in behalf of legalizing the
exhibition of motion pictures on Sundays
Committee on Arrangements
William Fox
Chairman
John Zanft
Louis F. Blumenthal
Lee Kugel
Charles F. Haring
Samuel Sheer
Frederick H. Elliot

An Invitation That Tells Its Own Story—A Tribute to Fine Effort, Organization and Hard Work.

There Will Be Many Novelties in the Way of Entertainment at the Waldorf-Astoria Dinner to Messrs. Cohen, O'Reilly and Berman. Applications for Reservations May Be Made to Louis Blumenthal, Treasurer, Times Building.

EASTERN THEATRE MERGER ANNOUNCED

Stanley Company of America Formed with Capital of $15,000,000—Headed by Jules E. Mastbaum

CONSOLIDATION of many of the biggest financial, theatrical and motion picture interests in the East, including men who are known far and wide as financiers and purveyors of amusements, into a corporation with a capital stock of $15,000,000, has been announced by Jules E. Mastbaum, president of the Stanley Company, of Philadelphia, and a member of the real estate firm of Mastbaum Brothers & Fleisher.

The new $15,000,000 corporation is the Stanley Company of America and the consolidation of the several interests includes the taking over of many motion picture and vaudeville theatres and circuits, buildings used for public amusement, etc., involving a sum reaching several millions of dollars in real estate alone, which makes this one of the largest mergers of any business interests that has taken place in Philadelphia in several years.

The new Stanley Company of America, it was announced, has been incorporated under the laws of Delaware and is given the rights to provide amusement for the public in any way, besides being empowered to purchase and erect buildings and perform every necessary detail in connection with theatrical, motion picture, vaudeville entertainments, and amusements in general. The field of operation will not be limited to Philadelphia and adjacent territory, but will include the whole United States, and possibly foreign countries.

The officers are: President, Jules E. Mastbaum; vice-presidents, J. McGuirk, A. R. Boyd; treasurer, L. D. Beggs; assistant treasurer, L. Sablosky; secretary, Morris Wolf; chairman of the Board of Directors, A. Sablosky. A. L. Einstein will be director of publicity and advertising.

Many Interests Involved in Merger.

There are many interests involved in the merger. Those best known are the Stanley Booking Company, with all of its many theatres; the Central Market Street Company, operating a chain of motion picture theatres on Market street; the Sablosky and McGuirk enterprises, the Alexander R. Boyd enterprises, and the Stanley Booking Corporation.

The motion picture theatres which come into the new company are the Stanley, Arcadia, Palace, Victoria, Regent, Great Northern, Family, Savoy, Princess, Ruby, 333 Market Street, Auditorium, Globe, Fifty-ninth and Market Streets, Rialto, Orient, Paschall, Woodland, Empress, North Broad Street, Broad Street Casino and the Capital, now in course of construction. The vaudeville theatres are the Globe, Broadway, Crosskeys and Alhambra. Theatres outside of Philadelphia are the Broadway, New York; Globe, B. F. Keith's, on the Garden Pier, Colonial and Virginia, Atlantic City; Colonial, Camden; Hippodrome and Orpheum, Reading; Hippodrome, Pottsville, and the Victoria, Harrisburg.

A Stanley Theatre at Nineteenth and Market streets will be erected at a cost of $2,000,000 and more. Then work is to be started on a theatre for vaudeville and motion pictures at Fifty-second and Chestnut streets. A high-class vaudeville and motion picture theatre will be erected in Logan. The Capital Theatre at 724 Market street, now nearing completion, will be opened in the early autumn, and will be devoted entirely to motion pictures.

TEASER CAMPAIGN HERALDS "SALOME"

Publicity Director for Saenger Amusement Company Gives Details of Newspaper Drive for Fox Feature

WE have been favored by the Exhibitors Service Bureau of the Fox Film Corporation with advance copy of an excellent article on newspaper advertising that will appear in a forthcoming issue of Fox's Exhibitor's Bulletin. L. H. Grandjean, director of publicity for the Saenger Amusement Company, with headquarters in New Orleans, wrote the story that tells in detail how he conducted a two-weeks' "teaser" campaign in various towns ranging in population from 15,000 upward.

To those who receive and read the Exhibitors' Bulletin this article will not come as news, but it is to be assumed that hundreds of subscribers to Moving Picture World will not get the Bulletin; if they do they may not read the Grandjean article—and, for these reasons, we incorporate the story in this issue where our exhibitor-subscribers may all see it and be able thus to avail themselves of the showmanship and experience of an expert advertising and publicity man of the character and standing of Mr. Grandjean.

Here Is Mr. Grandjean's Article.

I wish to make it clear at the outset that while this discussion concerns the exploitation of an individual production, it covers points applicable to many productions. I have taken "Salome" as an illustration because I wish to direct attention to a particular campaign, believing that the general style of this campaign may frequently be adapted to other pictures.

It is my opinion that two weeks' newspaper exploitation of a picture is not too great for the average small city, and this article deals with advertising which was done in our circuit towns where the range of population is from 15,000 upwards. In the case of "Salome" we used teaser copy.

For starting the campaign we select the dates as the points to be emphasized, coupling this up with the theatre name-plate and announcing: "Something's Going to Happen Here April 18 and 19." A single column space, one and one-half inches, is used and the first publication is twelve days in advance of the showing.

Stringing the Teaser Along.

On the following day the copy is changed to read: "One Word Tells the Whole Story. What Is It? We'll Tell You Before April 18 and 19." Again we use one and one-half inches, single, and feature the dates and the theatre name-plate. Gradually the size is increased and the scope of the text broadened.

Thus, on the fourth day, we say: "The Suspense Is Awful. Why Can't We Tell You? Is It a He? A She? Or It? What's to be at the Rapides April 18 and 19?" This advertisement runs two inches, single.

The following day we announce: "Ah! It's a SHE Coming April 18 and 19—Tomorrow We'll Print **HER** Picture." On the sixth day we use seven inches, single, with a cut of Theda Bara, as Salome, her face being masked by routing out her eyes and forehead. Over the cut we announce: "Here She Is!" Below It: "And Now the Question Is, **WHO IS SHE?**" followed by name-plate and dates.

It is Saturday and as no Sunday newspaper is printed in the town where this campaign was first run—Alexandria, La.—we have given our patrons some food for thought over Sunday. On Monday Salome still wears her mask in the illustration of a seven and one-half inch, single, and the legend above the cut states: "Now We'll Tell You: She's a Wild Woman." Below the cut are additional details: "Yep, a Wild Woman—and the Most Noted Dancer You or I Ever Heard of. You'll See April 18 and 19," and then the name-plate.

Teaser Used First Day of Campaign.

Theda Bara Is Unmasked.

On the eighth day, we have the same Salome illustration used previously, except that the features of Theda Bara are visible, and our caption is: "Oh, Look! Her Mask Is Off!—So Now We'll Tell You Her Name. And the Sewing Circle Will Have a Live Topic to Discuss. For She Is (the cut here) Salome, the Python of Palestine." Then follows more copy, the name-plate and the dates.

This advertisement is ten inches, single. And on this day, for the first time since the inauguration of the campaign, we use a press notice and a two-column scene cut in the amusement columns.

The Sixth Day Teaser.
Stock cut was used, the eyes and forehead being routed out.

The cut is selected to fit the story; we always take care that cuts tally with the stories.

Our campaign now is in full blossom and eight inches, double, are used for our next advertisement. A three-column scene cut illustrates the advertisement and another one of similar size is used in a story in the amusement column. Stress still is laid on the dates—three different mentions, one of them, "The Day After Tomorrow and Saturday," driving home the time.

Patrons Finish the Campaign.

Eleven inches, across three, is devoted to the advertisement the day preceding the showing. We use a different illustration and the sort of copy we would have used if we hadn't breathed a line about the shown in previous advertisements. Seven inches, two columns, are used on the first day of the showing—all type, no illustrations. And on the last day we come back with four and one-half inches, two columns, all type.

With our biggest advertisement we run in the news columns our largest scene cut, showing massive settings and hundreds of people, and a story to suit. On the day of the showing we place a two-column scene cut, but the last day we have none—we are expecting our pleased patrons to do most of our advertising on the second day.

All Out of the Press Book.

This is a flexible campaign. We tested that when the shipment of cuts from one town to another of our circuit delayed the start of the Hattiesburg campaign. It was shrunk from twelve units to seven, and was comprehensive at that.

It is significant that every cut and every word in the advertisements, and in the advance notices, was supplied by the exchange and the William Fox press book, with the exception of the "teaser" copy, which we wrote. All the necessary material is there. Some of the arrangements of the advertisements might be varied, and you might pick a line from one advertisement and a line from another in the press book.

But that is largely a matter of taste. The Fox Film Corporation has given everything—even the right for you to use your own discretion! If you're in doubt on a "Salome" campaign, use the advertisements and stories just as they are in the press book.

Pacinis Acquire Two More Houses.

The Charles Pacini Amusements has secured a 99-year lease on the Hotel Maywood corner at Wisconsin and Main, Kenosha, Wis., and will build a modern moving picture theatre on the site with a seating capacity of 1,800. The new theatre will cost about $175,000 and Charles Pacini, president and general manager, intends to build another house on the West Side of the city with a capacity of 1,200 at an outlay of $80,000.

This will give the company four houses in Kenosha, the Majestic and Butterfly, now operating, and the two new houses, which will be built this year.

The company has also taken over the Majestic Theatre, of Harvard, Ill., a cozy 325-seat house, and will feature Paramount and other well-known films.

W. J. O'Brien has been appointed manager and he will be assisted by his brother, A. J. O'Brien, who has just returned from California.

BACH TELLS PLANS FOR DOOLEY FILMS

Company to Make Twelve Two-Reel Comedies a Year Featuring Johnny Dooley—First Three Finished

THAT the elements essential to success with screen comedies and up-to-date musical comedies are identical is the belief of C. L. Bach, president of the Johnny Dooley Film Comedies, Inc.

"Experience has shown that a lot of pep, a good comedian and a number of beautiful women are necessary with musical shows," says Mr. Bach, who should be in a position to know, as he is a successful theatrical producer, being at the present time interested in "Listen, Lester," one of the biggest successes of the season in New York.

"Working on this basis," continued Mr. Bach, "I secured the services of Johnny Dooley, who has an international reputation as a comedian and whose unique method of 'putting over' his comedy has won favor not only in this country but in Europe. The 'pep' is supplied in the form of bright, clever stories based on Bide Dudley's 'Office Boy' stories, published in the New York Evening World and last, but not least, the other important element has been supplied by surrounding the comedian with twenty beauties who comprise the Johnny Dooley Beauty Brigade. All of these girls appear nightly in successful Broadway shows.

To Make Twelve Pictures a Year.

The schedule for the Dooley comedies calls for twelve a year. The first three have been completed and the cast is now being selected for the fourth. The general title will be "The Office Force," with Johnny Dooley as the "freckle-faced office boy." Various leading women will be used, being selected from a standpoint of beauty as well as suitability to type. Martha Mansfield, of the Ziegfeld Midnight Frolic, and Lillian Hall and Alice Mann, known for their work before the camera, appeared in the first three productions.

"The Dooley comedies will all be high-class, free from slap-stick or horse-play," continued Mr. Bach. "However, Johnny will make use of his acrobatic ability and introduce a number of thrilling stunts. A feature of his work is his absolute fearlessness. In one of the films he made a running dive across the studio, landing seated in a chair after executing a complete somersault in the air. He has also planned to use a full-rigged ship in a later film so that he may have the opportunity of running all over the rigging without using his hands."

Career Began with a Circus.

Johnny Dooley has had an interesting career. Running away from home he joined a circus and as an acrobat learned many falls, leaps and dives which he will use in his pictures. He later toured Europe in pantomime and for six years has been a vaudeville headliner in this country. For several months he appeared in the leading comedy role in "Listen Lester," but recently resigned as this was interfering with his film work. At present he is working in the studio by day and in the evenings is appearing in the Ziegfeld Frolic. His work is said to be on the continental style and to differ from the broad type of humor adopted by a number of American screen comedians. Next year he expects to devote his time entirely to films. He possesses a high degree of intelligence and interpolates many clever stunts and bits of business into his own work.

Distribution Plans Not Settled.

No arrangement has as yet been made regarding distribution, although many offers have been received from both program and state rights concerns. Mr. Bach is convinced that the Johnny Dooley comedies will prove to be immensely popular not only in this country but abroad, and anticipates taking a trip to Europe so as to personally arrange for foreign distribution.

This series of comedies is being directed by John D. Schulze, while Harry Keepers is the cinematographer. The office of the company is located at 812 Longacre Building, New York. As an added feature in the third comedy, Sophie Tucker, a vaudeville headliner, known as "The Queen of the Jazz," appears.

SEWELL.

Judge Harry Olson
Of Chicago's Municipal Court, whose theories of crime detection and correction will be incorporated into a Vitagraph drama.

Conditions Analyzed for Rothacker Release Plans

THE Rothacker "system," which has won such commendation recently for the service installed at the Chicago printing and developing plant and also for the quality of print turned out, will now apply itself to a comprehensive study of exchange and releasing conditions all over the United States.

This first hand survey comes as preliminary to the release of several single reels by Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, who is studying conditions with the idea of finding the best means of releasing his product. Among the single reels for distribution are a novelty reel, a scenic, and the Rothacker Review, which will be described to the trade shortly.

G. S. Anderson is now completing a trip covering Canada, Buffalo, New York, Philadelphia and other Eastern points. S. Calvert is traversing Kentucky, Indiana and Michigan. C. P. Tobin is covering Michigan. E. O. Blackburn is taking in the territory of New Orleans, Texas, Memphis, Oklahoma and Missouri, while Stanley West is looking over the Middle West.

Mr. Rothacker himself has left Chicago for an exhaustive study of conditions on the Pacific Coast. When all the information has been compiled and analyzed, the releasing plans of the Rothacker organization will be announced.

Wharton Made Supervising Head of San Antonio Films

PLANS for the future of the Theodore K. Wharton Company became known last week when Mr. Wharton returned to Ithaca. He has been appointed supervising director of the San Antonio Picture Corporation, which will star Maclyn Arbuckle in productions to be written by Irvin S. Cobb, Holman Day, Harry Wilson and George V. Hobart. In addition he will also produce three serials at the Wharton plant at Ithaca for Pathe.

The three will be made during the summer, and Renwick Park promises to be a lively place in spite of the sale of the Wharton producing paraphernalia there. Wharton has also contracted with George Eastman of Rochester for the filming of a special picture for the Monroe County War Chest. Mr. Wharton will make his headquarters in Ithaca, going occasionally to San Antonio, where his brother, Leo, as general manager and vice president, will have charge of the new enterprise there.

Adolf Philipp Opens Offices.

The Adolf Philipp Film Corporation, which was organized a few weeks ago, have opened offices and studios at 11 East Fourteenth street, New York, formerly occupied by the Prizma.

The studios are being entirely renovated and are being equipped with an entirely new electric light plant.

By Mr. Philipp turning over twenty-nine of his plays to the Adolf Philipp Film Corporation the company is in a position to duplicate these successes for the screen. He will introduce a new feature in the way of incidental music to his productions.

Albert E. Smith
President of Vitagraph, who is using the Olson crime theory for a police feature with Alice Joyce.

PRIVATE SHOWING FOR WILLARD FILM

Champion Divided His Time Between Acting in Studio and Training for Fight with Dempsey

"THE Challenge of Chance," a seven-reel special feature in which Jess Willard is being starred by the Continental Pictures Corporation, according to the announcement from the representatives of the company, will shortly be ready for private screening.

It has already been announced that the company purposes conducting a national billboard campaign prior to the release of the picture; and an extensive advance publicity campaign, embracing hundreds of the leading newspapers of the country, has been under way for several weeks past. In addition, a system of scientific "spotting" has been employed to place special publicity stories and pictures in spots where they will attract the attention of a specific class of readers.

Advertising in Experts' Hands

This campaign, together with the future exploitation and marketing of the production, is in the hands of E. Lanning Masters, Inc. This organization is divided into several bureaus—marketing, exhibitor's service, producers' service, advertising, publicity and financing.

The picture has been completed. Willard left California last week and is now at his training quarters in Toledo. Director Revier, with Arline Pretty, who is to be featured with Willard, is expected to come east in a few days. Mr. Revier, it is said, will have prints by the time he arrives.

The story was written by Roy Somerville and includes some massive outdoor scenes, including a big racetrack action and a border raid. Thousands of people have been used in some scenes, taken in Old Mexico and in Southern California.

Champion Acts and Trains

Special interest is attached to the making of the subject owing to the fact that the heavyweight champion was engaged in training for his title bout while working in the pictures. He devoted his mornings and early forenoons to training and the rest of the day to work before the camera. His gymnasium was set up in the studio, and most of his training was done in secret.

Outside Photographers Banned

Willard gave additional value to the Continental's seven-reel special by banning cameras from his training quarters as soon as he began work. He ruled that no pictures should be made of him in fighting regalia during the early stages of his work in California and the result was that the only authentic photographic news of the champion's condition which newspapers and magazines have been able to get up to date have been the "stills" taken in connection with the making of "The Challenge of Chance." This resulted in the New York Evening Telegram using a half-page layout showing Jess in scenes from the picture.

Plans are now being made for a special showing of the picture to exhibitors, and the producers express confidence that the finished production will prove a revelation to them.

CO-OPERATIVE STUDIO FOR COAST

As Public Tire of Southern Californian Scenery, San Francisco Mutually-Run Plant Is Suggested

REPRESENTATIVES of producing companies, San Francisco civic and commercial organizations, with members of the Board of Supervisors, met on May 28 in the rooms of the Chamber of Commerce and pledged their moral support to a proposed plan for a co-operative moving picture studio for that city, which could be used by various film producing concerns.

Joseph A. Eliason, of the Herman Film Corporation, attended the meeting and declared that producers realized that a change must be made in the location of studios, widespread complaints having come from the public to the effect that it was tired of Southern California scenes. He said further: "Many studios operating in other cities will gladly come to San Francisco if proper quarters are available, and they are assured the united support of commercial and municipal bodies. San Francisco and the peninsula furnish the most advantageous field for moving picture enterprises on the Coast, including climate and natural scenery."

As a result of his representations, resolutions were adopted giving full indorsement to the plan by the interests represented at the gathering.

Supervisors to Lend Aid.

The supervisors present pledged the support of the city's lawmaking body and, C. A. Day, of the Chamber of Commerce, said that this organization would gladly co-operate with producing companies. William J. Otts, president of the William Otts Production Company, was present and announced that he had selected a site for a studio here and would begin operations at once. Another meeting will be held at an early date, at which a concrete plan of operation will be submitted.

Scarcely a week passes but that some company comes here from the Southland to secure suitable exteriors, and many directors have stated that most of their work would be done here, if suitable studio facilities were provided. The numerous offers to lease studios have encouraged local interests to give the plan of erecting a large one their attention.

Eddie Foy to Make Comedies.

Eddie Foy and his family of seven will go to Denver for the summer to make two-reel comedy pictures which will be known as the Foy Fun Films. George McManus, well-known New York cartoonist, has created a special cartoon character for Mr. Foy. Albert W. Hale is manager of productions for the National Film Corporation and will direct Mr. Foy.

Simple Food and Plain Clothes Are Merely the Beginning of Anita Stewart's Wants in "Human Desire."
Her next First National release is filled with power of which the above scenes are merely the prelude.

"LOST BATTALION" INCIDENT FILMED

Men of 77th Division React Heroic Episode of Argonne—Duplicate Original French Scenery

THE MacManus Corporation has taken for the plot of its first big production the heroic stand made by the First Battalion of the 308th Infantry, which will be known to history as "The Lost Battalion."

The deeds of this gallant force while surrounded in the forest of the Argonne are known to everyone who has followed the story of the battles that have been fought on the fields of France. Readers will recall the special greeting that was given to this particular unit of the 77th Division as it paraded under the command of Major General Alexander and received the plaudits of millions, when it paraded up Fifth avenue on May 6.

Identical Equipment Used.

The interest of the MacManus picture, which will be called "The Lost Battalion," lies in the fact that it is a perfect reconstruction made under the direction of the officers and men who fought that engagement, with the guns and equipment they used to withstand the onslaught of the enemy. Major-General Robert Alexander took such a keen interest in seeing that Mr. MacManus should make no error in the slightest detail in his production, that he himself visited the scene where the action was laid and made a thorough inspection of the trenches, forest-land, and terrain that had been selected by regimental engineers as conforming in almost every aspect to the actual spot in the Argonne Forest, where the Lost Battalion made its stand.

Incidents Reacted by Soldiers.

Lieut-Colonel Charles W. Whittlesey accompanied General Alexander on the several visits made, and selected the actual subordinate officers who showed unusual gallantry and accomplished deeds of daring in the face of untold odds. The public will receive a surprise when they realize that there is being presented to their vision not mere actors, but the actual heroes who fought in that fight. Not only were the sites chosen for the production of the scene by military experts, but every man who played a part in that tragedy of the war, was engaged by the MacManus Corporation to re-enact his original role.

Love-Theme Introduced.

Mr. MacManus' production is not founded entirely on the deeds of daring in the Argonne. He has provided his story with an original motive, a love theme. As it is generally known, the 77th Division was New York's own division. The wealthy boy of the avenue greeted on an equal footing the son of the Italian peddler.

Thus the story of the draft, the training in the camp with all its humorous lights and shadows, the breaking up of the home, the parting of lovers, the separation of husband and wife, the breaking up of families, the rupture in business relations, are accurately emphasized and treated in such an original manner that the sidelights of the story in their pathos and their humor almost overshadow the grim tragedy of war.

Harry A. Palmer mobilized the non-military characters necessary to the plot and who are individually prominent as screen favorites. Burton King directed the production, his associate director being Leander De Cordova, who in turn was assisted by John Coleman and Frederick F. McGuirk. The dramatization of the story of the Lost Battalion was accomplished by Charles A. Logue, whose recent writing of the Houdini serial and other photoplays have given him distinction as an author of silent drama.

Miss Marion Coakley and Gaston Glass were selected to portray the non-military roles.

Realism Affects Actors.

These actors admitted they did not feel they were playing the parts allotted them. They felt more like spectators. The realism of the production as it was played by the soldiers themselves overwhelmed them in its intensity. Each one felt as if he and she were mere spectators of a real battle. The continuous firing and din unnerved not a few of the players, and the bits of realism that were injected by the soldiers themselves appalled them.

The production called for realism hitherto unknown in filmdom. Trees were splintered, boulders were shivered, craters were formed where shells were thrown. Bombs burst in the air, real bullets chipped through the foliage. Starlight shells illumined the gloom of "No Man's Land," and the silhouetted barbed wire bore upon its prongs shreds of clothing, with here and there a soldier re-acting the spasms of the wounded.

Credits State Right Men with Saving Open Market

IN connection with the statements recently appearing in various trade journals regarding the open market system of releasing pictures, H. F. Jans, president of Jans Productions, Inc., takes up the cudgels for the state rights distributors and presents their side of the controversy.

"I want to give credit where it is due," says Mr. Jans, "but wish to state that while many of those mentioned as originators of the open market and exhibitors co-operation were still theorizing upon the feasibility of these innovations, the territorial rights buyers and managers of state rights exchanges throughout the country were actually putting these theories into practice.

"All honor to the men in Seattle, Atlanta, Minneapolis, Boston and thirty other exchange centers. They have not been mentioned, but every exhibitor knows these men were the pioneers of the innovations so strongly publicized at this time. The individual state rights men in the various districts were the actual stumbling blocks in the path of prospective domination of exhibitors through programs. These independents were the salvation of exhibitors from the very beginning. To these unnamed men belong the glory of the present situation.

Sturgeon Is Director of "Destiny."

Owing to an inexplicable error, the credit for the direction of "Destiny," Dorothy Phillips' new Universal production, was given to Allen Holubar. Universal announces that Rollin Sturgeon was the director of the picture, and kindly asks that anyone giving publicity to this picture, make note of the correction.

A Few of the Military Gentlemen Who Made the Boche Understand the Power of the Yankee Cuss Word.
At the left, "Go to Hell" Whittlesey; in the center his staff, and at the right Major General Alexander, commander of the 77th Division, all of whom appear in the MacManus film, "The Lost Battalion."

KATHERINE MACDONALD HEADS COMPANY

Player of Title Role in "Woman Thou Gavest Me" to Appear in Series of Pictures—One Completed

CLOSELY following the release of the Paramount-Artcraft Special, "The Woman Thou Gavest Me," comes the news that Katherine Macdonald, who plays the leading and title role in that production, has formed her own producing company and will make six special features during the coming year under her own management, to be released by B. P. Fineman. Although Miss Macdonald had left the Famous Players-Lasky organization after she completed her work in "The Woman Thou Gavest Me," no authoritative news of her future plans was obtainable until the announcement was made in the advertising columns of the trade press that she had completed the first picture made by her own company and that the method of release would be announced later.

Following this, announcement was made at the offices of B. P. Fineman this week that arrangements had been completed whereby Mr. Fineman would release the Katherine Macdonald productions. The transaction was arranged between Mr. Fineman and Sam E. Rork, one of the executives of the Katherine Macdonald Pictures Corporation, who was in New York last week for the purpose of arranging for an advantageous release.

Star Had Rapid Rise.

About a year ago, Miss Macdonald was comparatively unknown to the motion picture fans. The first real opportunity to display her abilities was afforded her when William S. Hart selected her to play the leading female role opposite him in "Shark Monroe," an Artcraft picture. Her work in this production attracted immediate attention, both from the public and the daily press throughout the country. She was immediately re-engaged to play opposite Mr. Hart in another production, "Riddle Gawne," and repeated the success she made in her first really important effort.

Following this, she was engaged to play opposite Douglas Fairbanks, and won her new laurels through her work with the star in "Headin' South," also an Artcraft picture.

By this time she had achieved a real position in the film firmament. She has been interviewed many times in popular motion picture periodicals, and the intimate details of her daily life, which the public demands to know about its favorites, have been extensively pictured and storied.

Production Is Limited.

Miss Macdonald had originally planned to have eight photoplays produced during the coming year, but that she changed her plans in order that the pictures might gain quality and distinctiveness.

In Mr. Fineman's statement regarding the release of the Katherine Macdonald pictures, this restriction of output is touched on. Mr. Fineman said: "Not more than six productions starring Miss MacDonald will be made during the next year, and the same number is the maximum planned for the following year. This will give Miss Macdonald's producing organization ample time to make pictures that will be worthy of her talents."

Personnel of Organization.

Miss Macdonald's producing organization includes Charles E. Evans and Sam E. Rork, both men of long experience in the show business as well as in pictures, and Colin Campbell, the director, who is remembered for the successful photoplays, "The Spoilers," "The Garden of Allah," "The Crisis," "The Still Alarm," and others.

Mr. Fineman was a member of the Famous Players-Lasky organization until very recently. He was largely instrumental in the inauguration of the exploitation department, which is to be a feature of the Paramount-Artcraft distributing plan for the next season.

EAGLE RIVER "DISCOVERS" CHAPLIN

Residents of Wisconsin Town Familiarized with "Shoulder Arms" by Children's Word Struggle

HOW many words can you make from the letters in the two words, "Shoulder Arms?" This was the question that put the boys and girls under fourteen years of age, in Eagle River, Wis., to real hard work. Eagle River is a town of perhaps two thousand, and the Dreamland Theatre, which seats 120, is usually ample to accomodate the crowds. It was hard work for the salesmen for the First National Circuit, to book Charlie Chaplin with Frank W. Carter and Thomas W. Macquacker, managers of the house.

"Too much money for such a small house!" they grumbled. But the salesman convinced them that they might try him out once, and having put their names on the dotted line, they put their heads together to evolve a totally different procedure of exploitation than had previously been used. A children's contest was the result—and although it is still several days before the picture will be played, the managers have no qualms as to its financial returns.

Scheme Works Well.

Heralds were scattered about town, advertising the fact that two complimentary tickets would be given to the boy and girl who succeeded in making the most words from the letters in "Shoulder Arms." But they were not prepared for the deluge of words that descended. It never occurred to the managers that the number of words would run into the hundreds—but they did. The boy winner, Harrison Weil, handed in 587 words, all good English language words, and the girl winner, Maxine McIntyre, handed in 443 words. Both children are less than ten years old, although the contest was open to those up to fourteen. They did the job systematically by taking the dictionary and going through it for words having the same letter. The words were written neatly in columns and numbered so that they could easily be counted.

Overflow Meeting in Opera House.

"The advertising we got out of the stunt was wonderful," wrote Frank Carter, manager, to H. J. Fitzgerald, of the Milwaukee office. "We have a boy engaged to parade the streets dressed as Charlie, the day of the show. He will wear the funny shoes, hat and baggy trousers, and carry a cane, and will bear the sign, 'Show Now Going On at the Opera House.' We have decided not to use the Dreamland for this show, as we know it will not accommodate the crowds, and have rented the Opera House, seating about 250, and will show a continuous program from noon until midnight. We have added a drum with sound effects, to the piano, so we can bring out all there is in the picture. It will be a big day in Eagle River when Charlie is here. Incidentally we have raised our admission price to 25 and 35 cents!"

Katherine Macdonald
Appears well content with the contract for the release of her own productions by B. P. Fineman.

Baltimore Y. M. C. A. Uses Motion Pictures in Teaching

THE method of teaching by motion pictures has been adopted by the Baltimore Y. M. C. A. in order that the more important phases of its work in developing character as well as physical and moral health may be emphasized.

Through the use of motion pictures a definite propaganda of information is being developed. Instructive films which deal with physical and moral development, economics, Americanization and religion are to be shown at the Central Building in Baltimore, three nights a week, Tuesday, Thursday and Saturday, at which soldiers and sailors are present. Later on they will be shown every night. The pictures have been given an enthusiastic reception.

The Community Motion Picture Bureau of the National Y. M. C. A. are making and distributing the films to the "Y" centers.

CRITICISE FILM TRADE BOARD RULES

Expect New Association of Kansas Exhibitors to Adjust Difficulties Among Showmen and Exchanges

THE atmosphere between the exhibitors and the Kansas City Film Board of Trade will doubtless be cleared within the next few weeks. The new association of Kansas exhibitors is expected to tackle this subject with aggressiveness. No hint has been given as to what the association will do; but this much can confidently be predicted: less actual unpleasantness unless a few changes are made in the rules of the Board of Trade.

The Kansas City board has been established on a substantial basis and has a membership including most of the exchanges. As long as some of the exchanges are out of it there is always the danger that its rules cannot be enforced; there is always that chance of the exigencies of competition causing a slackening of interest.

Exchangemen's Conflicting Beliefs.

The exchanges which are in the board earnestly believe that they are working in the right direction. Some of the exchange managers outside the board are equally earnest in their contention that the board is not approaching the subject from the right angle. In only a few cases in or outside of the board do purely selfish considerations prevail —the majority of the managers really want to bring about the best conditions for all parties in the industry.

One objection to the program of the board is that the benefit of its operation are one-sided—the exhibitor does not have any recourse in case accidents happen to his disadvantage.

Some exchange managers and most exhibitors now have the position that all contracts between exchanges and exhibitors can best be handled between the exhibitor and the exchange manager. As one manager put it, "It's up to me to get the money and make adjustments. And while there are many ways in which associations of exhibitors as well as managers, can help the industry, I don't believe the Film Board of Trade has this helpful slant yet."

To Show Strength of Organization.

The tone of the Kansas convention at Hutchinson was one of co-operation and helpfulness. Conferences may be held at which outlines may be developed for working out a satisfactory plan of operation for a Film Board of Trade, one that will be satisfactory to the exhibitor as well as to the exchanges. The present prospect, however, is that the exhibitors will show how strong their organization is and will try to demonstrate to the board that it cannot continue to operate under its present system.

The Kansas exhibitors have tried to organize before, but they couldn't make their agreements stick. They agreed once to resist the requirement of a deposit; but only a few exhibitors stuck it out—most of them came across with the deposit when it was required. One exhibitor—in a fine town with one of the best theatres in the state—held out consistently against the deposit, and he is now angry with the state exhibitors because the rest of them did not stick it out, too. He is fearful that the Kansas exhibitors will not hold together.

Atkinson and Cohen Are Promoted by Metro Heads

ANNOUNCEMENT is made from the offices of the Metro Pictures Corporation of the appointment of William E. Atkinson as general manager in entire charge of the active business of the company. Mr. Atkinson has hitherto been business manager of Metro and has been with the concern since shortly after its organization. Within the year he has taken over the management of the exchanges, and up to this time he has been in charge of the foreign department.

His appointment as general manager brings about an advancement for another original Metro man, Harry J. Cohen, who now takes full charge of the foreign department.

"Red Lantern" Shown in Seattle with Many Props

PRESENTATION of the "Red Lantern," Nazimova's latest release, at the Clemmer Theatre, Seattle, this week has created a great deal of interest. The theatre front is made up with paint, bunting, and lanterns, to look like a Chinese temple, and the doorman is dressed like a mandarin. The ushers are dressed in different colored satin Chinese costumes.

After a preliminary concert the orchestra begins playing an Oriental tune, while the curtain parts to disclose a street scene in Peking, similar to that first shown in the picture. The stage lights are out when the curtains first separate, the scene showing very dimly, as at night; then gradually the lights come on, disclosing the scene fully.

In a moment a girl appears, dressed in the black Chinese costume similar to that Nazimova wears in the first scene, and trots across the stage, carrying a basket like that Nazimova carries. She goes to the opposite side of the stage and sits down, takes off her shoe, then puts it on again, and goes dancing off. The showing of the picture then begins with full orchestral accompaniment. The atmosphere thus created at the beginning is maintained throughout the performance by the excellent interpretation of the orchestra.

George Rogovoy, 'cellist of the Imperial Russian Orchestra, later a member of Damrosch's New York Symphony Orchestra and of Hammerstein's Philadelphia Orchestra, has been engaged for the Guterson orchestra at the Clemmer.

Clark Photoplay Company Formed.

Frederick Russell Clark, president of the Clark Photoplay Company, a new organization of Chicago, makes the announcement that it will produce three high class state rights features a year and a two-reel comedy every second week.

Mr. Clark's first lieutenant and chief executive is Vice-President Bob Horner. M. H. Luehrs is secretary.

Which Would You Prefer as a Hot Weather Occupation—George Walsh's Job (Left), or Albert Ray's "Position" (Right)?
George is engaged in "Putting One Over," while Albert is trying, with Elinor Fair, to "Be a Little Sport," both Fox features.

Advertising for Exhibitors

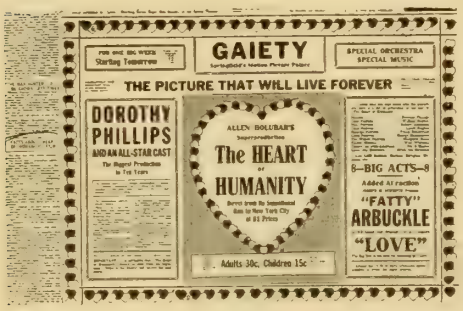
Conducted by EPES WINTHROP SARGENT

"Fillers."

EDUCATE yourself to look upon your short subjects as features and not as fillers. Select them with care, advertise them with enthusiasm and make the most of your entire program instead of trusting to the main title to bring you business. You cannot pull as much business with a Ford Weekly as you can with a five reel Pickford, but you **can** pull some people with the Weekly whom perhaps the Pickford will not reach, and you can cinch some others, whom you might not reach with Pickford alone. Get good small stuff and then advertise it attractively. Make every item on your program work for you. Every item can be made to work and work hard if you present it properly, but before you can make your patrons respect your short length numbers you must first show them proper respect yourself. Tell what you have in your news weeklies. Advertise your scenics and educationals attractively. Dignify your short comedies with the title and the star. Make people realize that your show is all good and does not merely consist of one feature with some junk thrown in to fill up with. Make every item count and you'll have just that much more of a chance at business, but book with care, build your program, and then bill what you have built.

Full but Readable.

This seven elevens (sounds like a crap game!) from the Gaiety, Springfield, Ill., is a good example of a composite advertisement. If the reader has no time, he cannot escape the central display. That is an advertisement in itself taken in connection with the top line. If only



A Seven-Elevens from Springfield, Ill., Which Is a Good Example of a Combination Advertisement.

that is read as much is told as is offered in the style of advertisement approved by those who do not like overcrowding. If interest is gained, then the larger facts are told in the side panels, and if additional material is wanted, there is a six-inch reader in the left hand column to go with the display. The center display with its use of lines is well done, a clean-cut bit of drawing with type lettering, and keeps this part of the display away from the rest. Three similar panels would not have done the work, but the drawn design gives practically a double advertisement, reaching both classes of readers.

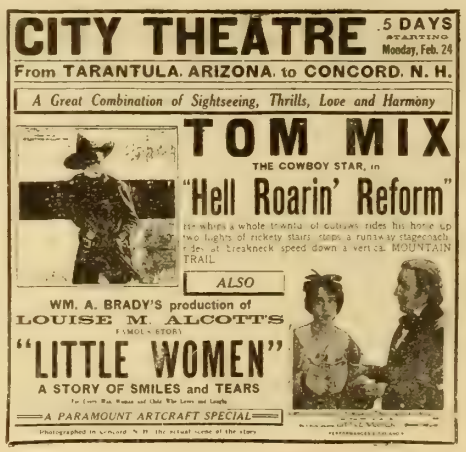
Improving.

Annabel Davidson, of the City, Strand and Rialto, Brockton, Mass., sends in some late samples to show the improvement she is making in displays. She has not yet trained the compositor to the value of white space. He fills the spaces just as full as he can get them, but the copy is laid so that he cannot wholly spoil it by using faces too large. The City uses double feature bills, which is the curse of the New England States as well as certain sections of New York and Pennsylvania, leading to saiety on the one hand and disgust at the manner in which the films have to be raced in most instances. The week-end advertisements are large, running around five tens for the City, as in this first example. The newspapers do not do well with fine

CITY THEATRE
FIVE DAYS
STARTING
MONDAY, MAR. 17
The Great
NAZIMOVA
The Star of a Thousand Moods, as a
BEWITCHING ORIENTAL GIRL
In Her Most Noted Stage or Screen Triumph
"EYE FOR EYE"
A Startling Story Depicting the Passions of the East, and the Chivalry of the West
Eight Reels of Intense Action
MARY PICKFORD
In a 5-Reel Paramount Classic, with the Star Playing a Double Role
She could fight like a wild-cat when she was young
"RAGS"

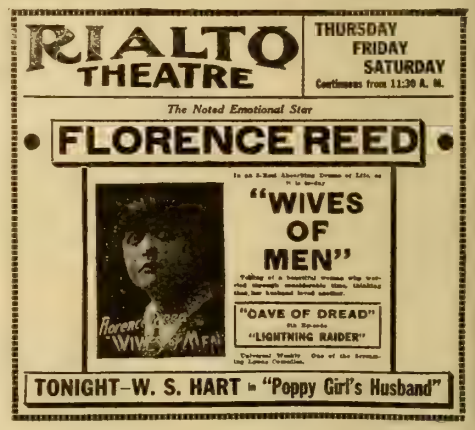
A Five-Tens in Which the Copy Is Well Laid, But for Which the Printer Has Used Too Large Faces.

screen cuts in Brockton. That for Petrova is too fine, and it spoils the striking costume by mudding up. The copy is well planned and the relative display given the lines is good, but they are set in such large faces that there is no room



Another Five-Tens in Which the Cuts Show Better.

for white space which sometimes gives a better display than type. The name of the star and main title are all right, but the "A Startling Story" should have been set in 18 instead of 24 point, and the "eight reels of intense action" should have been smaller still. The Paramount feature stands up better, but "she could fight like a wild cat when she was young" is a little awkward. "She could fight like a wildcat" would have been better. The qualifying phrase suggests something not shown in the action. Some reference should have been made to the fact that this is a reissue. The cuts for Mix and "Little Women" are better, because they are larger screen; particularly the Paramount. These cuts are planned for general press work. They do not show well on programs, but they certainly give good results in newspaper displays. That underline, "From Tarantula, Arizona, to Concord, N. H.," is a good idea and will be clearly understood since the lower bank states that "Little Women" was photographed in Concord, the actual scene of the story. This display is a little lighter than the other and the paneled "also" makes a better connection between the two offerings. A third display is a three sixes for the Rialto. This carries an excess of panel work, but it looks better



A Three-Sixes with an Excess of Paneling.

than the average and the paneling is done in such a manner as not to spoil the sense of the advertising talk. The various items are separated by panels instead of the various parts of a connected statement, and this helps much. Here, again, the cut is too fine a screen. It takes a lot of denial to trust entirely to type when cuts are to be had, but unless the cuts are of the sort which work well on the paper used by the local sheets, it is far better to get a good type impression than to take a chance with a cut almost certain to smear.

Has Another.

Now that the Sterling, Greeley, Colorado, has come under the management of Charles Decker, who used to run the Majestic at Grand Junction, there is a new house sheet. It is not yet as ambitious as the Movie Fan, but it is only in its

EXTRA SELECTED
FANNIE WARD
PHOTOPLAY

A worthy successor to "The Narrow Path", "The Yellow Ticket," "The Cry of the Weak", and "Common Clay," all of which have stamped Miss Ward as one of the greatest attractions of the time –

Announcing **FANNIE WARD**

in the after-the-war drama

THE PROFITEERS

Produced by Astra Directed by Geo. Fitzmaurice Written by Ouida Bergere

PATHÉ
DISTRIBUTORS

The story of a "frame-up" that caught the "framers".

The Un-

Perret Productions, Inc. *presents*

Dolores Cassinelli
and E.K.Lincoln

in the six part Special Feature

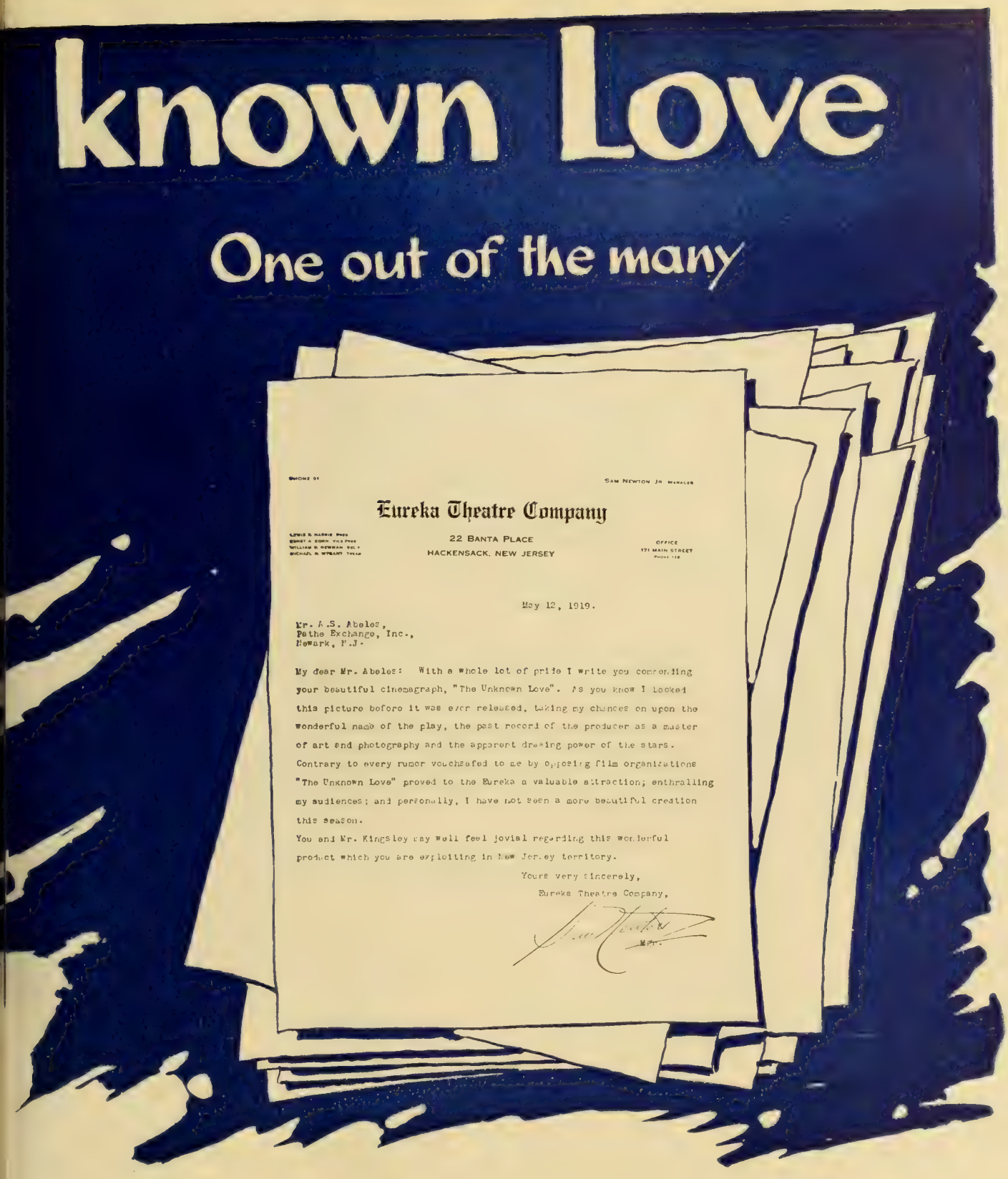
The Unknown Love

Produced by Perret Productions, Inc
Written and directed by Leonce Perret

PATHÉ DISTRIBUTORS

known Love

One out of the many



Eureka Theatre Company

22 BANTA PLACE
HACKENSACK, NEW JERSEY

May 12, 1919.

Mr. A.S. Abeles,
Pathe Exchange, Inc.,
Newark, N.J.

My dear Mr. Abeles: With a whole lot of pride I write you commending your beautiful cinemagraph, "The Unknown Love". As you know I booked this picture before it was ever released, taking my chances on upon the wonderful name of the play, the past record of the producer as a master of art and photography and the apparent drawing power of the stars. Contrary to every rumor vouchsafed to me by opposing film organizations "The Unknown Love" proved to the Eureka a valuable attraction; enthralling my audiences; and personally, I have not seen a more beautiful creation this season.

You and Mr. Kingsley may well feel jovial regarding this wonderful product which you are exploiting in New Jersey territory.

Yours very sincerely,
Eureka Theatre Company,

A picture of the rarest beauty

PATHÉ DISTRIBUTORS

It's all wrong to pass up a comedy-drama as good as this –

BRYANT WASHBURN

in the extra-selected feature

ALL WRONG

Produced by Anderson-Brunton Co. Story by Mildred Considine
Directed by Wm. Worthington and Raymond B. West
Scenario by Jack Cunningham

PATHÉ DISTRIBUTORS

The story of a well meaning young man who tried out some unique ideas on marriage. He was brave; he tried them on his own wife!

second number and we imagine that in time it will work up to the standard of the old sheet, which was one of the best house organs gotten out anywhere as well as about the most permanent.

Not Wise.

The Third Street Theatre, Easton, Pa., makes a tactical error when it announces Pauline Frederick in "Paid in Full" and adds:

> Please Note:—This is probably the last picture in which Pauline Frederick will be seen at the Third Street Theatre for some time. Miss Frederick has left the employ of the Paramount organization who was responsible for her success, and has gone with an inferior company.
>
> Don't fail to grasp this last opportunity to see Pauline Frederick's crowning achievement, in which she reaches the zenith of her screen career. Never again will she appear to such advantage.

Should the Third Street later on desire to turn to Goldwyn, it would have some tall explaining to do, and at best such a note is unwise and certainly uncalled for. Miss Frederick has the right to change her employment without incurring the enmity of the exhibitor, and that "inferior company" is in very bad taste.

A Rope Lobby.

This rather weak photograph shows the lobby display of the Mission, Seattle, for Harry Carey in "Roped." The banner at the top of the lobby is painted, but the panel inside of the lobby is done with actual rope, tacked down to make the script title. The design is very effective. The top stem of the capital letter touches

The Lobby of the Mission, Seattle, Showing a Real Rope Script for a Film Title.

the portrait of the star, cut from a one-sheet, and the tail of the "d" runs to a similar circle lettered with the name. If the three-sheet provided a cut out, it would have been effective had this been set up in the lobby with a lariat about the neck. The idea is good, but might have been considerably extended.

Tell It Right.

The Hill takes half of a front page of the circular program to remark, "We want you to see Gladys Brockwell in 'The Forbidden Room.' Don't miss this one." If Johnny Mack really wants his patrons to get the idea, he should tell his printer not to use Cloister type. It belongs to the old English family and it is not easy to read. When you want to say something, say it in the plainest possible way.

Booming Things.

A. L. Middleton is booming things for the Queen down in De Queen, Ark. His latest envelope is headed, "See directions inside how to live happy," and below is "Where do we go from here? Directions inside." Of course you go to the Queen. He showed "The Greatest Thing in Life" at fifty cents a head, and he did not throw in the war tax, either. That is going some. Mr. Middleton has improved a lot as a copy writer in the last year or so and he can discard press book copy and get out snappy stuff. A teaser in a late issue reads "Don't change your husband until after May!" This, of course, is the date he shows the De Mille production. In the last couple of years Mr. Middleton has worked the Queen up from undated stuff of the cheaper sort to the best in the market, and he has done it all with hustle and advertising.

The Way to Talk.

The Greenwich Theatre, Greenwich, Conn., uses a ready-print house program, but it has an editorial page that is worth the cost of the entire twenty-page issue. The chief merit of a program is the opportunity it gives you to talk to your patrons, and the Greenwich does this right. A recent program, for example, leads off with:

> Last Monday, March Thirty-first, I chanced to pass by the Rivoli Theatre of New York. And there, displayed upon the panels, in all elaborateness, was the title, "Three Men and a Girl." Imagine, can you, my feeling of satisfaction that on the same day, "Three Men and a Girl" was being shown at the Greenwich Theatre. You see, in New York, no other theatre will be able to show that picture until after its week's engagement at the Rivoli has been completed.
>
> And so in our showing of our other photo-dramas. The best, always, and first at that. To be sure, there are some very excellent productions of former days, which, like good music, should be brought back before the public, should never pass into oblivion. An example of these is "Poppy," the picture which made Norma Talmadge the popular star she is. "Poppy," the mesh of which was woven by the delicate fingers of the sensitive artist, Cynthia Stockley, will tell her story on the Greenwich screen on Monday, April Seventh. It has never been played in Greenwich, and is too beautiful to be left out of Greenwich.

It is worth the cost of the entire program just to get that first paragraph over, and the second, with its defense of late bookings is just as good, though it reverses the first statement. The man who gets out a program and does not use an intimate editorial is wasting his opportunities. The personal contact of the manager with his patron is his best asset. Since this is seldom possible, the intimate editorial page is the next best appeal and should be followed up.

Racing Again.

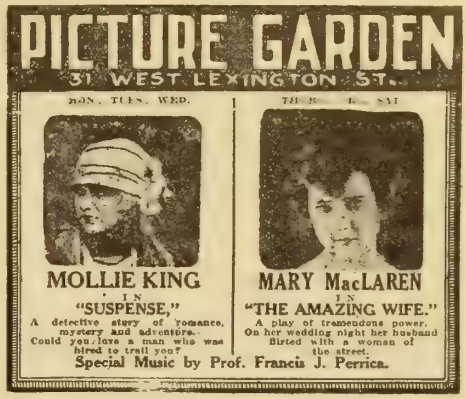
Our small son put a new angle on racing film the other night when he was shown "The Heart of Humanity" in an hour and forty minutes, which is about ten minutes to the reel. He was told he would not be taken again if he asked so many questions. "But I had to," he offered in defense. "It went so fast I couldn't understand what it was about." It was pretty hard for the grown-ups for that matter, and the value of the fine production was lost through the excessive speed. It is unfair to the patrons, and it is unfair to the producer.

In Brief.

On the two inside pages of a 4x5 program, the Star Theatre, Weser, Idaho, manages to get in a complete list of attractions for a month and to get interest for them. Five lines is the most any feature gets, but the management has the trick of condensing the facts without killing the appeal. It is a nice study in condensation, and it shows that even in a couple of lines you can get the big idea over.

A Horrible Example.

We think this advertisement from the Baltimore Sun one of the poorest to come under observation in some time. The Sun shows a pretty high average of good advertisements, but something went wrong with this, and the trouble lies in the cuts. In a space of only fifty lines deep two cuts are used and they not only overcrowd the space but their form and excess of black background makes it look more like a sterescopic picture than a display advertisement. Two cuts in so small a space are not desirable, but if

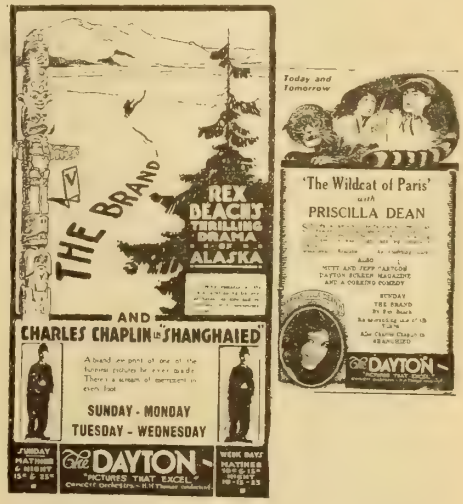

PICTURE GARDEN
31 WEST LEXINGTON ST.
MON., TUES., WED.
MOLLIE KING
IN
"SUSPENSE,"
A detective story of romance, mystery and adventure. Could you love a man who was hired to trail you?
MARY MacLAREN
IN
"THE AMAZING WIFE."
A play of tremendous power. On her wedding night her husband flirted with a woman of the street.
Special Music by Prof. Francis J. Perrica.

A Two-Column Advertisement, Fifty Lines Deep, in Which the Cuts Ruin the Display.

they must be used it would be better to rout out the background and vignette the bottom of the cut. This would lighten the effect and make it possible for so small a space to carry a pair of them. Even two of the thumbnail cuts would be rather heavy, but this layout is as harsh as can well be imagined. Straight type would have been much better.

Much Better.

Now that the Dayton, Dayton, Ohio, has dropped the hand drawn stuff, the advertising is very greatly improved, as these two examples show. Particularly good is the design for "The Brand." The Chaplin appendix detracts from the artistic



A Three-Twelves and a Two-Seven and a Halfs from Mark Gates, of the Dayton.

effect somewhat, but not from the advertising value, and this is an advertisement and not a picture. The composition of the display is out of the ordinary with its suggestion of the snowy plains and the totem pole balancing the fir tree on the right. It is one of the best drawings the Dayton has yet sent in. The smaller display is also cleverly done, the placing

of the scene sketch in the frame made by the outline of the cat's body gives character to the attractor just as does the larger sketch, and the artist has drawn a real wildcat. And the best part of both displays is that there is not a line which cannot easily be read.

Without Stars.

This three sevens from the Baltimore Sun shows how the New Theatre handles plays without stars. It identifies three leading players and in a note by manager L. A. DeHoff he adds: "While there is no special star featured in this play, every player in the cast acts with wish, skill and harmony that the result is astound-

A Baltimore Advertisement for a Play Without a Featured Star.

ing." This will appeal to many persons who prefer a good ensemble to a star poorly supported. The three leading players are named with an identification line in eight point italic below. This virtually stars them without making the appeal too obvious. The advertisement has been nicely set and white space gains prominence for the showing.

Another Reverse.

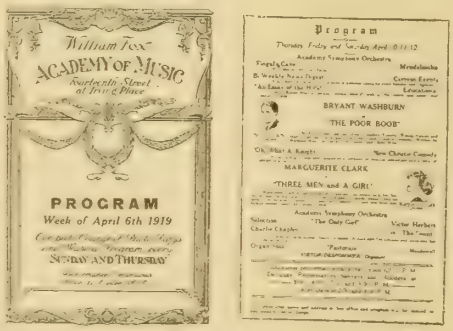
Here is a five twelves from Syracuse, N. Y. for "Common Clay." It is by no means a poor advertisement, and yet it would have been much better type-set and with white space instead of black. The press comments are more or less a waste of space. We do not believe that even the smaller towns care as much for

A Five-Twelves from Syracuse.

New York comment as they used to, and not one of the press notices gives as much about the story as could be told in original matter. There is no mention of the stage success of this play, and no specific talk on the strong points of the drama, merely general chat about the story. The portrait cut stands up fairly well, but by no means as well as it would have done against a white ground. Reverse work should be very sparingly used. It is seldom as good as black type on white paper.

A Fox Program.

This is the program for William Fox's Academy of Music, New York, once the home of grand opera in America but now far from the fashionable section. The cut shows the cover and one of the inside pages, the program covering a week and carrying a half week to each page. Each program carries four singles, two



A Front and an Inside Page from the Program of the Academy of Music, New York.

features and three musical numbers, but the run is not hard and fast. The Academy is now in a business section and runs continuously from noon to 11 p. m. There is a special effort made to have one complete feature between 12 and 1 and another between 1 and 2 for the benefit of the lunch crowds. Then the program starts to run straight through. The back page matches the front in design and carries full information about the house, prices, times of showing, arrangement of program, and all similar details.

Keep a File.

The manager who simply packs his press books on or under his desk, without system, is like a ship's crew with the lifeboats in the hold. Arrange your material so that you can find it in half a minute, and you will have more time for the proper preparation of your advertising.

A Bleich Strip.

Here is another idea in a strip advertisement from George A. Bleich, of Owensbork, Ky. Mr. Bleich takes liberal spaces daily for each of his three theatres, but he contends that his best advertising is done in the Sunday issue when the people read at leisure and plan for the week. For this reason he always advertises his entire week's program in the Sunday issue, and he has shown many odd arrangements. We like the present

A Four-Inch Strip Across the Page from George A. Bleich, Owensboro, Ky.

display because it gives the strongest featuring to the early showings. Directly below the house signature he makes an especial appeal for Geraldine Farrar in "Shadows." Just below that he lists his specials as "Featurettes" giving the list for the first five days. In a general advertisement such as this the idea gives the small stuff a special distinction and makes the reader realize that they are small features and not merely some odd lengths of film put in to make the show the proper length. We think that Mr. Bleich could go still further and name the titles of the comedies with good results. It pays to play these things up.

Press Books.

In getting out a press book for "The Ghost of Slumber Mountain," Lee Kugel offers a layout that anyone can follow. He does not tell you to have your property man build a Dinosarus a hundred feet tall and display it in the lobby. He knows that most theatres have no property men or that the occasional property man is apt to be too busy sweeping off the sidewalk or taking tickets to build a beast. As he put it himself, "I suggest doing just what I should do were I ahead of a show and going into a town." It is printed only in one color, but it has ideas on every page, and the best idea is to tell the exhibitor to do just what any well trained agent would do and then give him the material to do it with. Its a wonderful picture to advertise, and Mr. Kugel has given a press book that will permit a clean-up. The advance stuff is the sort that any editor will carry, and his copy for lobby cards and banners is a new idea in press books.

Roosevelt Again.

The McClure publicity department points out that the Grand, Harrisburg, Ill., did use copy prepared by that department with which to fight Steve Farrar's two-reel "Real Roosevelt." It quotes the text used. The point we sought to make was that the Grand should have thrown overboard all press book copy and have fought Steve with stuff along his own lines. It should have put punch into the fact that this was the real and not the fake picture. It should have told why Roosevelt could not pose in the scenes. The press book copy is too polite for a live scrap between live exhibitors.

Read Up.

Know what you are talking about before you undertake to talk to others. Use some scheme of classification of press book and trade paper material and take the time to read up thoroughly on your shows before you attempt to write a single line of advertising.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex om meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

Managerial Foolishness.

Guy MacAllan, Tompkins, Sask., contributes the following sample of managerial over-officiousness. Seems to us it is pretty nearly time that even the most confirmed dark ages manager woke up to the fact that it is no longer permissible for employers to dictate to employes what he shall or shall not belong to. The employer simply purchases from the men employed a certain number of hours of service, of a given class, per day. He has the right to demand that amount of service, and that the service be of the class it is presumed to be, but beyond that he has no more moral right to dictate to the man he employs than the man he employs has the right to dictate to him. The term employer and employe is a very much misunderstood one. The manager has the right to discharge the employe if he does not perform his duties efficiently and give that which he sold to the manager, viz., ability and willingness to project to the theatre screen a satisfactory picture, and to perform that duty efficiently. Beyond demanding this service the employer has absolutely no right over the employe. Friend MacAllan says:

"Find enclosed 40 cents for question booklets. Am not a projectionist, but an apprentice. Have handbook and am subscriber to the World, both of which have helped me a lot. A short time ago I applied for position as apprentice in a certain theatre in Swift Current. The manager wanted me to sign a paper to the effect that I would not join a union so long as I worked for him; also he wanted me to be unfair to the projectionist. What I told him will hold him for a while, I guess. Am to take the examination for license in August, and hope, with good luck, to come back with a first-class license."

The Swift Current manager (?) should have lived down South in slavery days. He could then have purchased slaves and cracked his whip to beat the band.

Newport Naval Station Equipment.

Edwin C. Walsh, who is now returned to civil life, but was at the time of writing in the navy, writes from Newport Naval Training Station as follows:

"Am about to be discharged, and before that happens will tell you, and through you the men all over the country, what the navy does in the way of amusement for its men at this station. Theatrical performances are given in two places, viz., Barracks B and the new armory. They frequently have minstrel shows and acts given by different regiments or schools; also by the station athletic department. But the standby is the motion picture, of which all the well known and best programs are run. Recently we showed the 'Making of a Sailor,' most of which was taken at this station. The projectors are late model Simplex. The current is A. C., and at Barracks B we have a motor-driven generator supplying D. C. for projection. At the new armory we have a 70 ampere G. E. set which gives excellent results. Projection was in charge of A. Martens, of Local 453, Westchester County, New York; A. G. Smith, Local Union 249, Dallas, Tex.; S. R. Garwood, Atlanta, Ga., and E. C. Walsh, Local Union 233, Buffalo, N. Y. Have always taken great interest in the projection department; also it was always of much interest to the rest of the men, who, by the way, extend to you their best wishes. In attached picture I am reading the projection department."

Edwin C. Walsh
Who has returned to civil life from service in the navy.

Motion pictures certainly did their full share during the late scrap. They boosted for the various Liberty Loans, and boosted effectively, too. They whiled the days of tedious waiting both on this side and behind the battle front. They performed wonders in hundreds of ways in forwarding the various processes of "make ready." They cheered the sick and made the mangled for the moment forget their maiming. They give the soldier "over there" a glimpse of his loved ones back home, and they gave to us a glimpse of the horrors our loved ones faced over there. Yea, verily, did the motion picture do its part, and then some.

From Edmonton, Alberta.

From four hundred miles north of the "line" Charles S. Stuckey steps on the editorial toes as follows:

"Well, old friend, after an absence of a couple of years here am I again, the same old guy and a whole lot wiser. Just as a reminder, I was one of the active ones during the series of questions you run in the department. Heard a lot about your visit to Edmonton, though unfortunately I was away at the time. And now here comes a slam. Why is it the projection department articles don't seem to be as lively as they used to be? Surely there must be lots of good, live material floating around. I know it must be a rather thankless task to edit such a department in a way to suit everyone. Now DON'T think I'm finding fault! I am not. And, as you have often said that criticism to be beneficial must be constructive, here is my suggestion: Suppose you have an article from your pen each week explaining the action of something relating to electricity, optics or equipment. For instance, one article could explain the action of a constant current generator, such as the Transverter. You may reply that the projectionist ought to dig down and get the information for himself, but, while I agree with that to an extent, still there is a limit, and it is not easy for the non-technical projectionist to wrestle with the technical electric books from which such things must be dug. Your Handbook is excellent, but it, of course, does not go deeply into matters of this kind. I have a set of Terrill Croft's 'Practical Electricity,' and they are about the best and most simple, easily understood books on electricity I know of. They also have a pretty nifty book on mathematics for those who care for that sort of thing; also an interesting section on light rav reflection.

"Have heard lots of talk among film exchanges about punch holes lately, but nothing done by those institutions to overcome the evil except to bawl out the projectionist. May I offer this as a partial solution, viz: At present all exchanges

ship their films on 1,000-foot reels. In many theatres these reels are doubled up for projection. Why not ship all photoplays of 2,000, 4,000, 6,000 or greater length on 2,000-foot reels? In assembling the films on 2,000-foot reels at the theatre there is necessary waste, and waste again when they are returned to the small reels. Most projectors now in use have magazines large enough to hold a 2,000-foot reel, and if this were done the remaining small magazines would very soon disappear. This plan would reduce wastage, and if each double reel except the last ended with a slow fade-out and each reel except the first began with a slow fade-in there would be no more punching. A still better scheme would be to have a certain scene cut five to eight feet after a title. Surely any projectionist could remember the title, or he can make a cue sheet. Some projectionists believe in signal devices. I do not, because they cause laziness, and are apt to incline toward too much of an automatic system of projection, which practically leaves the whole projection of the picture to the mechanical devices instead of being under complete mind control of the projectionist. Then, too, such devices usually cause more or less damage to the films. Get this signal device stuff out of their noodles if you can. It's bad dope. And now, Old Sport, a word concerning this, our fair city. Projection, take as a whole, is as good, if not better, than in any city of its size I have seen, and I've traveled quite some lately, too. At present am working with Brother W. B. Allen in the new Allen Theatre, which same is up to date in every respect. In fact we consider its projection plans to be the best in the country. It would certainly make some big town projection rooms look pretty cheap. In our house program the projectionists are named as follows: 'Mechanical Engineer' and 'Chief Projectionist.' Edmonton is now and for some time past has been 100 per cent. organized, of which fact Local Union 360 is quite proud."

Say, Mr. Man, you've a nerve with you coming over with a blast like that. But we'll forgive you because maybe an occasional kick at the editorial slats serves a good purpose in keeping us working right up in the collar. I cannot agree with you that the department has become dry. I believe it isn't that at all, but the fact that you have yourself advanced, so that much of the stuff which used to interest you does not do so any more, and we are compelled to keep a considerable part of the department running on comparatively elementary stuff, because a goodly percentage of the men are still in the elementary class.

Your suggestion as to articels is a good one, and will most likely be adopted, but you must remember that from my viewpoint very much of that would be objectionable, because of the fact that it would appeal to a comparatively small number of men; also the possible subjects are not so many. What I have been considering is the conducting of a long range "examination," meaning by that the asking of examination questions such as any examiner would be justified in asking or any union committee would be justified in propounding to candidates for membership. But I would like to know how many of you would be interested. My idea would be to have such projectionists as cared to answer the questions, and then to give the answer maybe a month after publication of the question. It would be somewhat similar to the old series of questions you spoke of. How does the idea strike you, gentlemen?

As to the big-reel idea, I cannot agree, for the very simple reason that we have to do those things which we can do. We CAN get some sort of changeover signal, but to get the producers or the film exchanges to do anything to help projection is just about as easy as it would be to move Pike's Peak off its base. The changeover signals certainly are open to the objections you name, but—. Glad to have the good report of Edmonton projection, also to know she is thoroughly organized. Good work!

A Wide Awake Manager.

S. A. Hayman, Grand Island, Neb., orders the lens charts and exercises his typewriter on the following:

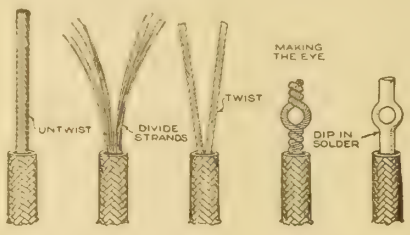
"I want to compliment you, Mr. Richardson, on all you have done to lift the industry to a higher level. Unquestionably many of our theatres have based their success upon your study and knowledge of projection—I know that is my case. I happen to be manager and proprietor of the Lyda Theatre, this city, and I study the projection department of every issue carefully. Having taken the electrical engineering course at the University of the State of Nebraska, I feel pretty well qualified in that line. Look after my own projection and believe I have as fine a screen result as any theatre in this state can show, though, as you say, we are never perfect. And so I am going to continue to study every word old man Richardson writes. I spare no expense in my projection room. It contains the very latest projectors. My projectionist is allowed anything he wishes. Result? Well, here is a sample. In March, with a house seating 287, I ran 4,400 children and 25,000 adults, and that in a town of 10,000. How is that?"

In the language of the immortal Teddy, it's Bully! Going some, if you ask me! The lens chart has gone forward long ago. You no doubt have it by now. It is always a pleasure to meet a progressive, wide-awake man, be he manager, projectionist or exhibitor. Many thanks for your kind words as concerns the editor. We simply try to do the best we can and —let it go at that.

Solder Terminal.

From one of the electrical magazines, I am sorry I do not know just which one, the following was clipped. It might come handy to projectionists. If a good hard solder were used, I think such a terminal would do for rheostat connections, unless the rheostat be overloaded, hence over heated.

"A satisfactory way of making a durable, efficient terminal is to form a solid loop at the end of the ordinary high-



tension cable. The wire end is bared of the insulation for about 2 in., and the copper strands are untwisted and divided into two parts. Next, each of these sets of strands is twisted to make two large strands, after which the loop is made by twisting the two parts together for a short distance, then placing them around a small round rod and twisting the two ends together. The job is completed by dipping the loop in solder."

Sixty-Five Foot Picture.

P. L. Akins, Co. C, First Bn., A. P. O. 710 (Pfwat th' divil ever that is) writes from overseas, or rather sends a postcard, on which he speaks of a picture "sixty-five feet wide and good light," with the "good" underscored. Far be it from me to question Brother Akins' veracity, but Missouri is a good old state and I live in it for a spell. S-h-o-w me, Brother Akins. Show me. That's all.

Interesting Letter from Toronto.

A modest Ontario projectionist having something to say, arises, makes his bow and discourses thusly:

"I read the department regularly, with much interest and not a little profit. My 'library' contains almost complete volumes of the Moving Picture World, including pink covers, down to the time when the Red Cross required all available papers. In February 15 issue, California's 'Queer Proposition' drew sympathetic attention from me, for, after using 60 cycle A. C. for years with fairly satisfactory results, 25 cycle was wished on me by the benevolent powers that be, viz., the Ontario Hydro Electric Commission. Admitting the best solution of this circumstance to be a modern motor generator set, a converter or Mercury Arc Rectifier, still there are those who are obliged to consider cost too thoroughly to invest in such an expensive device, and this brings me to the doo-dab which stands between my arcs and a 25 cycle supply, viz., the Excelsor Electric Current Converter. This little affair consists of three units, as follows: a ½ H. P. synchronous motor, connected to a specially designed commutator, an auto-transformer 220-70 volts, and an automatic polarity switch. The transformer delivers up to 100 amperes of the 25 cycle to rings on end of the commutator, through carbon brushes. The commutator, rotating in synchronism with the alternations of the current, delivers same to arc as D. C., which is first class —all jake as far as it goes, BUT it can't manufacture voltage to supply the zero period between alternations, so what I have is heavily pusating current at the arc. Hence and therefore my fellow feeling for California.

"Early in the use of the device, I discovered that neither two or three wing shutters were satisfactory, therefore got busy with pasteboard and Jack knife, and now use a shutter with five blades. Made the main blade of just sufficient width to cover the movement period, and then divided balance equally between light and darkness. It is not a perfect solution, but is far and away better than any I have heard of to date, including several which decorate the wall over my work table. Have the notion that if flicker blades were made different widths it would break up the trouble at desired speeds. I lose in screen brilliancy, yes, but can use higher amperage if I desire, except when using both arcs at once. With my lens system lined up according to Hoyle, at a speed of 50 or less, I have flicker or synchronism, or both. At 60 results are fair, at 70 all is jake. At 80 to 90 I am unable to detect the slightest flicker of any sort, but I don't care to run that fast. The practical result is, therefore, that comedies usually flicker, while dramas of modern vintage sail smoothly. Query: Why are they thus made? And now, with due respect to conservation it does not pay, individually, to 'save current,' because it only costs us .15 of a cent per K. W., we being favored with a very low rate for power, and arc lamps being rated as power. Lights for illumination come higher. Power rate as follows: $1.25 per H. P. per month for the maximum demand. First 230 K. W. at 1.5 cts. per K. W., next 230 at .5 of a cent, and remainder at .15, which is some rate.

"Am afraid that I have stretched the editorial patience, but would like to take a slap at machine manufacturers. Bought two new projectors, and was, of course, up against the shutter trouble. Explained trouble direct to manufacturer and received reply expressing sympathy. Great! But why the h—eck didn't they at least say, fight it out with cardboard and we will supply shutter in metal after your own pattern? If the latter survives scissor attack, it's an ear mark for the Enterprise Optical Company! Should you print

any of this, please credit to 'Ontario,' without my name."

Now wouldn't that get your goat? A chap writes thus interestingly and right at the end I am told to go back, scratch out his name and even the name of the city, thus hiding his arc light under a bushel, as it were. As to your shutter scheme, it's a new stunt to me. Should think you would cut a tremendous per cent. of light, but if flicker is reduced it is worth it. I cannot agree that as a business proposition it would not pay your employers to install a modern motor generator or a Mercury Arc Rectifier. Its cost would, it seems to me, come back very quickly at the box office, through increased patronage brought about by better screen results. But anyhow, your description is interesting. As to machine manufacturers and shutters, we have repeatedly pointed out the advisability of sending out an adjustable shutter instead of the standard shutters now sent, which cannot possibly fit the local condition perfectly except by accident. The machine manufacturer replies with a statement of fact to the effect that the average projectionist does not know enough about his business to handle an adjustable shutter intelligently, and therefore the manufacturer, would be in hot water, and the machine blamed for the fault of the projectionist who had improperly adjusted the shutter. And there you are. Doubtless the Enterprise Company did not go into matter further with you because they feared results would be unsatisfactory, not knowing your ability to handle such a matter intelligently. As to the semi-converter you are using, seems to me you might flatten out the wave with a choke coil, but of that I am not at all certain, and anyhow, it would be a job for a very competent technical electrician to tackle. Come again. You write interestingly and therefore need have no fear of scissors. But don't be so danged modest.

Voltage Drop on Projection Room Leads.

John H. Auerbach, a stock broker of New York City, whose hobby is projection, sends the following very interesting letter. Suppose some of you professional projectionists read it over a few times, remembering that it is written by a man who never was, and in all probability never will be, a professional projectionist —simply studies it for his amusement. But he knows more right now about the problems of the projection room than most of the men who make their living in them, and ten times as much as some of them. His letter is as follows:

"Dear Mr. Richardson: Once more I take the liberty of using up some of your valuable time in making you peruse another of my epistles. In the handbook, page 45, under the heading of 'Figuring Voltage Drop,' you say: 'The question of drop in voltage in theatre circuits is usually given too little consideration,' and again on page 47 we read: 'In many instances it will be found that they are paying heavily for energy wasted in line resistance. There are many operating room feed circuits that are giving a 5 per cent. drop, or even larger than that, and all this waste energy is registered on the wattmeter.'

"Now, in considering incandescent circuits, where we are dealing with a fixed resistance in the lights themselves, I can readliy see that any further unnecessary resistance in the line is a waste, which will be registered on the meter and will tend to diminish the candle power of the lights. The same would be true in the case of a projection arc operating in series with a rheostat of fixed resistance. It is easy to understand also, that if we use a constant current motor generator set to furnish our current for the projection arc, that any unnecessary resistance in the line must be overcome by the generator producing a higher voltage, the same being done, of course, at our expense. But this is what I don't understand. In a projection circuit in which the arc is in series with an adjustable rheostat, I fail to see why this element of line resistance is of such great importance. Assume that we are using 50 amperes at a 50 volt arc on a 110 volt D. C. system, and are using an ammeter. To produce this result we must have 1 1/5 ohms resistance in the whole circuit, outside of the arc resistance, no more, no less. Now, theoretically, at least, from the standpoint of current expense, what difference does it make (leaving out the question of any copper wire deterioration under the influence of heat which incidentally does not appear in your chapter on voltage drop) where this resistance comes, whether it is in the line or rheostat or both. By watching the ammeter we cut in or cut out resistance in the rheostat at will, to compensate for any change in line voltage or line resistance, and manipulate the carbons in order to keep the arc voltage and amperage constant. We should perhaps find that we used less rheostatic resistance with a No. 6 wire than with a No. 4 wire, but where does the increased current expense come? Where is the waste?"

Under the conditions named there is none, except in the incandescent circuit of the projection room. In the handbook, it was utterly impossible to go into lengthy detail in many things, else we would have a book of more than a thousand pages. It was absolutely necessary to keep the size of the book down so that it could be sold at a comparatively low price, if we were to reach the very people we most desired to reach, viz., the projectionists who had not as yet studied at all. They had to be educated into buying text books, and if the price were too high, that would be increasingly difficult in proportion as the price mounted. It was therefore necessary to, in many cases, merely state what might be termed a general principle, without much elaboration. This is not, mind you, intended as an excuse, but a statement of fact. The handbook should have been at least 1,500 pages in size.

I see nothing to criticise or elaborate in your argument. What you say is correct, but it does not alter the fact that projection room wires, and all other copper wires, for that matter, ought to be large enough to carry the current with very moderate voltage drop. The deterioration of copper wires through heating was not dealt with in "Voltage Drop," because in my opinion the heat generated by any voltage drop contemplated in my remarks under that heading, would not be sufficient to cause serious deterioration in the wires for a very long space of time. It is practically negligible.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

A Remarkable Tribute.

C. A. McMahon, Editor Projection Department Canadian Film Digest, writes as follows. The letter is remarkable, in view of the position Brother McMahon holds. He says:

"I have just read, with great interest, your latest masterly effort in the science of projection. I refer to the main article of May 3 issue. The achievement is magnificent, and impels me to write in acknowledgment. In many ways a world of good should come from this concrete and indisputable proof of the divergence of the condenser beam beyond the aperture, and the resultant waste surely will stimulate the optician to find the remedy and apply it. Well do I remember the stand taken by the authorities that the condenser beam was a convergent ray beyond the aperture. My mind goes back to your comment on an article by an optician, concerning his remark that 'the divergence of the condenser beam between aperture and objective is due to spherical aberration.' Your stand against that proposition on that occasion is now more than proven. In fact, your stand has always been consistent, and the experiments you have made and have encouraged others to make in the optics of projection has accomplished much improvement already, and will accomplish more. Along this line stands out very clearly October 23, 1915, issue, in which Mr. Griffiths submits four charts, all of which show exactly what you have now proven in such a splendid way. I should think you would rub it in, and with brother Griffiths to assist, it should be a veritable massage. I want to personally thank you for May 3 issue; also to thank you on behalf of the readers of the projection department of 'Digest'."

Editor to Serve on Committee.

We are in receipt of following from Dana Pierce, Chairman of the Electrical Committee National Fire Protective Association. We have, of course, promptly accepted Mr. Dana's invitation:

"Mr. F. H. Richardson. Moving Picture World, New York City.

Dear Sir: Acting as Chairman of the Electrical Committee of the National Fire Protection Association, I would like to request that you serve as a member of one of our so-called Technical Sub-Committees to investigate the present status and possibilities of improvement in rewinders for motion picture films, as they are used in exchanges and theatres. I have no doubt but that your general familiarity with projection matters will render you of valuable assistance to us in this investigation. If you will be so kind as to accept this appointment, Mr. Lodge, who is Assistant Electrical Engineer of Underwriters Laboratories, Chicago, who will act as chairman of the committee, will advise you of the lines of investigation to be undertaken and the questions at issue. Signed: Dana Pierce."

Reel Trouble.

H. Merrill Young, Reading, Pa., wants to know where he can get good reels. Has a Power's 6 A, and trouble with jerking of reels in upper magazine when reels are nearly empty. Says he would like to have the editor make the trip through Pennsylvania, and is sure the Reading local union would give us welcome; also other Pennsylvania locals.

You can get good reels from the Nicholas Power Company, 90 Gold street, New York City. Those with the five-inch hub will stop all that trouble. Would also suggest that you try the Boylan Even Tension reels, which will be on the market very soon. Watch advertising pages for announcement. They will, I think, be exactly what you want. The trouble probably lies in the upper magazine tension.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Sahara."

Released by W. W. Hodkinson.

Prepared by Dr. Hugo Riesenfeld, Managing Director of the Rialto and Rivoli Theatres, New York.

Open with Barbe Bleue S A 135.
1—Scene—Louise Glaum with fire. Cymbal effect—quite long.
2—T. Paris. Continue Barbe Bleue.
3—T. And still the toast. Valse Bleue W-28.
4—T. Their baby son. No. 13 (Schertzinger).
5—T. For a long time it will be only a tent. Simple Aveu. (Curtain and singer at this point.)
6—T. The sun-bronzed African desert. Danse Arabe (from Nut Cracker Suite) S-4.
7—The Russian Baron Alexis. Ecstasy I-72.
8—Segue. Love's Torments (no introduction) W-8.
9—T. The African night. Danse Orientale (Oriental drum effect) D-61.
10—T. This letter came this afternoon. Premier Amour (short cymbal effect) M B-16.
11—After T. What do you know of El Shabar. Mountain Music (no introduction) S-71 3.
12—T. Through the sand-rimmed days. Among the Arabs, from Suite S-37 1.
13—T. Tonight I start for Cairo. A Dream D.S. M B 104.
14—D. Husband is seen aproaching. Serenade No. Int. M B 145.
15—T. Again the night stars. No. 338. Orchestra Tacit 8.
16—T. And the shuttle of the year. Organ Solo Silent Night (Chinese gong effect).
17—T. The Palace of the Dawn. Les Mosquees (Orientales) S-47 2.
18—T. Mustapha, a perfect servant. An Eastern Romance R B 18.
19—T. The street of the beggars. Dans S'Arab from "In the Village" S-71.
20—D. Hand of old beggar appears over rail. Les Perses (start at 20) D. S. to No. 27 S-51.
21—T. Alice Ballanger, the lady with the cool white hands. The Nile M B 111.
22—T. The fete to Baron Alexis. Dance Bohemienne B-52.
23—D. Beggar appears in doorway. Play again Dance Bohemienne.
25—D. She signs to dancers to stop. Melancolie M B 153.
26—T. The new day. Cherry Blossoms M B 193.
27—T. He is a wreck physically and mentally. Theme No. 13.
28—D. Doctor leaves and husband jumps from couch. Agitato No. 177.
29—Segue. Theme No. 13.
30—T. And day follows day. Evensong—repeat minor part—I 110.
31—T. Tonight you either throw your pauper knight. Love theme (Herbert). M B 119.
32—T. My husband. No. 1 Imaginary Ballet—Letter B and Repeat B-2.
33—D. Husband appears. Agitato No. 432 (pause at shot).
34—D. After shot. No. 109 M B 109.
35—T. Into the shimmering sand-sea. S-50 3 till sign.
36—Segue. Theme No. 13.
37—T. The lady with the cool white hands. Legende M B 15.
38—Segue. Love Song S B 55.
39—T. The storm. Organ wind effect then Furioso No. 310.
40—T. Then the peace of the silken dawn. Silent Sorrows A 224.
41—T. I love you. Theme No. 13.

"The Woman Thou Gavest Me."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

1—At opening. 2:02. Largo from New World Symphony, Dvorak.
2—D. Fade-in of Village. 5:14. Elsa entering cathedral from Lohengrin, Wagner.
3—T. Far off, in the. 2:10. Withered Flowers (No. 41, Berg Series).
4—D. Fade-in, reception scene. 2:05. Canzonetta (Allegretto), D'Ambrosio.
5—T. Meanwhile in London. 1:30. Pizzicato Bluette (Allegretto), Lack.
6—D. Fade-in to men at table. 5:31. Overture, "Fingal's Cave" (Allegro), Mendelssohn.
7—T. The hour that. 5:11. Moor Pensive (Moderato), Applefield (Fox).
8—T. Six weeks later. 4:04. Oriental (Andante)—Cesar Cui.
9—D. Mary and Martin seeing each other. 3:34. Visions No. 42 (Andante) (Berg Series).
10—T. After dinner. 4:04. The Wooing Hour (Allegretto), Zamecnik.
11—T. I can't bear this. :50. Andante Dramatico No. 62 (Andante) (Berg Series).
12—T. Next morning. 1:02. The Wooing Hour (Allegretto), Zamecnik.
13—T. Sunset in the. 4:54. Cavatine (Andante), Raff.
14—T. In the land to. 3:24. Extase (Andante), Ganne.
15—D. Martin drives away. 1:08. Andante Doloroso No. 51 (Berg Series).
16—T. In Scotland pride. :59. Misterioso Dramatico No. 22 (Allegro) (Berg Series).
17—T. Meantime in the. 1:16. At Sunset (Moderato), Brewer.
18—T. India. 3:39. Adieu (Moderato), Karganoff.
19—D. Fade-in, MacNeil and wife on lawn. :55. Dramatic Tension No. 36 (Berg Series).
20—T. The days go softly. 1:49. 1st Movement, Ballet Music from Faust, Part I (Waltz tempo).
21—T. Lord Raa is not. 4:12. Overture from "Fingal's Cave" (Allegro), Mendelssohn.
22—D. Insert: Paragraph in newspaper. :56. Dramatic Andante No. 24 (Berg Series).
23—T. Escaped by a. 1:24. Dramatic Agitato No. 1 (Allegro), Hough.
24—D. Fade-in, maid at door. 1:26. Pathetic Andante No. 1 (Berg Series).
25—T. A snug retreat. 1:44. Mignonette (Allegretto), Friml.
26—D. Flash to Martin's crew in hut. :45. Dramatic Agitato No. 1 (start at No. 2), Hough.
27—T. At Beveridge's, Ltd. 2:35. Nocturne Op. 48 No. 1 (Andante), Chopin.
28—T. Upon returning to. 1:22. Dramatic Andante No. 24 (Berg Series) (increase to action).
29—D. Fade-in to Mary's bedroom. 3:16. Thoughts No. 35 (Berg Series).
30—D. Flash to Lord Raa at desk. 4:01. Vampire (Andante), Levy.
31—T. Pardon the forced. 2:03. Crafty Spy (Moderato), Borch.
32—T. In the fog. 3:44. Intermezzo (Allegretto), Arensky.
33—T. And the happy. 1:12. Peacefulness (Andante), Borch.

"Full of Pep."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Serenata (Characteristic Ballad Amorosa), Crespi.
1—D. At screening. 2:30. Comedy Allegro, Berg.
2—T. What's the matter, mister. (Train effects) 2:30. Theme.
3—T. A few days later. (Telephone bell) 2:45. Birds and Butterflies (Intermezzo Capricioso), Vely.
4—T. Now that you're through. 1:45. Flirty Flirts, Levy.
5—T. In Santa Dinero. 2:45. Mexicana, Herbert.
6—T. The Captain of the President's. 3:15. Luzon—Ellsworth.
7—T. But, father, surely you can. 2:45. Mirabella (Mexican Serenade), Shaw-Dixon.
8—T. A fortnight later in Santa. 2:45. Premier Bolero, Hackh.
9—T. And I will call for Senor. (Bell.) Anita (Spanish Serenade), Allen.
10—D. When servant drinks pep. 3:00. A La Mode (One-step), Rosey.
11—T. I taste only one so glorious. 2:45. The Belle of Mexico (Waltz Giocoso), Joio.
12—D. When scene fades to Lopanzo. 3:00. Orizaba (Moderato Mexican), Dewey.
13—D. When Jimmy leaves palace. 3:15. Theme.
14—T. How dare you, the duenna. Capricious Annette (Moderato Caprice), Borch.
15—T. You have a way weeth. :45. Theme.
16—T. Not much of a tenor. (Victrola effects.) I Love You (direct cue on record).
17—T. For ten days, Jimmy. 3:15. Sobre La Plaza (Characteristic Danza), Rollinson.
18—T. General, while you were at. 2:00. Dramatic Tension No. 36, Andino.
19—D. When Jimmy joins Felicia. 1:00. Theme.
20—T. At nightfall when. 1:30. Scherzetto (from Symphonette Suite), Berge.
21—D. When soldiers enter. Rondo (excerpts Beethoven Sonata Pathetique), Berge.
22—T. Now I know where the cooties. 3:30. Savannah (One-step), Rosey.
23—D. When Lopanzo finds telegram. 4:30. Half Reel Hurry, Levy.
24—D. When Jimmy kisses President. 2:30. Theme (to end).

"Modern Husbands."

Released by Robertson-Cole through Exhibitors Mutual.

1—At screening. 5:00. Nocturne No. 13 (Lento-Dramatic), Chopin.
2—T. Jonathan Cosgrove, who plays like. 1:45. Pizzicati "Sylvia" (Allegretto) (cut introduction), Delibes.
3—D. Door bell ringing. 2:00. Dramatic Andante No. 39—Berge.
4—T. Having had time to reflect. 1:45. Chanson D'Amour (Poco Moderato), Saar.
5—T. Sauce for the geese. 1:15. Babillage (Allegretto), Castillo.
6—T. Sauce for the ganders. :45. Orientale (Allegretto), Cui.
7—D. After dance. 1:15. L'Amour du Papillon (Allegretto Caprice), Henneberg.
8—D. After fade-out, Brockwell and Mrs. Duane. 1:30. Love's Wilfulness (Andante Appassionato), Barthelemy.
9—D. Close-up, Duane after he enters room. 2:45. Dramatic Andante No. 39, Berge.
10—T. In the early hours of the morning. 1:30. Fox Trot.
11—T. And Oh, what a difference in the. :30. For He's a Jolly Good Fellow (in minor).
T. Mrs. Cosgrove has also been rocking the. 1:30. Amaranthus (6/8 Moderato), Gilder.
12—T. After losing thousands. 1:00. Whispering Flowers (Allegro Agitato), Blon.
D. Cosgrove and wife at table. :15. Tacet.
13—T. There was an ulterior motive. 3:45. Dramatic Tension No. 36 (Moderato), Andino.
14—T. Then came the parting of the ways. 3:00. One Who Has Yearned Alone (Andante), Tschaikowsky.
15—T. And Julia Duane faced. :45. Berceuse "Jocelyn" (Andante Expressivo) (cut introduction), Godard.
16—T. With the passing of a year. :30. Kunihild (Andante Serioso), Kistler.
T. While Julia had been fairly successful. :30. (Resume Berceuse).
D. Back to Duane in room. :45. (Resume Kunihild).
D. Nurse with baby. :15. (Resume Berceuse).
17—D. Back to Duane. 2:30. (Watch for shot) Prelude, Rachmaninoff (heavy dramatic lento).
18—D. Street scene. 1:45. Petite Serenade (Allegretto), Horton.
19—T. Cosgrove plans to surprise. 2:00. La Danse des Demoiselles (Valse Lento), Friml.

20—T. He awakens to a new life. 2:00. Pensee D'Amour (Andantino), Ely.
21—T. Evening came with its lights. 2:15. Melodie, Rachmaninoff.
22—T. Burning the candle at both ends. :45. Clock striking 2:00, followed by tympani rolls.
23—T. The hours between midnight and. 2:30. Dramatic Andante No. 39, Berge.
24—D. When Mrs. Cosgrove sees Brockwell. Dramatic Tension No. 44 (Agitato), Borch.
25—T. You are going to leave. 1:15. Agitato No. 6 (Allegro-Furioso), Kiefert.
26—D. Cosgrove knocks at door. 3:15. Inflammatus, Rossini.
27—T. At the end of the appointed time. 2:45. Prelude "Cyrano" (Dramatic Andante), Damrosch.
28—T. The next morning Steve hears. 1:45. Dramatic Andante No. 30, Berge.
29—D. Mrs. Cosgrove at telephone. 2:45. Melodie, Tschaikowski.
30—T. Steve's orders for speed were obeyed. 2:15. Prelude, Jarnefelt.
31—T. After a conference with the police. 2:15. The Slimy Viper, Borch.
32—T. Every dog has his day. 1:30. Prelude "Carmen," Bizet.
33—T. Mrs. Cosgrove has put her heart. 2:30. Berceuse "Jocelyn," Godard (to end).

"The Haunted Bedroom."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

Theme—Legend of a Rose, Zamecnik.
1— At screening. 3:24. Le Secret (Allegretto), Gautier.
2—T. Prior to the civil. 1:34. Agitato No. 2, Andino.
3—D. Fade in to Miss Bennett and editor. 2:20. Dramatic Andante.
4—T. In old Virginia. 2:07. Carry Me Back to Old Virginia (Andante).
5—T. At Whitside. 3:17. Admiration (Moderato), Jackson.
6—T. The faint dawning. 2:12. Misterioso No. 3, Andino.
7—D. Flash to boy driving horse and buggy. 4:37. Tendresse (Andante), Ravina.
8—T. The only circumstance. 1:24. Misterioso No. 3 (Berg Series).
9—D. Flash to close-up of Miss Bennett in buggy. 3:21. Dramatic Narrative No. 1 (Moderato), Pement.
10—T. This is the missing. 4:23. Misterioso No. 1, Langey.
11—T. Then the blinded. 1:16. Dramatic Tension No. 36 (Berg Series) (now tympani roll on ghost-wind howling-hoot owl effects—all pp).
12—T. An eerie strain. 2:26. Poet's Dream (Andante), McDowell.
13—T. The genial mid-day. 2:53. Reve D'Amour (Moderato), Zamecnik.
14—D. Flash to Miss Bennett and Rowland. 1:14. Theme.
15—T. Some one was prowling. 3:17. Furioso No. 1, Langey.
16—D. When Miss Bennett goes to sleep. :49. Dramatic Tension No. 67 (Berg Series).
17—D. Miss Bennett sees ghost and screams. 1:17. Hurry No. 1, Langey.
18—T. The morning and. 2:58. Andante Dramatico No. 62 (Berg Series).
19—D. Roland leaving room. 3:02. Theme.
20—T. In the whited hamlet. 5:17. Furioso No. 1, Levy (to action).
21—T. How came you. 2:59. Dramatic Andante No. 39 (Berg Series).
22—T. Again at random. 4:19. Misterioso Dramatico No. 22, Berg.
23—T. Miss Bennett catches the ghost. 4:58. Dramatic Tension No. 9 (Berg Series)
24—D. Woman screams at sight of ghost. 2:37. Agitato No. 11, Luke (start quietly and increase to action on title ending "We quarreled").
25—T. I dragged him. 1:30. Silent Sorrows (Andante), Borch.
26—D. Miss Bennett and Roland shake hands in doorway. 2:23. Theme.

"Jacques of the Silver North."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Sunrise on the Mountain (4/4 Adagio), Borch.
1—T. Don Baird who has. 3:10. Theme.
2—S. Jacques playing the guitar. 2:40. Characteristic Barcarolle (Allegretto), Borch.
3—T. Joseph Clyde Treffery. 1:05. Mountaineer's Dance, Conterno.
4—T. We know Jacques here. 4:50. Sinister Theme.
5—T. I hope that some day. 3:05. Dramatic Suspense.
6—T. Days of contentment. 1:05. Continue pp.
7—T. A stranger arrives. 2:05. Theme.
8—T. Lost in the wilderness. 2:00. May Dreams (Moderato), Borch.
9—T. Ravens Roost, a new camp. :45. Continue pp (watch shot).
10—S. Girl on top of big rock. 2:25. Savannah (One-step), Rosey.
11—T. You're making a mistake. 2:25. Dramatic Tension No. 36, Andino.
12—T. All right, mister. 2:20. Dramatic Agitato, Hough.
13—T. I reckon now we'll all kiss. 1:45. Serenade Romantique, Borch.
14—T. The spreading dawn. 1:50. Theme.
15—T. Returning from their inspection. :40. Continue pp.
16—T. 'Neath the spell of Indian Summer. 2:30. Mountain Song.
17—T. Memory tells her father. 1:35. Silvery Brook (Waltz), Braham.
18—T. Liquor and a stacked deck. 1:45. Dramatic Narrative. Pement.
19—T. Treffery on his way. 1:45. Hunkatin (half time), Lang.
20—T. The golden green of autumn. 2:25. Dramatic Tension No. 9, Andino.
21—T. Damn your insolence. 2:25. Theme.
22—T. The return of Jacques. :55. Agitato, Minot.
23—T. Treffery, I no can find him. :40. Continue pp.
24—T. We will take this trail. :50. Continue pp and slow.
25—T. Memory's plan. 1:45. Flirty Flirts (Moderato), Levy.
26—T. At last m'sieu we meet. 1:15. A La Mode (One-step), Rosey.
27—T. I never thought you would. 1:30. La Bella Argentina (Spanish Dance), Roberts (to be played as piano solo).
28—S. Girl begins to dance. 1:25. Dramatic Reproach, Berge.
29—T. Boys, a kiss to the man. :40. Repeat Cue No. 27.
30—T. We've lost him now. 4:15. Hurry No. 33, Minot.
31—T. The return journey. 5:10. Furioso, Levy.
32—T. The home-coming. 1:35. Dramatic Andante, Berge.
33—Theme. 3:05. (To end.)

"The Social Pirate."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Bleeding Hearts (Andantino Sentimento), Levy.
1—D. At screening. 3:30. Theme.
2—D. When scene fades to cabaret. 2:15. A La Mode, Rosey.
3—D. At end of dance. 1:30. Birds and Butterflies, Vely.
4—T. Ladies and gents, I now. :15. Orchestra tacet.
5—D. When Dolores plays (violin and piano only). :45. Humoreske (direct cue), Dvorak.
6—D. When fight starts. 1:45. Agitato No. 6, Kiefert.
7—T. Mrs. Norma Ridgeway. 2:15. Fairy Phantoms, Friedman.
8—T. Next morning. 4:15. May Dreams (Moderato Romance), Borch.
9—T. Despite her illness, Dolores. 2:00. Dramatic Tension, Levy.
10—T. After a fruitless search. 2:45. Sinister Theme, Vely.
11—T. Your room will always be. 1:15. Adagio Cantabile (Excerpts Beethoven Sonata Pathetique), Berge.
12—T. Senor Valrez sailed. 2:00. Theme (Violin only.)
13—T. At the Locusts. 2:15. Valse Divine (Valse Lento), Rosey.
14—D. When Dolores starts to play. :15. Humoreske, Dvorak.
15—D. When audience applauds. :15. Orchestra tacet.
16—D. When Dolores plays again. :15. Visions (Violin and piano only), Buse.
17—T. On the eve of departing. 2:15. Constance (Moderato Romance), Golden.
18—T. At the end of a successful concert. 2:15. Rose Leaves (Andantino Idyl), Ashleigh.
19—D. When Bruce joins Dolores. 1:15. Theme.
20—T. The wedding house party. 1:45. Pathe of Flowers (Standard waltz), Waldteufel.
21—D. When Dolores reads letter. 2:45. Theme.
22—T. Would you be good enough? 1:15. The Blushing Rose (Andantino), Johnson.
23—T. You like my bracelet. 3:00. Sorrow Theme, Roberts.
24—T. I thought I heard a man's. 4:15. Dramatic Tension No. 36, Andino.
25—D. When Dolores leaves room. 4:45. Heavy Misterioso, Levy.
26—T. Next morning. 3:00. Vivo Finale (from Symphonette Suite), Berge.
27—T. Miss Fernandez dismissed. 3:00. Turbulence, Borch.
28—T. Late afternoon (watch for knocking at door). 2:30. Perpetual Motion (Allegro Agitato), Borch.
29—D. When detectives enter drug store. 5:15. Half-reel Hurry, Levy.
30—D. When Bruce opens door (shots). 1:15. Agitato No. 69, Minot.
31—D. When Dolores leaves. 1:00. Theme (to end).

"I'll Get Him Yet."

Released by Famous Players-Lasky.
Prepared by Norman McNeil.

1— At screening. 2:25. Please Go Way and Let Me Sleep, Wills.
2—T. Take contract up with. 1:15. If I Only Had Fifty Million Dollars, Stephens.
3—T. Susie, I'm only worrying. 1:40. Please Go Way and Let Me Sleep.
4—T. At home. 2:20. Gypsy Love Song (from "Fortune Teller").
5—T. At the races. 1:50. He's Got to Get Out and Get Under—Abrahams.
6—T. Thursday night—Mixed dates. 2:05. Selections from "You're in Love," Friml.
7—T. Susie sees to it that Speed. 2:00. (Continue same.)
8—T. Father in no mood for love. 2:10. What's the Harm in a Walk? McNeil.
9—D. Father kicks Speed out. 1:25. What's the Matter with Father? Mason.
10—T. Susie never falters. 1:15. Curse of an Aching Heart, Piantodosi.
11—T. With patience of gas bill. 3:45. I'll Get You, Blyler.
12—D. Speed passes sugar to Susie. 1:25. Good-Bye, Tosti.
13—T. She buys ring and backs it up. 1:25. What's the Harm in a Bit of a Walk? McNeil.
14—T. Female of the species. 2:30. Canary Cottage (from "Canary Cottage"), Carrol.
15—T. First pleasures of a poor. 2:15. Only 45 Minutes from Broadway, Cohan.
16—T. What her one order did. 2:10. (Continue same.)
17—T. Robert Hamilton, Susie's lawyer. 2:00. All the World Will Be Jealous of Me, Ball.
18—T. Broke in Riviera. 2:40. Canary Cottage, Carrol.
19—T. Riviera board of trade. 3:45. Down Home Rag, Sweatman.
20—T. Forced to go to her own R. R. 3:20. All the World Will Be Jealous, Ball.
21—T. Difficulty of explaining. 3:10. Canary Cottage, Carrol.
22—D. Speed lifts paper off basket. 3:00. Pizzicato No. 14, Lake.
23—T. Just two bullets here. 1:10. I'm Sorry I Made You Cry, Clesi.
24—T. Peace reigns, until. 4:30. Agitato No. 12, Lake.
25—D. Speed out of house, picks rose. 3:35. For You a Rose, Edwards.
26—D. Speed fakes slamming gate. 2:40. Hurry No. 4, Lake.
27—T. Darling, I am S. F. Jones. Please Go Way and Let Me Sleep.

Live News from Everywhere

PICTURES PUT OVER TEXAS BOND ISSUE

Dallas County Voters Are Impressed by Screen Campaign After All Other Methods Had Failed

THE power of moving picture argument carried the $6,500,000 good road bond issue which has just been adopted by Dallas County voters. The bond issue is the largest ever passed by any county in the Southwest and, it is believed, by any county in America, for new road construction.

Arthur Dyer, secretary of the Dallas Automobile Club, conceived the idea of making a moving picture campaign. He took scores of films of bad roads in Dallas County, showing wagons and automobiles mired to their axles. He showed them in every moving picture house in the county and at every hamlet and crossroads. The pictures bore appropriate slogans urging good roads votes on a patriotic basis. The appeal had its effect and the road bond issue carried by a vote of three to one. Previous issues submitted had been beaten.

Exchanges Boost Dallas Express Business.

Thanks to the enormous business done by its two dozen large film exchanges, Dallas leads the entire United States in the amount of express business done per capita. This information was featured in the report of the Dallas branch of the American Railway Express Company for May.

Film shipments from Dallas, according to the express company reports, exceed those of Detroit. Dallas, with its big surrounding territory, claims to be the third largest distribution point of films in the United States. It takes a dozen big express wagons to handle the daily business of the film exchanges here, and the business is constantly increasing.

Thrifttown Charges Dollar Admission.

Thrifttown, Texas, was born on Thursday, May 9, when the great Thrift oil well on the banks of the Red River in Northwest Texas spurted high over the derrick. In the next few days oil drillers were on hand by the scores. Tents sprang up like mushrooms and Thrifttown evolved out of the bald prairie. On Sunday, May 11, Thrifttown opened its moving picture show for the benefit of the old-timers who had lived there for three days. The Royal Theatre is established in a tent. It charges a dollar admission, and the show is worth the price since films have to be hauled for miles over terrible roads by automobile. The old timers, however, cannot reserve seats. Thrifttown's democratic.

Hulsey Occupies Old General Offices.

The General Film Company offices have been vacated during the past week, and the quarters will be taken over by E. H. Hulsey, of First National. Wallace Walthall, former general manager, will remain in Dallas It is understood that he will go into the film business on his own account. Mr. Walthall is the brother of Henry Walthall, and during his month's residence in Dallas has made many friends here.

Film Row Will Be All Lit Up.

Film row, in Dallas, is soon to be as bright as the downtown theatre district with its great illuminated signs.

A big electric sign has been installed over the First National and Metro offices on Main street, advertising the particular films which the companies are featuring. Other film exchanges are planning to follow suit, and a little bright light district is to be created uptown.

San Antonio Wants Exchanges.

San Antonio, which has been going heavy on the production end of the game, is now after film exchanges. Their Chamber of Commerce is actively seeking them. R. D. Lewis, of the R. D. Lewis Film Company, of Oklahoma City and Dallas, is planning to open a branch in San Antonio, in June.

Pathe Films Supply Train's Return.

The enormous crowds from all parts of North Texas, which came to Dallas to welcome the Supply Train troops which represented Texas in the Rainbow Division, were filmed by Pathe. The pictures showing the welcome to the 42nd Division soldiers are now showing in all parts of the state.

Pictures Keep These Houses Open.

Majestic theatres of the Interstate Circuit will play moving pictures in Texas during the warm weather period when vaudeville houses close. The Majestic theatres, at Dallas, San Antonio, Houston and Little Rock, Ark., are all planning for moving picture features during the summer months. The Byers Opera House at Fort Worth, also owned by the Interstate Amusement Company, is already showing pictures. The Majestic theatres have booked "The Shepherd of the Hills" as one of their first summer features.

Cheering Up a Chair

Is the obliging task of Alice Mann, starring in "The Yellow Eel," the three-part serial to be released by McClure Productions.

Levy Will Build a New Strand.

A new $75,000 theatre for Fort Worth is announced simultaneously with the statement that Pierre C. Levy's Strand Theatre will be torn down to give place to a twenty-four-story office building. Mr. Levy has purchased a site directly opposite the one occupied by the Strand and will build the new Strand directly across the street, at Main and Seventh. Besides the new Strand Mr. Levy, as previously announced, will soon start work building his $500,000 eight-story moving picture theatre building.

Wallace Walthall Weds.

Wallace Walthall and Miss Alice Russell, of the Feature Theatre Stock Company, were married May 12. Miss Russell is a West Virginia girl, coming to Dallas from Huntingdon.

Mr. and Mrs. Walthall went to West Texas for their honeymoon.

Short Notes.

E. H. Hulsey, for many years owner of the controlling interest in the Old Mill Theatre, has bought out the Dalton Brothers, of Dallas, minority stockholders. The capital stock of the theatre has been reduced from $100,000 to $75,000.

The Selznick Pictures Corporation, of New York, has opened a branch house at Austin, having received a permit from the state department to do business in Texas. The capital stock is listed as 2,500 shares without nominal or par value.

The Queen Theatre is the latest moving picture house to be opened in Corsicana. It has a seating capacity of 750.

The Rothapfel Unit Program has been adopted by Hulsey's Old Mill Theatre. Special pre-showings were given during the last week in May.

Herschel Stuart, general manager of the Hulsey Enterprises, was running up the stairway of the Queen Theatre a few days ago and fell, breaking his collar bone.

Peeps Behind Footlights in "Trixie."

There is nothing the average fan enjoys quite so hugely as a peep behind the scenes into the off-stage lives of the stars of the footlights. Such peeps "Trixie from Broadway," Margarita Fisher's latest release, affords in abundance. The sprightly comedy-drama takes the spectator from out front into the dressing-rooms of the chorus, the business office of the theatre on pay-night, and a gay cafe where the sporty "angel" of the show stages a hilarious chow party after the performance. Agnes C. Johnston wrote the story.

Emory Johnson plays opposite Miss Fisher, and Olga Grey, George Periolat, Frank Clark and J. Farrell MacDonald complete the supporting cast. The scenario is credited to Frank Howard Clark, and direction to R. William Neill. "Trixie from Broadway" will be released by American, June 15.

Hale Hamilton's Not a Holy Roller
At least not when it comes to "rolling his own" in his Metro, "Full of Pep."

Spokane News Letter

Managers Preparing for Farmers.

SPOKANE theatre managers are preparing to present strong programs during the week of the farmers' convention which is to be held June 11, 12 and 13. A number of exhibitors are sidetracking the regular attractions booked for those dates and are endeavoring to secure special features to entertain the visitors.

The Clemmer Theatre expects to offer Mary Pickford in "Daddy Long Legs" during the convention week. At the Liberty theatre the bill will be Charles Ray in "The Sheriff's Son" for the early part of the week, and later in the week an all-star cast in "What Every Woman Wants."

The Majestic Theatre will offer Rex Beach's story, "Heart of the Sunset," and the Lyric Theatre plans to present Madelaine Traverse in "The Love That Dares." The Class A Theatre has booked Louis Bennison in "Speedy Meade."

The Woodward Theatre will be closed that week unless Manager Yorke is successful in his efforts to secure a screen production for the convention.

Spokane Wants Convention.

Efforts are being made by the managers of the motion picture theatres in Spokane to obtain the annual convention of the Film Board of Trade for Spokane. Arrangements for the convention are being made, but the convention city has not been selected yet.

The membership of the Northwest Film Board of Trade includes all the exchange managers and leading exhibitors of Oregon, Washington, Idaho and Montana.

Markwood Wins Suit.

The jury in the case of Lee Markwood vs. C. E. McBroom, receiver of the Washington Motion Picture Corporation, awarded Markwood $1,500 damages. The case grew out of the death of Markwood's five-year-old son from rabies, caused from being bitten by a dog belonging to an actor in "Trampled Truth," a film that was produced by the Washington Motion Picture company.

Lyric and Majestic Reduced Prices.

Beginning May 24 the Lyric and Majestic Theatres reduced admission prices from 20 cents to 15 cents, including war tax. Manager J. W. Allender said there would be no change in the program policy at either theatre and that at the Lyric return engagements of the best sellers of the bigger houses would be continued. At the Majestic first-run attractions presented for the first time in Spokane will be continued.

Liberty Made Scoop.

The Liberty Theatre scooped the town by being the first to present pictures of the naval airplanes leaving on the famous transatlantic flight.

Arthur Loeb, the hero of the Eastland disaster, appeared at the Liberty May 21, 22 and 23, with pictures of the disaster, which he explained. He appeared in his lifeguard bathing suit and wore the Carnegie medal that was awarded him for his work in saving lives. He is touring the country raising funds to pay for an operation on his head which was injured by a dive into the hole of the Eastland. The operation, if successful, will permit him to accept a deep sea diving job with the Government.

KANSAS CITY'S NEW CENTRE PROSPERS

Sponsler and Goldstein Have Taken Over the House and Are Running Ahead of Expectations

LEWIS SPONSLER and Wolf Goldstein have taken hold of the New Centre Theatre, Fifteenth and Troost, Kansas City—and the prospects are that here will be found one of the big successes of the business. The managers themselves say that they didn't expect to make any money before September, but that they are several weeks ahead of their schedule. Their house seats 1,046 downstairs, and 433 upstairs; last Sunday, at two performances, there were 1,300 paid admissions to see the Harold Lockwood picture. The previous Thursday, Friday and Saturday the total receipts were $2,400 to see (and hear) "The Red Glove" for two days, Sessue on Saturday. The young men have had the theatre since May 11, and they are now running to about $500 business a day, with some days running much stronger.

Was a White Elephant.

The New Centre has been a white elephant on several occasions. Once in awhile somebody would take hold, and show good earnings; but usually one thing or another caused the manager to quit, disgusted. The two men who have taken hold now, are both exhibitors. Mr. Sponsler formerly had the Little Bijou on the Chicago south side, and Mr. Goldstein had a theatre in Kansas City, Kansas. Mr. Sponsler has been a singer on vaudeville circuits, notably the Orpheum, for several years; and he sings during the program.

Universal Office Reorganizes.

Paul H. Bush, sales manager, and H. W. Talbot, office manager, of the Universal at Kansas City, have reorganized this office, and are showing marked results in the few weeks they have been in charge. Mr. Bush was formerly manager of the Detroit office of the Universal. Mr. Talbot is familiar with this territory, having been manager here previous to his transfer to St. Louis. E. L. Hammerstein has been added to the force as booker, coming from the Goldwyn St. Louis office. B. Portman, formerly assistant manager of the Globe Theatre at Kansas City, who a few years ago was connected with Martin & Estes, state rights distributors, now has northern Missouri territory for the Universal.

Braun Is District Manager.

T. C. Braun is "installed" as district manager for the Film Clearing House for the district including St. Louis, Kansas City and Dallas. The word installed should not be taken in its broadest significance, since Mr. Braun will have no single headquarters, but will spend his time among the various offices. His headquarters are actually New York, since he is a part of that office organization. He was formerly manager of the American at Pittsburgh, Pa.

M. A. Kahn Joins Crescent.

M. A. Kahn, formerly manager of the Bee Hive exchange at Milwaukee, has joined his brother, A. L. Kahn, manager of the Crescent Film Co., Kansas City, on May 26. M. A. Kahn will look after the sales of this growing concern, traveling the territory occasionally himself, and looking after the sales force.

Douglas Manages American Office.

L. H. Douglas, well known to exhibitors of the territory, is in charge of the Kansas City office of the American; L. G. Dewald, formerly manager of this office, has returned to the Oklahoma office, of which he was manager before coming to Kansas City. Mr. Douglas took charge May 20.

Equitable Is in New Quarters.

The Equitable Film Corporation is now occupying more convenient quarters on the fourth floor of the Ozark building, Kansas City. It has added to its office and shipping room force, additional inspectors to keep the films moving rapidly.

Foland Manages Sherry Office.

J. E. Foland now heads the William L. Sherry office in Kansas City. Mr. Foland was recently manager of the General office here, and was building up its business in great shape. He has now five states for Sherry, Kansas, Oklahoma, Nebraska, Iowa and Missouri.

Speaking of Local Color, There's Plenty of It in "Oh, Susie, Be Careful!"
Earle Rodney, at the right, is responsible for the color symphony in this Christie comedy with Dorothy DeVore.

BEN SIMPSON LEAVES SAN FRANCISCO

Former Triangle Branch Manager Is Succeeded by M. H. Kuhn, Formerly of the Salt Lake Office

BEN F. SIMPSON, manager of the San Francisco Triangle office for almost four years, has tendered his resignation and plans to leave for New York on June 1 to take up new duties in the film business in a capacity that has not as yet been made public. Division Manager J. W. Heisman is here to superintend the change made necessary by the retirement of Mr. Simpson and the local office will be in charge of M. H. Kuhn, manager of the Salt Lake City branch. The Mormon City office will be conducted under the direction of T. C. Malcom, formerly connected with the Mutual in San Francisco.

Board of Trade Selects Officers.

Owing to the resignation of Ben F. Simpson as president of the San Francisco Film Exchange Board of Trade, new officers have been chosen. These are as follows: President, Louis Reichert, manager of the local Metro branch; vice-president, Harry L. Knappen, manager of Select, and secretary-treasurer, Ralph Quive, manager of the Greater Vitagraph. Mr. Simpson had held this office for only a month, having succeeded Myron H. Lewis, of the Famous Players-Lasky Corporation, who was transferred to the East.

Film Man Laid at Rest.

Sam Powell, formerly connected with Sol L. Lesser in the exploitation of "Hearts of the World," and well-known on Film Row, passed away recently on his way home from France, where he served with the Y. M. C. A., death following an operation for appendicitis. Film exchange men attended the funeral here, the pallbearers being Louis Reichert, A. M. Bowles, Ben F. Simpson and E. H. Emmick. A widow and two children survive.

Turner & Dahnken Activities.

Fred Dahnken, Jr., president of the Turner & Dahnken Circuit, has returned home from a month's tour of the East and expresses the belief that the industry will witness unusual prosperity during the coming season, with the standard of pictures raised higher than ever.

Sam Y. Edwards has succeeded to the position of E. M. Asher as manager of the film exchange end of the business of Turner & Dahnken and likewise retains his former position as superintendent of theatres, his appointment having been confirmed by President Fred Dahnken, Jr., upon his return from the East. Mr. Edwards joined this organization three years ago as door man and has filled the position of publicity director, manager of the theatres maintained at Richmond, Berkeley and Oakland, road man and superintendent of theatres.

W. H. Jobelman, former director of publicity for the Turner & Dahnken Circuit, has secured his release from army duty and is now manager of publicity for the Tivoli Theatre.

E. V. Clover has resigned as manager of the T. & D. Theatre at Stockton, Cal., and has been succeeded by P. W. Brubeck, formerly in business at Fort Bragg, Cal., where he conducted the Union Theatre for years.

Bob Hopkins, writer of Tivoli Chatter, a weekly screen compendium of fun, is now doing work for Bill Parsons, Los Angeles, and is sending Tivoli Chatter from there for the present.

Fairbanks' Manager in City.

Leeds Baxter, business manager for Douglas Fairbanks, was a recent visitor in San Francisco to attend the initial showing of "The Knickerbocker Buckaroo" at the California Theatre. The building of the circuit of theatres in Europe by the "Big Four," composed of Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith, will be under the direction of Baxter, according to present plans.

Strike Up the Band.

Sergeant Ralph Marks, of the Acme Theatre, Stockton street, has returned safely from France to the undisguised delight of his parents, Mr. and Mrs. I. Marks, and a host of friends in the film world. Ralph was where the bullets were thickest in France, being with an ammunition division, and was headed for the front line when the armistice was signed. Thanks to the circus dry training of his father the Acme Theatre has been advertised throughout Northern France, the red and yellow envelopes used, with the modest two-inch type employed for the return notice having brought fame to the house. This theatre, known as the most cosmopolitan moving picture house in the world, has become a Mecca for returning soldiers. Sergeant Ralph Marks is very popular here, having served as secretary for both local and state organizations of exhibitors.

All Star News.

Walter Rivers, formerly of the Alcazar Theatre, is now with the All Star Features Distributors as publicity man.

"Hearts of the World" was shown recently at the Lyric Theatre on Fillmore street, a five-cent house having a seating capacity of about one thousand, at an admission price of 25 cents. Sixteen hundred seats were sold at two performances.

Theatres Change Hands.

The United Theatre Exchange has been instrumental in making the following transfers of late: The Rex Theatre, Sixteenth and Valencia streets, San Francisco, from E. C. Cunningham to William Berlin; the Regent Theatre at Fillmore and Clay, from William Corbett and C. Noll to E. C. Cunningham; a one-half interest in the Broadway Theatre, on Broadway, from Max Blumenfeld to M. Mambler, and an interest in the Strand Theatre at Thirty-third street and Telegraph avenue, Oakland, Cal., from W. G. Bailey, W. A. McNeil and C. C. Griffin to O. B. Atkinson. J. R. Saul, who has been connected with the United Theatre Exchange for the past year and a half, has purchased a one-half interest in the business and the opening of a branch at Los Angeles is contemplated.

War Tax Records in Demand.

G. A. Metcalfe recently received a large shipment of theatre record ledgers, with space for war tax records, and notes a big demand for these, as well as for special tickets with the extra war tax printed on them.

Film News in Brief.

W. A. Cory, formerly an exhibitor of San Francisco, but now the head of a poster exchange at Los Angeles, was a recent visitor here, accompanied by his wife.

Nick Turner, formerly manager of the T. & D. Theatre at Berkeley, Cal., has joined the Select selling organization at San Francisco.

Everett Howell, of the Monache Theatre, Porterville, Cal., has been released from navy duty and is again with that house. He was a recent visitor in San Francisco.

Harry Kelling, manager of the Modesto Theatre, Modesto, Cal., has arranged to take his first vacation in seven years and will spend a month in the East, accompanied by his wife.

T. M. Nishioka, of the Ryan Theatre, Fresno, Cal., visited San Francisco recently and purchased a Power's 6B Cameragraph and a Westinghouse motor generator set for this house.

M. G. Stites has taken over the Crescent Theatre at Los Banos, Cal., and is operating it under the name of the Star Theatre.

The Theatre Visalia, Visalia, Cal., has purchased two Power's 6B Cameragraphs, and is thoroughly overhauling the projection room.

J. Rivas, who was a recent visitor in San Francisco, has purchased projection equipment from G. A. Metcalfe and will operate a moving picture house in Mexico.

Laufman and Delavan have purchased Power's 6A equipment and will operate a moving picture theatre at Crescent Mills and other towns in Indian Valley, Plumas County, California.

Recent visitors at San Francisco include A. C. H. Chamberlain, of the Madera Opera House, Madera, Cal.; C. H. Douglass, who is building a new theatre

Judging from the Captain's Expression Everything Is "Squared."
The Paramount-Drew comedy of the above name squares itself in more directions than the military.

at Merced, Cal.; George Sharpe, manager of the Liberty Theatre, Fresno; J. H. Knowles, of the Sonora Theatre, Sonora, Cal., and B. O. Waite, of the Minor Theatre, Arcata, Cal.

Eugene Roth, of the California and Portola theatres, San Francisco, is making a business trip to New York, accompanied by Mrs. Roth.

Frank Brown, formerly of the Alhambra and New Fillmore theatres, San Francisco, is now manager for Chas. Godard, Sacramento, Cal.

The Scribner opera house, Bakersfield, Cal., is to be transformed into a moving picture theatre by the Grogg Amusement Company.

Philadelphia News Letter

Zimmerman Celebrates His Birthday.

J. FRED ZIMMERMAN, dean of American theatrical managers, celebrated his birthday at his estate, "Villa Vista," on Decoration Day. He is seventy-four years old. Although he is said to be the oldest working manager in the United States today, Mr. Zimmerman is one of the most active, and every day he makes the rounds of his chain of playhouses and motion picture theatres and personally superintends a vast amount of detail in connection with their operation. He owns and controls the Keystone, Orpheum, Liberty and Fairmount in this city and the Edgemont Theatre in Chester, Pa.

Franklin Will Be Improved.

David Morris, of the Franklin Theatre, Third and Fitzwater streets, will make several improvements to his theatre during the summer months. One of the main features will be the remodeling of the front of the building and installing a new and handsome box-office. On the interior he will remove the balcony and increase his seating capacity and standing room space. Improved ventilation will be arranged for in addition to a new lighting system. When completed, the theatre will be one of the handsomest in the city.

Great Improvements for Palace.

The Palace Theatre, one of the large theatres controlled by the Stanley Company, is at present undergoing extensive remodeling and alterations without having lost a single minute of time of their regular performances. Many ingenious methods are being used by the architect, Joseph Heenan, to keep the work going on at all times. A large three-manual organ costing $30,000 will also be installed.

Brown Will Open the Oak.

J. Brown, who has received his discharge from the service, announces that he will open the Oak Theatre, at Spring Mount, for the coming summer season. Together with the theatre Mr. Brown will take over the Amusement Building and the airdome located there.

Bailey Takes Over Chestnut Hill.

Arthur I. Bailey, who recently received his discharge from the service, has taken over the Chestnut Hill Theatre, which has been under the management of the Stanley Company for the past year.

Kline Makes Good.

C. F. Kline, manager of the Coliseum Theatre, is meeting with success. Mr. Kline has been a newspaper man for twenty years, and has been president of the Sixth and Market streets Board of Trade during the past ten years.

Strand Will Be Remodeled.

Plans are being drawn up by Herbert Effinger, of the Strand Theatre, for remodeling the lobby entrance. It is rumored that a beautiful fountain will be installed.

MYRICK LEAVES OREGON FOR MONTANA

Former Manager of Portland's Liberty Theatre Will Succeed Ralph Ruffner at Butte's Rialto

E. J. MYRICK left for Butte, Montana, May 27, to manage the Rialto, the Jensen and Von Herberg theatre. It is understood here that Mr. Myrick takes the place of Ralph Ruffner, who leaves Butte for San Francisco.

Mr. Myrick came to Portland when Jensen and Von Herberg first entered the local field, acquiring the Columbia Theatre from Foster & Kleiser. Mr. Myrick built up the patronage until the Columbia became one of the best known theatres in the Rose City. When the Columbia owners took over the big Liberty, he was given the managership of this house, and for a time was the head of all the Jensen & Von Herberg houses here. He was president of the Motion Picture Exhibitors' League of Oregon, and chairman of motion picture activities in connection with war work and of civic committees that called in the aid of motion picture publicity.

Paul E. ("No Bull") Noble, Portland publicity manager for Jensen and Von Herberg, will probably be the new manager of the Liberty. Mr. Noble was formerly manager of the Portland Metro film exchange and of the Strand Theatre.

New of Portland Projectionists.

Local 159 M. P. M. O. U. is renewing activities these days, now that many of their members who served in the army have been discharged and are back in the business. Altogether the Local had fourteen members in the service and five are still overseas. These are Arthur O'Neill, George Evans, C. J. Christopherson, Oscar Hall, and W. L. Evans. I. J. Vincent, who has just returned after twenty-two months' service, expects to get back into the harness after a short rest.

W. A. Whitten, projectionist at the Circle, surprised his friends recently by asking for time off his shift. The reason was the birth of a baby girl to the house of Whitten.

C. F. Conant, of the Sunset, now conducts the Washington Slide Company in the Majestic Theatre Building.

Boyd Lawrence, also former projectionist at the Sunset, has gone into the automobile business at Pendleton, Oregon.

Circuits Solve Problem.

F. A. Bernardo, representative for Goldwyn, has solved the long distance shipment question by arranging a series of circuits so that, although the Goldwyn headquarters is in Seattle, the product can be supplied to Oregon exhibitors as cheaply, from an express standpoint, as films served out of Portland. Goldwyn has been getting a lot of business in the territory of late, and it is rumored that there is a possibility of opening a Portland branch office soon.

New Universal Booker.

R. C. Hudson is the new booker at the Film Supply Company, taking the place of L. S. Clark, who has been appointed assistant manager. Mr. Hudson was former Universal manager in Butte, Montana, and has been with Universal over three years. He started in the industry with the Majestic Theatre when Edwin James was manager. Eddie Hudson, booker for Pathe, is his brother.

Ridgfield Theatre Opens.

Steve LeRouge held a grand opening for the Ridgfield Theatre, Wash., May 24. This is the fourth theatre on the LeRouge circuit and seats 300. W. A. Stone, of the Service Film Company, installed two new Motiographs in the theatre.

New Pathe Salesman.

M. H. Glanfield has been employed as salesman for the Pathe Portland Exchange and will travel the Oregon territory as far east as Heppner. Mr. Glanfield is a newcomer in the film industry, but has a successful record as a salesman in other lines.

Tetters Buys the Sunnyside.

The Sunnyside Theatre, located at East 35th and Belmont streets, was sold during the week of May 24 to Tol Tetters. The new owner is an experienced showman from Oklahoma.

Northwest Briefs.

F. C. Weskill has sold his theatre in North Powder to McCurry and Dahlstrom, and is seeking a new location. He was recently in Portland booking for the new owners.

Dick Charles has purchased the Tenino, Washington, theatre. He now controls five houses.

Al Eden, manager for Select, and F. C. Burk, road man, were recent visitors in Portland.

L. E. Partridge, of Tillamook, Oregon, who was in Portland recently booking service, says business is getting back to normal. His house was closed five times by the flu.

Here's the Very Fan Which Fans the Wild Mystery of Wilde's Story.
Showing a scene from Triangle's picturization of Oscar Wilde's "Lady Windemere's Fan."

NEW LINTONIAN OPENS IN SENECA FALLS

Linton's Fourth House Is Very Well Arranged and Most Beautifully Decorated and Furnished

ON the night of May 21, W. H. Linton opened the fourth in his rapidly growing chain of theatres, the New Lintonian Theatre, Little Falls, N. Y., where he also operates the Hippodrome. The Lintonian is one of the most beautiful theatres in the Mohawk Valley, and Mr. Linton spared neither time nor expense in fitting it up. One would hardly recognize the Lintonian as a reconstructed amusement house, but rather as an entirely new theatre. Over the front of the main entrance is a massive marquise and on the walls of the exterior, are well arranged poster frames with glass coverings. A short flight of stairs leads to the main lobby. Here is the box office and the doors leading into the men's smoking room and ladies reception parlor. The latter is unusually beautiful. Leading off the main lobby is Mr. Linton's private office. A short flight of stairs leads to the main auditorium and foyer. The interior color scheme is old rose and ivory, grey and gold. In the center of the auditorium ceiling is a painting representing a blue sky.

Balcony Has Loge Effect.

Instead of the usual balcony seats a new balcony has been constructed, but with the loge effect carried out in its entirety. Here are boxes accomodating from 5 to 12 persons, containing wicker chairs, made especially for the Lintonian. The orchestra seats are of the up-to-date opera style and number one thousand.

The Lintonian stage is large enough to accommodate any size road attraction, but it is a show house partcularly well adapted to pictures. The booth is at the rear of the balcony, with nearly a level throw to the screen. Powers machines are used.

Opened With "Daddy Long Legs."

The picture secured for the opening was Mary Pickford in "Daddy Long Legs," a First National production. Along with this was a Kinogram reel. These pictures were shown on Wednesday and Thursday, and on Friday and Saturday "The Heart of Humanity" was the attraction, together with a Universal Comedy. Admission was 35 and 50 cents.

The house has a concert orchestra under the direction of Frank Stewart. Casper Shults, formerly part owner of the old City Theatre, is operator and stage manager.

Clifford A. Carroll, formerly dramatic editor of the Utica Saturday Globe, is general publicity man, taking care of the advertising for the Hippodrome, Utica, and the Lintonian, Little Falls.

The Lintonian makes the fourth theatre of which Mr. Linton is owner. He now controls the Hippodrome, Utica; the Hippodrome, Little Falls; the Lintonian, Little Falls, and the Richmond, Herkimer. In the latter he is associated with D. R. Letson, of that place.

Majestic Goes to Pictures Only.

The Majestic Theatre, which has been playing vaudeville and feature picture for some time past, eliminated the vaudeville, on May 26, and opened the summer season with pictures only, with "The Better Ole." In addition there was a comedy, news reel and scenic. A stage setting showing a trench in No Man's Land, with soldiers in uniform, was shown. For the last three days of the week the Thomas H. Ince special, "The Midnight Patrol," was the main feature. The house has a full orchestra. Admission is 11, 15 and 20 cents.

Speigel May Open in Utica.

Present appearances point to the entry of Max Speigel in the Syracuse amusement center. The story has it that Speigel and William F. Rafferty will soon close a deal either for the erection of a new house here, or for the lease and remodeling of the old Grand. Speigel is already financially interested in the Syracuse Strand, and for some time past has had his eye on the local field. It is said that plans for a new house were made some time ago, but the high cost of building caused the deal to be postponed.

Chenango Theatre Elects Officers.

The Chenango Theatre Corporation, owners of the Colonia, at Norwich, elected the following officers at its recent annual meeting: president, J. O. H. Reed; vice-president, Adam Tennis; secretary-treasurer, Caroline V. Hall.

Robbins Brothers Opened Utica Exchange.

Nathan Robbins, formerly manager of the Majestic Theatre, and his brother Al, have gone into the film business under the name of the Robbins Amusement Company. They have secured prints of seven pictures and opened an exchange in Utica. Among the pictures are "The Devil's Playground," "Nine-tenths of the Law," "The Lion in the Hills," and "The Crucible of Life."

Auburn May Have New House.

Auburn may have a new picture house, and the property at State and Dill streets may be leased from the Meeker Company, and converted into a theatre.

De Luxe Inaugurates Double Feature Policy.

The De Luxe, Utica, has inaugurated a policy of double feature bills, and it appears to be making a success.

Yes, We Certainly Believe She Is "An Innocent Adventuress."
Vivian Martin looks quite unworldly in her Paramount of the above name.

Pittsburgh News Letter

Virginian Theatre Changes Owners.

GEORGE KYROS, formerly of the Star Theatre, New Kensington, Pennsylvania, and Frank Plaginos, of the same town, have purchased the Virginian Theatre in Charleston, West Virginia, from the Empire Realty Company, and will take possession June 15. The house has a seating capacity of 750 and is up-to-date. While it has been used as a combination house in the past, running road shows and pictures, Mr. Kyros states that a policy of pictures exclusively will be instituted in the future. Some improvements are being made.

Mr. Kyros sold his Star Theatre, in New Kensington, last fall.

Apex Pictures Gets on the Map.

One more film concern is to be established in the Pittsburgh film field. The latest is the Apex Pictures, Inc., whose place of business will be on the second floor of 414 Penn Avenue. The promoters are F. S. Nigel, formerly an exhibitor of the North Side, who is now in New York buying pictures, and Carl Moldenhauer, now employed at the Hatch Exchange.

Elder Will Have a Grand House.

E. W. Elder, owner of the Grand Theatre, Wilmerding, closed the house Saturday, May 31, for remodeling, repairs and enlargement. The seating capacity will be increased to 300, the house will be re-decorated and re-wired, beautified and improved generally. The cost of the improvements will be about $2,500 and the work will be completed, it is expected, in two weeks.

Nemo Will Open in Mid-June.

E. J. Reass, owner of the Nemo Theatre, at Pitcairn, Pa., states that the new theatre he is erecting in that town is nearing completion, and that he hopes to have it opened about the middle of June. The new house cost about $14,000 for the building alone. It will be called the Pitt Theatre, and will have a capacity of 250.

Mr. Reass was in Pittsburgh recently, and placed his order for equipment, which includes Powers' 6-B machines, Gold Fibre Screen, and Hallberg Economizers.

Bello Rules the Roost.

Thomas Bello has purchased the Verdi Theatre at Belle Vernon, Pennsylvania, from Mr. Dunbar, and has placed Alexander Rosser in charge of the same. As Bello owns the Bijou Theatre, the only other house in the town, he is now the movie king of the burg.

Globe Film Moves.

The Globe Film Attractions, 414 Ferry street, Pittsburgh, removed May 31 to 127 Fourth avenue, where a much larger space

enables them to transact more business. These new quarters, however, are only temporary, as more space than can be had here will be needed. A permanent location on Forbes street will soon be announced.

Universal Celebrates.

To celebrate the contest recently held among two teams in the Pittsburgh Universal exchange, the object of which was the securing of the largest amount of new business, and which was won by the team headed by Burgan, a banquet was tendered all the employes of the exchange Friday night, May 23, at the Elks' Club. In addition to the employes, the wives of the manager and assistant manager and the roadmen were also present.

Exhibitors Form New Organization.

Several of the most prominent exhibitors in the Western Pennsylvania territory got together Sunday, May 25, and formed the Exhibitors' Film Co. No details as to the manner of operations of the new organization are forthcoming as yet.

Kinder in Town for a Few Days.

Captain Kinder has been in Pittsburgh for a few days resting up after a six-week stay in West Virginia. He has been putting over the Government film, "Fit to Win," there.

Gilchrist with Penn Exchange.

R. Gilchrist is now on the road for the Penn exchange. He is specializing on the new Harts, Security Pictures, and the "Silent Mystery" serial, while the other roadman, Eddie Wheeler, is looking after the other films.

Cameraphone Is Rechristened.

The Downtown Cameraphone, Fifth avenue, a Rowland and Clark house, has been reschristened the Savoy.

Puts on Pictures for the Summer.

B. E. Cupler, of the Bijou and Casino Theatres, Washington, Pennsylvania, was in Pittsburgh recently, and stated that the Casino, a road show house, will run big pictures during the Summer. The policy was put into operation several weeks ago and is proving successful.

Liebler Joins the Clearing House.

William G. Liebler, formerly a salesman at the Pittsburgh Goldwyn exchange, is now officiating in a similar capacity at the Film Clearing House.

Short Notes.

L. J. Scott, of the Morgan Lithograph Co., Cleveland, Ohio, was in Pittsburgh several days recently.

T. C. Bronstetter, Film Clearing House salesman, will for the present cover the city territory.

Harry Handel, formerly an exhibitor on the North Side, Pittsburgh, is still looking for a house. He would appreciate information as to any houses being for sale.

H. J. Smith, of the Hollis, Smith, Morton Co., Pittsburgh, has just come to town, after a highly successful trip on the road.

Paul Doucet in "The Gutter" Cast.

Paul Doucet, a character actor, well known in this country and abroad, has been added to the cast of "The Gutter," which Albert Capellani is now producing at the Capellani Studio, Fort Lee, with Dolores Cassinelli in the leading role. Mr. Doucet has been seen in a number of screen productions, including "Nearly Married," with Madge Kennedy and J. Stuart Blackton's, "The Judgment House."

French Again with Russell.

Charles K. French, the character actor, has returned to the American for an engagement in the new William Russell subject entitled "This Hero Stuff," by Stephen Fox. He is handling the roll of "Barnes," a dignified heavy, and declares himself much at home in it.

MINNESOTA FIRE MARSHAL GETS BUSY

And Starts Out After Scalps of Traveling Exhibitors Who Violate the State Fire Laws

GEORGE H. NETTLESTON, state fire marshal of Minnesota, is out after the scalps of certain traveling exhibitors who are violating the laws governing the regulation of moving picture theatres by the state fire department. In a statement recently issued, he said:

"This department has found that there are a number of traveling exhibitors who are going about the state putting on motion picture shows for two or three night stands in town halls or other buildings which have not been inspected and licensed by this department.

"In doing so the law regulating motion picture theatres is being violated, which cannot be tolerated by this office, inasmuch as the enforcement of this law has been one of the duties of the fire marshal.

"I wish to have it generally understood that such cases will be vigorously prosecuted by this office and we will be glad to have the co-operation of everyone who is interested in improving the motion picture business by having violations of the law in this respect reported to the department."

Big Time at Movie Ball.

Exhibitors of Minneapolis had a big time at a movie ball in the Elizabethian room at the Dyckham hotel, on the night of May 29. The ball was given under the auspices of the Theatrical Protective League. Dancing began at 9 p. m., and continued to the "zero hour." The affair was the second of the season arranged by the T. P. L., which some months ago staged a big carnival and barn dance.

Dutton Will Attend Convention.

O. H. Dutton, who has been elected a delegate to the international convention of the I. A. T. S. E. (stage hands), to take place at Ottawa, Ont., has left for Cleveland, where he will be joined by William Kunzman, representative of the National Carbon company. Together they will make the trip to the convention.

News Brevities.

F. A. Schuchard has sold his interest in the Empress Theatre in Elgin, Minnesota, to H. J. Bartz, who is now the sole owner.

Mrs. Steele, of Blue Earth, has reopened the Movie Theatre at Easton, Minnesota, which has been closed for some time.

J. E. Chidley, manager of the American Theatre at Miles City, Montana, has purchased the equipment and taken the lease on the Thrift Theatre, of the same city.

Rockford News Notes

Rockford Opera House Reopens.

THE Grand Opera House, of Rockford, Illinois, reopened under the management of D. J. Jarrett, the manager of the Rockford Poster Service Co. Business with the picture houses in Rockford is good, but not quite up to the record breakers when Camp Grant housed forty to fifty thousand men.

Jack Resigns from Midway.

A change in management of the big Ascher's Midway Theatre, Rockford, has just been made. Manager Herman Jack has resigned and will locate in other lines in Rockford.

He is succeeded by Charles House, who has been the theatre organist. Mr. House has had many years' experience.

Lamb Is Back.

Charles Lamb, manager of the Palm Theatre, reports good business in Marguerite Clark feature pictures. He has just returned from Springfield, Illinois, where he was on a committee of moving picture managers too look after their interests before the state legislature in session there now.

Harry Gramp, manager of the Orpheum, reports big business at his house.

Liberty Runs Show for Doughboys.

The Liberty Theatre at Camp Grant, under the management of Messrs. Breinig, is running regular weekly movie and vaudeville shows for the doughboys.

Harlem Park Is Open.

Harlem Park, the outdoor show ground for this vicinity, is open now and the Park auditorium, under the management of Charles Washburn, is showing the latest in films and vaudeville.

It's "Too Many Crooks," but Not Too Many for Gladys Leslie.
It's a crooked lot she dealing with in this Vitagraph, but judging from this situation she is perfectly capable of subduing the whole crowd.

LOUISVILLE EXPERIENCES BAD WEATHER

The Regular Houses Prosper but the Airdomes Are Now Having an Extremely Hard Row to Hoe

BUSINESS with the local exhibitors is reported as very fair, considering weather conditions. For the past six weeks it rained during some portion of almost every twenty-four hours. However, according to Fred Dolle, of the Alamo, and other exhibitors, business has been so good that the theatres have been making up for losses experienced during the influenza period, although Louisville houses were so far ahead on the 1918 season as a result of activity at Camp Taylor, that the loss did not hurt many of them. The spring races attracted many visitors to the city this year and have done their part in making business brisk. They have also pried some exhibitors loose from portions of their bankrolls.

Outdoor Shows Suffer.

Rivoli Gardens, on Preston street, made an effort recently to open the outdoor season with moving pictures and other attractions, but outdoor amusements are making no headway this season as against the rain and chilly weather. Fontaine Ferry Park has had very few good crowds to date. The dance hall is pulling, but the theatre and other amusements look dead. Airdomes in most cases have stayed "put," and don't expect to open until weather conditions settle. There are more airdomes operated as losing propositions annually through starting too early than from any other cause. Baseball very seldom pays dividends before June, and June nights are cool even as far south as Louisville. While the airdome has been considered a failure by many exhibitors, it has been due entirely to early opening. An airdome operating from mid June until mid September or early October would only have about three months in which to make taxes, operating expenses and profits, but if the overhead is lost during the first month there is no chance of breaking even.

Health Board Will Move to Louisville.

Louisville theatrical men, including both the moving picture exhibitors and the stage men, are much pleased over recent announcement by the State Board of Health, which is moving its offices from Bowling Green to Louisville. While this may result in local theatre men being checked up more closely on certain details, at the same time it will work for benefit to the theatrical world as a whole to have headquarters in the principal city of the state instead of a small country town. Last year, during the influenza epidemic, the need for a locally operating board was very apparent, especially as the board met but once a week, and conditions were changing rapidly. Members of the board in many instances made decisions on what they heard rather than what they knew to be a positive fact.

Big Features Has Moved.

The Big Features Rights Corporation has moved its offices from the Rex Theatre Building to the National Theatre Building, where it is occupying portions of the second and third floors. Manager Lee Goldberg reports that he is doing fine with the concern's most recent feature attractions, which are "The Unpardonable Sin," "Daddy Long Legs" and "Mickey." Louis Ochs and Nathan Kaplan have been added to the traveling force in Kentucky and Tennessee. The company is also preparing to put out six or more traveling road shows.

Madisonville Women are Critical.

At Madisonville, Ky., four organizations of women circulated petitions, and called on the Mayor, requesting that city official to prohibit the display of posters advertising moving pictures, stage productions, etc., where the posters displayed shapely calves, and lovely chorus girls not fully clad. The chances are that nothing will come of the protest.

Louisville Man Is Stung.

The Better Business Bureau, of the Louisville Advertising Club, has been doing some excellent work of late in investigating crooked enterprises. The department recently unearthed a pair of confidence workers at Nashville, who sold state rights to a Louisville man on two feature films, which did not exist. Neither did the company exist, but the Louisville man was caught for $350 in cold cash.

Farrell Travels Kentucky.

A. C. Farrell, formerly manager of the Louisville exchange of the Universal Film Company, is now making his home in Louisville, and traveling Kentucky out of that city. The exchange was discontinued a few months ago, shipments being made for Kentucky from the Indianapolis office.

Capitol Amusement Company Incorporates.

The Capitol Amusement Co., of Frankfort, was recently incorporated with a capital of $10,000, by Jacob Speyser, B. L. Speyser and Simon Speyser.

Cleveland News Letter

J. W. Melchior Dies in Los Angeles.

WORD has been received of the death in Los Angeles of J. W. Melchior, formerly of Columbus.

Mr. Melchior conducted for years the old Ohio Film and Supply Company. Upon formation of the General Film Company, he became manager of their Columbus branch.

He has been engaged extensively in fruit growing, and at the time of his death was vice-president of the California Fruit Growers Association.

M. H. Melchior, a son, who is manager of the Columbus Universal exchange, left for California upon hearing of his father's death.

They Want Quicker Action.

The Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce has passed a resolution directed to the postmaster-general, asking him to alter the rules governing film shipments.

Under the present rules, when a shipment is refused or held up, the sender is notified.

The board wants a rule put in force that when a shipment of films is refused or held up, it be shipped back to the sender and postage collected from him for the round trip.

A Jewel of a Picture
Of Dorothy Phillips, who twinkles in "Destiny," a Universal Jewel.

Fleisher Goes to Film Clearing House.

Nate Fleisher has resigned as city salesman for the Universal Film Exchange, Cleveland, to become manager of the Cleveland branch of the Film Clearing House of which he took charge June 2.

Later he went with Kleine and then with the Universal.

He is well liked in the trade, and no doubt will be successful in his new position.

Maritime News Letter

Electric Club Discusses Picture.

THE Electric Reading Club, one of the oldest clubs in St. John, N. B., for their May meeting discussed the moving picture. The evening was in charge of Canon Armstrong, Rector of Trinity Church, and the preacher of a sermon last year against sensational pictures, particularly serials for children. There were several excellent readings given on the history of the industry and two papers read, one by Canon Armstrong, who advocates more pictures with Dickens' plots or stories taken from historical events and more educational views shown. Dr. Bridges, chairman of the New Brunswick Board of Censors, told of the mechanical workings of the picture cameras and something of the difficulties of the censors. He thought that if the right appeal were allowed the exchange manager from the judgment of four censors, there should be more than one judge on the appeal court. In the course of both papers, the members of the Club were urged to use their influence for the betterment of the programs.

St. Vincent's School Theatre Opens.

The new theatre which has been opened in the St. Vincent's School on Cliff st., was planned by His Lordship Bishop Le Blanc, whose ideas were well carried out by Arthur McCloskey, an actor.

The theatre has a seating capacity of nearly nine hundred, the auditorium being fifty feet wide by ninety feet deep.

At the formal opening, a feature was the presentation of a bouquet of flowers to the new theatre from W. H. Golding, manager of the Imperial.

Newfoundlander Goes to New York for Pictures.

A recent visitor to St. John was John P. Kiely, picture theatre manager of St. John's, Newfoundland. Mr. Kiely was in the city for some days, making arrangements for the coming season, and left for New York. Newfoundland is not in the Canadian Federation, and because of tariff arrangements, theatre men from Newfoundland find that they can deal in the United States as advantageously as in Canada.

Campbellton Gets Another House.

A new theatre has been opened in Campbellton, N. B., by Editor Crocket, of the "Campbellton Tribune." As F. G. Spencer already has two theatres in that enterprising north shore town, the results of the opposition will be looked forward to with considerable interest.

May Allison's New Lead.

Howard Gaye has signed a contract with Metro to play the lead with May Allison in "Free," the humorous Will Irwin story picturized by George D. Baker, and on which work will start this week, under the direction of Herbert Blache. Kathleen Kerrigan and Pell Trenton are the other members of the cast.

Here's Where the Gutter Rejoices.
For this is Dolores Cassinelli as she appears in "The Gutter," under the banner of Albert Cassinelli.

Breezes from Salt Lake

Daylight Saving Is a Problem.

DUE perhaps more to the daylight saving time and the coming of warm weather than to any other reason, theatre business has showed a slight falling off during the past week, according to reports from several of the moving picture houses. The managers believe that the condition is only temporary, however, and they are firm in their expectations that many strong pictures which have been booked will hold the attendance well up to the standard. They admit, nevertheless, that the daylight saving time is a problem they must contend with.

The managers find consolation in an announcement that regulations are to be issued which will clearly define conditions surrounding the collection of war taxes.

Meirer Is Paramount-Empress Organist.

Louis C. Meirer, formerly of Chicago, has been employed as organist at the Paramount-Empress Theatre and his work is attracting much favorable comment. He was formerly organist at the Covent Garden Theatre in Chicago. Edward P. Kimball continues as orchestra director, presiding at the organ with the orchestral numbers.

Canyon Comedy Company Incorporates.

The Canyon Comedy Company, of Ogden, Utah, an organization which intends to make moving picture films and handle moving picture accessories and appliances, has filed articles of incorporation. The company also has announced its intention of conducting moving picture and vaudeville shows.

The company is capitalized at $25,000 and the following stockholders are listed: J. C. Robinson, M. W. Belnap, Ralph Wendall, Richard Baker, Gale Rose and Paul Malan.

Hager Is Complimented.

G. A. Hager, local manager for Universal Film Exchanges, Inc., is in receipt of a telegram from Fred Hawley, representing the United States Treasury Department, stating that the department is much pleased with the Liberty Loan pictures, showing and expressing appreciation. The local Universal office handled the distribution of these films in Utah, Idaho, Montana and Nevada, and Mr. Hager was appointed as superintendent of distribution for those states. Thirty-five prints were kept in distribution during the campaign.

Swanson Entertains Orphan.

The little inmates of the Orphans' Home and Day Nursery and the Kearns St. Ann's orphanage were the guests of W. H. Swanson at the American Theatre Friday afternoon for a matinee exhibition of "Daddy Longlegs." This picture opens with scenes in an orphanage, and the picture was greatly appreciated by the little ones.

POTTER SUCCEEDS MEAD AT SEATTLE

Universal's New Branch Manager Comes from Spokane Office, Which Has Been Discontinued

W. POTTER has succeeded W. A. Mead as manager of the Seattle Universal office, the Spokane office which Mr. Potter has managed for the last four years having been closed. During the early period of his service in the Spokane office Mr. Potter handled, in addition to the regular Universal releases, "The Traffic in Souls" and the Williamson submarine pictures. On taking over the Seattle office he has added to the force already here three of his old employes from Spokane; other preparations have been made for an increased business.

George Ekre and H. W. Landstrum are the two salesmen working out of the Seattle office, and Emil Rogasner has been placed in charge of the Spokane territory as resident salesman. A. H. Skoog will continue as assistant manager in the Seattle office.

The special feature, "Crashing Through to Berlin," is being handled as a road show out of this office. It is being presented by Lieutenant Bushnell, an American who enlisted in the Canadian army at the beginning of the war and was at the front for three years. Lieutenant Bushnell lectures during the showing of the picture.

Leo Potter, brother of the Seattle manager, is showing "The Heart of Humanity" on a percentage basis through the territory.

Greater Features Incorporates.

The Greater Features Company has been incorporated to distribute film in the Northwest states and Alaska by Jack Lannon, as president; W. W. Kofeldt, vice president; J. T. Sheffield, secretary and treasurer. The corporation will specialize on short subjects, including comedies, scenics, educationals, novelties, news, and big special features.

The new corporation has purchased an interest in the Northwest Consolidated Film Company, taking over the handling of the pictures controlled by the latter in this territory, including Gaumont News, Photoplay Magazine Screen supplement, International Cartoons, Verse Scenics, Current Daily Topics, and other short subjects. They have also purchased from the Bull's Eye Film Corporation the two reel Billy West Comedies, the two reel Gale Henry Comedies, and the Jester Comedies.

B. F. Wood has been engaged as cashier, Harold Hargrave as booker, Irene Perry, stenographer, and Julia Breen, shipping and poster clerk. J. T. Sheffield remains as manager of the office, and W. W. Kofeldt, as chief salesman.

Keller Succeeds Burke.

B. R. Keller has succeeded K. L. Burke as manager of the Seattle Fox office. Mr. Keller has been assistant manager of this office for the last six months, his experience in Northwestern film circles extending back for two years. He came from the San Francisco office of General to open a branch in Seattle for the distribution of Lewis J. Selznick productions. He continued as manager when the name of this company was changed to Select, when the Select Star Series was inaugurated, and the offices were moved from their location on Fourth avenue to the new Film Row. Later he was relieved as manager by Jack Woody, who finally became field manager for the company. It was then that Mr. Keller entered the employ of the Fox Company as assistant manager of the Seattle office.

Mooney Will Remain in Seattle.

J. J. Mooney, special representative, who has been working out of the Seattle Fox office for the past few weeks, will remain here indefinitely.

Two new salesmen have been added to the Seattle territory by Mr. Keller, viz., W. L. Dudlah, at one time with Fox, more recently with Select, who will cover Montant, and George H. Williams, a new recruit for the film business, who will cover Oregon. L. A. Todd continues to cover eastern Washington.

A New House Planned for Bellingham.

W. S. Quinby, manager of the Liberty and the Bell Theatres, of Bellingham, Washington, is planning a new house to be built some time this year or the first of next. The house will seat about 1,800.

Preparing for Convention and Ball.

Everything is shaping itself rapidly for the moving picture convention and ball to be held in Seattle on July 16 to 19, inclusive. Several stars have signified their intention of being present. The convention is a fitting climax to the work of bringing the exhibitors together, which the Northwest Film Board of Trade has been carrying on for several months past.

Bertleson Is Back.

Ray Bertleson, formerly employed in the office of Famous Players-Lasky, has returned from the service of Uncle Sam and again entered the service of F. P. L.

Elsie Bartlett
Who supports Ernest Truex in "Please Get Married," and who will shortly appear as the star in a series of feature productions.

HERB. JENNINGS ISSUED TIMELY FOLDER

And One That Exhibitors of the States Could Imitate to Advantage for the Fourth of July

MANAGER Herb Jennings issued a timely folder for Allen's Bloor Theatre, Toronto, for Victoria Day, May 24, the national spring holiday in Canada. It has been quite the custom to resort to the use of fireworks as a demonstrative feature, but a plea for a sane holiday has been aroused, as for the Fourth of July, in the States. With this idea in mind, Manager Jennings urged the public to spend part of the day at the Bloor Theatre as a safe celebration.

The front cover of the folder was inscribed "Safe—24th—Sane," and the message on the inside double-page spread was addressed to mothers. It read: "Mother—Spend a pleasant and safe Victoria Day with the Little Ones at Allen's Bloor Theatre." Announcement was then made regarding the three different shows to be held during the day. A special children's matinee was held at 10:30 A. M., with "The Seven Swans," as the feature. A regular matinee was held at 2:15, and the evening performance started at 6 P. M., with Wallace Reid in "The Roaring Road." Prices for the regular matinee in the afternoon were 10c and 15c; for the special morning show children were admitted for 15c. Prices for the evening performances scaled from 15c to 25c.

The theatre was crowded from early morning until late at night.

Thief Strips Ushers' Room.

The ten young men who perform the duties of ushers at the Allen Theatre, Toront, were surprised the other evening to find that all their street clothing had been removed from the dressing room of the theatre during the evening performance.

The bright red uniforms are nice for the theatre, but not quite appropriate for street wear. Neither is underwear quite the thing for street use. Manager Ben Cronk, therefore, considerately provided taxicabs to take the young men to their homes, natty red uniforms and all. All the boys had left money and other valuables in their pockets. A bicycle was also stolen from the room. One of the ushers had worn a brand new $50 suit to the theatre for the first time.

Adds "The Trench Quartette."

In connection with the presentation of "The Better 'Ole" at Allen's Bloor Theatre, Toronto, Manager Herb Jennings provided an added attraction in a vocal feature. He organized a male quartette composed of four returned soldiers and billed them as "The Trench Quartette." He advertised the musical feature as "A Movie Extravaganza," and did "S. R. O." all during the run.

Change Film for Canada.

The special feature, "Whom the Gods Would Destroy," is to undergo considerable change before it is presented in Canada, is has been announced at Ottawa, Ontario. A considerable portion of the picture shows American troops in action. This part will be anglicized and the subject will probably not be ready for release in the Dominion until September.

Buys House at "Soo."

The Griffin Theatres Corporation has purchased the King's Theatre at Sault Ste. Marie, Ontario, for $40,000. The theatre will be operated as a unit in the chain of theatres which the new company is securing in Canada. The former owner was A. W. Mayberry, of Moose Jaw, Sask.

Berman Organizes Exchange.

Sterling Films, Limited, has been organized at Montreal, Quebec, to deal in state rights features. It is proposed to release one special attraction each week for Canadian exhibitors. The men behind the new company are Charles Berman and N. Volansky. The former controlled the Canadian rights for World releases at one time. The office of the company is located in the Orpheum Theatre Building.

On Each Side of Border.

Merrick R. Nutting, of Montreal, Quebec, has taken over the management of two moving picture theatres near the border line between United States and Canada. One of the theatres is at Keysville, N. Y., and the other is at Rouse's Point, Quebec, on opposite sides of the International line.

Winnipeg Issues Permit.

A permit has been issued by the City of Winnipeg for the erection of the new Allen Theatre in that city, at a cost of $300,000 for the building. The site for the new house is at the downtown corner of Graham and Portage avenues.

Smart Plans Real House.

J. S. Smart, Port Hope, Ontario, one of the most active exhibitors in Canada, has completed plans for the erection of a brand new theatre in Port Hope to seat nearly one thousand people.

Fine Takes Over Belmont.

Irving S. Fine, formerly manager of the Dundas Playhouse, Toronto, has taken over the Belmont Theatre, St. Clair avenue and Davenport road, Toronto.

Taube Resigns from Exchange.

S. B. Taube, manager of the Toronto office of the Specialty Film Import, Canadian Pathe distributors, has resigned from this position. Taube announced that he was leaving the film business for the time being at least.

Cincinnati News Letter

New Palace Is Nearly Ready.

THE new Palace Theatre will open for business in the near future. Workmen have started to remove the scaffolding from the front of the new building. The new Palace is situated on Sixth street, east of Vine street, and is on one of the main thoroughfares of the Queen City. The architecture is of striking design, the entire front being constructed of white tile. The lobby is a beautiful creation and the outward appearance of the theatre is imposing.

We'll Vote for This Doorkeeper
Who is none other than Margarita Fisher, showing some tricks from "Trixie from Broadway," her next American.

Cincinnati M. P. E. Company Incorporates.

Incorporation papers were issued during the past week to the Greater Cincinnati Motion Picture Exhibitors Company, which is the new association of the exhibitors formed several weeks ago. The incorporators were Charles Schaengold, J. A. Ackerman and others, and the company is capitalized at $1,000. Meetings are being held regularly and the membership includes nearly all of the more important exhibitors.

Star Starts Under Libson.

The Star Theatre, on East Fifth street, began its first week under the management of the Libson Amusement Company, Sunday, June 1. Former manager Tom Corby, of this house, announces that he has several tentative offers under consideration, but will first take a vacation and "go fishin'."

Labor Council Endorses Labor Films.

Central Labor Council, of Cincinnati, has endorsed the movement to produce one or more labor films for distribution generally throughout the United States.

Detroit News Letter

Kunsky Entertained the Kiddies.

ON Saturday, May 24, John H. Kunsky entertained 1,500 orphan children at his Washington Theatre, Detroit, with "Daddy Long Legs" and a number of short subjects including comedies. The children were brought to the theatre in motor trucks and Mr. Kunsky gave each child some candy, popcorn and other goodies. Harry Scott and Tom Moule collaborated with Mr. Kunsky in making the affair a success.

McCoy Goes to Chicago.

Warren G. McCoy has been transferred from the Detroit office of the Arthur S. Hyman Attractions to the Chicago office, 1314 Consumers building, where he took charge, May 27. He is succeeded at Detroit by I. L. Carl.

Weaver Succeeds Cotton.

Robert Cotton has given up the management of the Detroit office of the World Film Corporation and returned to New York. He is succeeded by G. F. Weaver, who, for the past two years, has been looking after the World affairs in Atlanta and St. Louis.

First National Occupies General Offices.

The First National Film Exchange, of Michigan, has leased the suite of offices in the film building formerly occupied by General Film Company, on the fifth floor. Manager Harry Scott, of the First National, says at least $5,000 will be spent in fitting up the new home. The alterations are to be completed not later than June 20.

Allen Visits Detroit.

J. W. Allen, district manager for Paramount, was in Detroit May 24. He called a sales meeting of branch managers and salesmen of the Middle West branches for week of June 4, in Chicago.

Cady Leases Gladmer.

Claud Cady, who owns the Colonial, Lansing, and Family, Ionia, has leased the Gladmer in Lansing, which he will use for big features and road attractions.

Flynn Will Serve Another Term.

At the annual election of officers of Detroit Board of Motion Picture Exchange Managers held May 29, J. E. Flynn, Goldwyn, was re-elected president.

Brief Notes.

Fitzpatrick and McElroy have leased the Bell Opera House in Benton Harbor, which gives them complete control of the theatre situation in that city.

R. Perry has resigned as manager of the Drury Lane Theatre, Detroit, and is succeeded by Mrs. Edith Fitzgerald, former organist. Mr. Perry has been appointed Michigan representative for the American Film Co.

Among Independent Producers

Conducted by C. S. SEWELL

Brady Makes Two More Sales on "Stolen Orders"

WILLIAM A. BRADY announces two more sales of territory on "Stolen Orders," which is one of the most active productions in the state rights field.

The A. H. Blank Enterprises, of Des Moines, has secured this picture for Missouri, Nebraska and Kansas, while James M. Minter, of the Minter-United Amusement, of Detroit, has it for Michigan.

John H. Kunsky recently showed "Stolen Orders" at his Washington Theatre in Detroit, where it drew business of a character so satisfactory that Mr. Minter, seeing the picture and observing, immediately arranged the purchase of the rights for Michigan. Both the A. H. Blank Enterprises and the Minter-United Amusements will inaugurate an extensive campaign of exploitation in behalf of this production.

Extensive Advertising Aids on "Custer's Last Fight"

THE two latest William S. Hart two-reel reissues, with "Custer's Last Fight" and the new series of single-reel Arbuckle reissues, are being rapidly disposed of by the Tower Film Corporation, and state rights buyers who have acquired rights to these subjects announce that they are receiving many requests for summer bookings.

"Custer's Last Fight" is claimed to be one of the most spectacular pictures produced by Thomas H. Ince, and Tower Film Corporation are developing an extensive promotion campaign for this subject, including a campaign book, press sheet, newspaper cuts, two styles of various sizes of posters, and attractive lobby displays of 11x14 photographs. One of the six-sheet posters is a facsimile of the famous painting titled "Custer's Last Stand." There is also a comprehensive display of advertising matter on the Harts and Arbuckles.

A majority of the territories has already been disposed of on these pictures, and it is expected the remaining territories will be taken up quickly.

Foreign Rights Are Offered on Olive Thomas Triangles

L. L. HILLER, whose offices are located in Suite 912 Longacre Building, New York, announces that arrangements have been completed by which he will act as distributor for the foreign rights to four special features produced by Triangle starring Olive Thomas which were purchased by Joseph Friedberg.

The title of the productions are "Love's Prisoner," "The Follies Girl," "Toton" and "Prudence on Broadway," and in each Miss Thomas is said to interpret roles particularly well suited to her talents and personality.

Mr. Friedberg, who secured the foreign rights to these productions, is a well-known independent buyer. All of these pictures are recent Triangle releases in this country.

European buyers who have viewed these productions are said to be confident that Miss Thomas' work will enjoy great popularity abroad.

Pioneer Now Preparing Long List of Features

THE Pioneer Film Corporation announces extensive plans have been laid to place before the exhibitor and state rights buyers a fine selection of high class features within the next few months.

The next few weeks will see the start of the exploitation of "The Sins of the Children," Harry Rapf's production of Cosmos Hamilton's novel. Hand in hand with this picture will go "The Girl from Nowhere," in which Cleo Madison makes her appearance as a Pioneer star.

Four other pictures are in the process of production. Work on "Parted Curtains," in which Henry B. Walthall plays the stellar role, is rapidly nearing completion. Preliminaries to the production of the next Walthall picture which will be handled by the Pioneer are under way at the National Film Corporation Studio at Hollywood. This picture will be an elaborate screen version of "Confession." The National plans to make this picture an equal in every respect to "Tarzan." "Confession," it is said, will contain some of the biggest as well as most sensational scenes ever attempted in photoplay making.

"The Hidden Code" is another production which will be offered on the state rights market under the Pioneer trade mark, and details of "Who Is My Husband" are being worked out in secrecy. As the title suggests this picture is going to be along sensational and spectacular lines.

Christie Wants Scripts for Two-Reel Specials

AL E. CHRISTIE has called attention to the fact that he is depending largely on outside writers for the furnishing of scenario ideas for his new special comedies. Both Al E. and C. H. Christie declare that they cannot over emphasize the fact that in producing feature comedies in two reels the story material should nearly always be of the type which has frequently been considered as typical five-reel comedy-drama material; in other words, it is the idea of the Christies to produce two-reel comedies from stories of five-reel calibre.

Mr. Christie has made a general request for stories necessitated by the increased schedule of production, including both one and two-reel comedies.

A Glimpse of the Artistic Beauty Which Surrounds the Tragedy of "Broken Butterfly."
This Maurice Tourneur production, of which the above scenes are typical, takes the gypsy trail as the highway on which to stage its romance.

Latest Billy West Film Is Titled "Out of Tune"

The newest Billy West comedy released by Bulls Eye Film Corporation is called "Out of Tune." The principal character gets into all sorts of difficulties with other members of the orchestra. The New York franchise holders for this series, Interstate Films, booked it at several Loew houses for last week, and reports indicate that it will equal if not exceed the drawing powers of the other Billy West comedies.

Territorial sales on Bulls Eye's Napoleon and Sally series of single-reel comedies are progressing rapidly, with a few territories left to be disposed of.

Late reports from the Gale Henry comedies, a Bulls Eye proposition, is that these comedies are being booked into summer shows with the greatest success.

Pioneer Company Handling Garson Film in New York

ANNOUNCEMENT is made by the Pioneer Film Corporation of the securing of rights to the Harry Garson big feature producton, "The Unpardonable Sin," featuring Blanche Sweet, for the state of New York. The deal was negotiated by Morris Rose, president of the company.

One of the first acts after securing this picture was to arrange for its presentation for a run at the Majestic Theatre, Buffalo, where it is said to have opened to big business on Sunday, June 1.

In announcing this purchase, Mr. Rose says it will be the settled policy of Pioneer to secure big feature pictures which will stand the test of long runs, and that several other pictures now in the course of preparation will be exploited in the same manner as "The Unpardonable Sin."

All Territory Now Sold on Craig Kennedy Serial

HARRY GROSSMAN, vice-president and general manager of Oliver Films, Inc., who has been on a trip to the Pacific Coast and to Texas in connection with territorial bookings for "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh, has reported two more sales of territory, completing the territorial arrangements for "The Carter Case," and it will now be shown in all sections of the United States, as well as in foreign countries.

The California rights were purchased by the Consolidated Feature Film Company, 114 Golden Gate avenue, San Francisco, while rights for Texas, Oklahoma and Arkansas were sold to the Southwestern Film Corporation, 1911½ Commerce street, Dallas, Texas. The sale marked the closing of negotiations that were begun when S. M. Sanford, manager of the Dallas exchange, visited the Oliver Studio and witnessed a screening.

Mr. Grossman is now in Chicago, where the Celebrated Film Corporation is meeting with success with "The Carter Case" similar to that of the Pioneer Film Corporation in New York. The Oliver Films official is superintending a wide publicity campaign in that city, assisted by the Lubliner and Trinz and the Ascher Brothers circuits, both of which are booking the serial in their theatres.

Reports from all territories are to the effect that "The Carter Case" is enjoying wide popularity and that exhibitors are following the example of the several hundred theatres playing the picture in New York. Enthusiastic reports have been made to Oliver Films, Inc., from Boston, Philadelphia, Washington and other important distributing centres.

Mr. Grossman will return to New York within the next few days, and is expected to make several interesting announcements concerning the name of the next serial to be produced and the stars, also concerning the plans of the company for increased production.

Heavy Bookings Reported on "Virtuous Men" in Ohio

H. C. SIMERAL, general manager of Co-Partner Attractions, handling "Virtuous Men" for western Pennsylvania, West Virginia and Ohio, reports a large number of bookings for this S-L production starring E. K. Lincoln. In less than three weeks activities on the part of his salesmen he has secured more than twenty playing dates for his territory. In several cases the production has been booked for runs of three days and a week. Among the prominent theatres contracted to present "Virtuous Men" are the following in Ohio:

Majestic Theatre, Newark; Grand Theatre, Mansfield; Strand and Orpheum, Cleveland; Empress, Akron; Quimby, Zanesville; Alhambra, Canton, and Rondo, Barbarton. In addition to these houses bookings have also been secured in Martinsburg, West Virginia, Springfield, Alliance, Sebring and Toledo, Ohio.

Mr. Simeral will present "Virtuous Men" as a road show attraction in several sections of Pennsylvania and Ohio. The road production will carry advance men, managers, complete orchestras, and play at advance prices in many of the larger theatres. He has taken advantage of the exploitation material furnished by S-L Pictures, besides adding several original advertising stunts of his own.

Steady Increase in Sales of Power's Cameragraph

H. A. Johnson Company, Seattle, report sales of two 6-B Cameragraphs each to Osran Amusement Company, Bremerton, Wash.; New World Theatre, Tacoma, Wash.; Weir Theatre, Aberdeen, Wash., and one 6-B Cameragraph each to Dream Theatre, Pt. Angeles, Wash., and Western State Hospital, Strilacoom, Wash.

The Queen Feature Service, Birmingham, Ala., has sold one 6-B Cameragraph each to State Normal College, Normal, Ala., and the Buck Creek Cotton Mills, Siluria, Ala.

G. A. Metcalf, San Francisco, reports sales of one 6-B each to Col. Dewey Post Exchange, Cavite, Philippine Islands, and Varsity Theatre, Palo Alto, Cal.

Canadian business is extremely good. The Perkins Electric Company report many sales of Cameragraphs, among them one 6-B each to Empress Theatre, Revelstoke, B. C.; Empress Theatre, Kamloops, B. C.; Scenic Theatre, Melfort, Sask.; Broadway Theatre, Vancouver, B. C.; Grand Theatre, Fernie, B. C.; Princess Theatre, Princeton, B. C.; Ukranian Labor Temple, Winnipeg, Man.; Sherman Theatre, Moose Jaw, Sask., and one 6-A to Prov. of Saskatchewan Bureau of Public Health.

Hold Trade Showings on "Sahara."

W. W. Hodkinson's managers in various exchange cities are arranging to hold trade showings of the newest Hodkinson production, J. Parker Read, Jr.'s, presentation of Louise Glaum in "Sahara," a C. Gardner Sullivan drama.

Herbert Lubin
The "L" in S-L Pictures, producers of "Virtuous Men."

Arthur Hyman to Handle S-L Film as Road Show

ARTHUR S. HYMAN, purchaser of "Virtuous Men" for Indiana, Michigan and Illinois, recently commented upon the many exploitation angles of the S-L production. Mr. Hyman, who exploited "Hearts of the World" and other big productions for his territory, has completed arrangements to present "Virtuous Men" as a road show, and five companies will start out in July through his territory.

"Possessing a wonderful title which can be exploited to the limit, it also has a variety of 'thrill' scenes and an excellent star, a great supporting cast in which several stage names of prominence appear, mob scenes containing great numbers of people and settings of beauty and distinctiveness," says Mr. Hyman. "All of these factors can be profitably exploited in presenting this picture as a road attraction. It is my intention to exploit the S-L production even bigger than I did 'Hearts of the World'."

Mr. Hyman is said to be making arrangements to purchase a further block of territory for "Virtuous Men."

Good Reports on Tom Mix Reissues.

Jack Weinberg, secretary and treasurer of Exclusive Features, Inc., is receiving very favorable reports from state rights buyers who have purchased territory on the series of Tom Mix reissues which his organization is offering. They are being booked heavily in a large number of high-class houses.

Silee Film Buys Rights on "Suspicion."

Lee Herz, of the Silee Film Exchange, Chicago, has closed a deal with M. H. Hoffman, general manager of the Pioneer Film Corporation, for the Illinois and Indiana state rights on "Suspicion," featuring Grace Davison, Warren Cook and Wilmuth Merkyl, supported by an all-star cast. Mr. Herz will make further announcements as to his plans for releasing this picture within a short time.

Tyrad Announces Two New Films.

Matthias Radin, president of Tyrad Pictures, Inc., announces the securing by his company of a new Ruth Stonehouse feature directed by Jack Conway, also "The Little Orphan," described as a modern heart interest drama starring little Em Gorman. Mr. Radin also announces the sale of rights on "And the Children Pay" to the Lynch Enterprises.

Texas Guinan's a Fiery Lady.

This "light" domestic scene is one from "The She Wolf," first of Frohman's Western series in which she is starred.

Big Business Reported on "The Law of Nature"

THE seven-reel special, "The Law of Nature," distributed through the Arrow Film Corporation, opened Sunday at the Shubert's Belasco Theatre, Washington, for a week's run. Arrangements for elaborate staging of this picture were made by E. K. Fox's Exchange, handling the picture for the entire South.

P. B. Dana, of the Arrow forces, made a trip to Washington to superintend the offering of this production. The theme is such that there is an object lesson in the story.

"The Law of Nature" has been obtained for the New York territory by Nathan Hirsch, who expects to book it in many former theatres. Special music has been arranged for this picture. The Jersey territory has been disposed of to Thomas Toby.

David G. Fischer produced "The Law of Nature." It is in seven reels, and is of a sensational nature. Congressman Richmond Pearson Hobson collaborated with David G. Fischer in the writing of the story.

E. K. Fox, of Washington, who has charge of the presenting of this picture in Washington, has made arrangements to exhibit "The Law of Nature" in the larger cities in the South. The picture will be played as a road show, carrying along its own music, advance men and advertising crew.

Foreign Rights Sold on "House Without Children"

ROBERT W. PRIEST, president of the Film Market, Inc., announces the sale of foreign rights on the Argus Enterprise production, "The House Without Children," to the International Photoplay Distributors, Inc., 1493 Broadway, New York. The method of release in this country has not yet been decided upon.

This picture is a Robert H. McLaughlin problem drama, and will have its initial showing at the Colonial Theatre in Cleveland, where a number of the scenes were produced in the handsome residence of ex-Mayor Tom Johnson, and plans are being made for presenting it with extensive advertising and publicity in a prominent Broadway theatre.

This production is to tell a big and vital story on a theme of universal interest. Sales are being handled by Film Market, Inc.

Pioneer Announces Opening of Branch in Buffalo

THE Pioneer Film Corporation has opened an exchange in Buffalo at 407 Iroquois Building. Heretofore all business in the western section of the state has been handled from New York, but recently the call for Pioneer pictures has grown to such dimensions that the executives decided to open an exchange in Buffalo.

The full line of Pioneer pictures is available at the Buffalo office, together with the many novel and effective advertising aids. The opening of the Buffalo office is the first step in Pioneer's plans to place exchanges in a number of exchange centres.

Jerry Abrams is now on the road, and has disposed of the territorial rights to "The Boomerang," "Sins of the Children" and "The Girl from Nowhere." The rights on the latter production for western Pennsylvania and West Virginia were sold to Apex Pictures, of Pittsburgh.

Mr. Abrams will look over the field with the possibility in view of establishing additional exchanges.

Fortune in Gold Sought by Outing-Chester Expedition

GET on the trail of all those millions the Incas paid Pizarro," were the instructions given the Outing-Chester cameraman sent into Peru, "and fifty-fifty on all the gold you uncover."

So, as pictured in "Piking After Pizarro," the new Outing-Chester release, the cameraman journeyed down to the coast, up into the interior, over the Andes, and then sadly all the way back. They are still getting gold down there, but it takes a lot of work to do it, and all the mines seem to be well known and tightly owned.

But it makes a good picture anyway, and the real purpose of a cameraman is to camera, not mine.

Katharine Hilliker has taken excerpts from the cameraman's letters on the trip and incorporated them in the titles, and so the audience will follow the emotions, the hopes and fears and final disillusionment of the searcher as he cranks on his way.

Novel Camera Device Used in "Carter Case" Episode

A NOVEL device in the shape of a minature motion picture camera operated by the effect of light on a seilenium cell is used by Craig Kennedy to trap one of the criminals in the ninth episode of "The Carter Case," the Arthur B. Reeve and John W. Grey screen version of the Craig Kennedy scientific detective stories. The name of this episode is "The Camera Trap."

Continuing his search for the valuable secret papers belonging to the Carter estate, Kennedy encounters further opposition from Avion and his emissaries. A portion of an important diagram is taken from one of the emissaries whose act of securing it was recorded by the motion picture camera. Pursuing this man, Kennedy is led to the cage in the mine shaft and precipitated to the bottom. In the meantime, Anita is again captured by the chief emissary.

The tenth episode is entitled "The Moonshiners," and the succeeding chapter is "The White Damp."

Forced Gaiety of South Shown in Artcraft Film

HUGH FORD, who directed "Secret Service," the big Paramount-Artcraft special in which Robert Warwick is starred, and which was adapted by Beulah Marie Dix from William Gillette's play of the days of the Rebellion, has introduced a feature which promises to be decidedly interesting as a reflection of the bravery and forced gaiety of the people of Richmond at a stressful period of the Civil War.

A bazaar is shown with the folk of the city gay in the face of possible capitulation later to the Northern forces lying outside their gates. The same spirit that actuated the aristocrats during the French revolution is exhibited; everyone in holiday attire, laughing, smiling, apparently happy, yet with the inner consciousness awake to the fact that tomorrow might bring disaster; often times with little to eat, but with a laugh on their lips—a species of bravery and courage that has seldom been equalled in the history of the country. Indeed this nobility of spirit is shown throughout the story.

Edwards Shifts to Western Drama.

When J. Gordon Edwards was selected by William Fox as director for William Farnum in "The Lone Star Ranger," based on Zane Grey's novel of that name, exhibitors who had followed this director's productions looked forward to something unique in Western effects.

The Exhibitors' Service Bureau of the Fox Film Corporation says that these hopes are to be more than realized: that Director Edwards has shown an amazing and intimate knowledge of the details of cowboy life, and has astounded some of the cowboys with his comments.

Report Big Business on Artcraft Special.

The Paramount-Artcraft special, "The Woman Thou Gavest Me," picturized by Hugh Ford from Hall Caine's well-known novel of the same name, is proving as good a drawing card in the Illinois territory as any Famous Players-Lasky production that ever played there, according to reports to the home office. Manager Burford, of the Strand Theatre, Aurora, Ill., and the manager of the Princess Theatre, Joliet, Ill., in both of which places the special has had a run, were so pleased with the results that they wrote in to the Chicago branch of Famous Players-Lasky about it.

Permanent Titles for Fox Plays.

The temporary title of "Sadie" for Gladys Brockwell's latest picture for William Fox, directed by Frank Beal, has given way to the permanent title of "Chasing Rainbows." Another Fox Victory picture with Gladys Brockwell, called "Gypsy" for working purposes, has received as a permanent title "The Sneak." "Chasing Rainbows" is now being filmed. "The Sneak" is to be released in the near future.

"Putting One Over" Nearly Completed.

George Walsh has nearly completed "Putting One Over," his latest Fox comedy.

In the cast supporting George Walsh, who portrays the dual role of Horace Barney and Jack Trevor, are Edith Stockton as Helen Townsend, the girl; Ralph J. Looke, Frank Beamish, Robert L. Keeling, Mathew L. Betts, Jack Dillon, Mrs. Elizabeth Garrison, Marcia Harris and Henry Hallem.

Producers' and Distributors' News

Strong Cast Selected for New Viola Dana Picture

METRO has succeeded in casting the supporting roles for Viola Dana's next starring vehicle, which is to be a screen adaptation of Henry Altimus' story, "The Microbe," recently published in Ainslee's magazine.

For the part of Miss Dana's leading man, a powerfully dramatic type requiring an actor whose histrionic ability is second to none, Metro has secured the services of Kenneth Harlan. His part in the production will give him the strongest role of his career as an actor, that of the writer in the story, De Witt Spence, whose downfall and regeneration are influenced by the child of the streets, "the microbe," as he fondly calls her.

The part of Robert Brereton, the writer's friend, who succeeds in separating Spence and the girl of the streets, is in the hands of Arthur Maude. Mr. Maude is one of the screen's most recent acquirements from the stage.

Ned Norworth, a popular supporting player of many successful screen dramas, is the last of the male principals to be engaged to support Miss Dana, and Metro is confident that each of these parts is in able hands.

The comedy balance of the story will be left to Lucy Donahue, a character comedienne of the first water, who will play the part of the housekeeper, wherein she will be given ample opportunity to display her quaint humor as a relief against the sterner moments of the play.

The last of the principals is Bonnie Hill, a beautiful and talented young actress who leans toward the "heavy" types of parts.

Two Big Circuits Book Universal's "Destiny"

REPORTS that "Destiny," Universal's new Jewel production starring Dorothy Phillips, was being booked by the exhibitors throughout the country have been coming into the Broadway office and these announcements were given a decided boost recently when it was announced that the United Booking Office and the Fox Circuit of theatres in the New York district had booked "Destiny" for a total of 114 days.

Many of the big exhibitors in the New York territory attended a private showing of the picture recently in the Universal projection room, and praise of the production was unanimous.

"Destiny" is one of the big pictures Universal is to release during its anniversary month of June. Allen Holubar directed the production. Among the prominent of the supporting cast are William Stowell, Harry Hilliard, Stanhope Wheatcraft, Walt Whitman, Gertrude Astor and Allen Sears.

Youngdeer Writes a Two Reel Western.

James Youngdeer, the well-known Indian actor and director, is the author of "Gettin' Acquainted," a two reel Western drama to be produced at Universal City, with Pete Morrison in the lead. George Holt will direct the picture. Jane Talent is now playing opposite Pete Morrison as his leading woman.

"Quick! Make Me Your Prisoner!"
Says the immaculate one to Robert Warwick in his Artcraft, "Secret Service."

"Upstairs" Is a Radical Change for Mabel Normand

THOSE who remember the extreme and delightful humors of Mabel Normand in her previous pictures will have the additional pleasure of seeing the Goldwyn star in an entirely different role in "Upstairs," which will be scheduled shortly for release. In her new character the star who has so often made exhibitors and the public laugh, plays a part in which drama and comedy are intermixed rather than burlesque attitudes.

Indeed Miss Normand has tempered her usual character part with a bit of the "straight" heroine, and she is here provided wtih opportunity to prove that her genius as an actress is not confined merely to antics and burlesquerie.

Her role will give her plenty of chance to portray humorous and primitive emotions. "Upstairs" is a rattling, romantic tale of adventure and love-making, in which Miss Normand plays the part of a girl, who, for a few brief, nervous, filled-with-adventure hours, partakes of life "upstairs"—she, whose grammar was mostly picked-up "downstairs."

Novel Dancing Bit in Capellani Film.

One of the many interesting "bits" incorporated into "The Unknown Dancer," the new Capellani production in which June Caprice and Creighton Hale are co-starred, is a novel exhibition dance given by Jessica Brown, a feature dancer now appearing in "Come Along," a current Broadway musical comedy hit. The dance is said to be Miss Brown's own original creation and is a combination of the classical Grecian mode of terpeschore and the present day "jazz" dance.

Pathe to Release Perret's "The Thirteenth Chair"

PATHE EXCHANGE, INC. announces that it will distribute as a special feature, Leonce Perret's screen version of Bayard Veiller's melodramatic success "The Thirteenth Chair."

Mr. Veiller brought to the making of what has been called "a master mystery play," an amazing ingenuity and craftsmanship. Leonce Perret has taken this story and brought forth a picture which retains every feature of the original play, and has the added values furnished by the screen to enhance it.

In his adroit construction of this melodrama, Mr. Vellier presents an interesting murder case, without too persistent explanations of preceding events; then in the presence of the audience, introduces a second murder, obviously linked with the first and proceeds to find the slayer, endeavoring to prevent even the most astute onlookers from guessing the solution until he is ready for its disclosure in the last few minutes of the final act.

A more thrilling climax could not well be devised than that of the first act when, following a shriek in the darkness which prevails while a clairvoyant, who has been summoned to a gathering at the end of a dinner party, goes into a trance to call the spirit of a deceased man in order to unravel the mystery of his murder—a crime of which a young girl present is suspected—the lights are flashed on, and upon the floor lies the lifeless body of one of the guests, stabbed in the back! Who committed the murder? That is the question that keeps the audience guessing.

Two Weeks Pre-Release for "Oh Boy" in Chicago

"OH BOY," Albert Capellani's rendition of the Elliot Comstock and Gest musical comedy success by G. P. Wodehouse, Guy Bolton and Jerome Kern, starring Creighton Hale and June Caprice, will have an auspicious introduction to the amusement going public in a pre-release of two weeks at the Ziegfield Theatre, Chicago, beginning June 7. Special settings have been designed, and the pictorial feature of the original story will be supplied by a chorus of twenty selected beauties. An orchestra of fifty-six pieces will render the original music of the opera.

"Oh Boy" will meet the eyes of the dweller in Chicago at almost every turn, for special displays will be made in the show windows of stores, which will utilize the title while exploiting some particular line of merchandise. These window exhibitions will be tied up with big newspaper advertising on the part of the management of the Ziegfield Theatre.

Salisbury to Star in McCulley Story.

A powerful story of the Northwest country has been purchased by Universal for screen production. It is "The Brute Breakers," by Johnston McCulley.

Monroe Salisbury will be cast in the leading part of this new story. He will portray the character of a man who tames the bullies of the northern logging camps.

Robertson-Cole Names Its Pictures for Summer

IN spite of the rapid approach of summer, which usually brings dull times for theatres, Robertson-Cole officials announce that they are looking forward to no material let-up in their production activities, nor Exhibitors Mutual in their selling efforts.

Working in conjunction with the officials of Exhibitors Mutual, through which all its pictures are released, Robertson-Cole has formulated a plan which will insure the exhibitor an unending stream of high class pictures during the trying period between now and the fall.

Robertson-Cole has now definitely decided that the following productions will be released through Exhibitors Mutual in the course of the summer:

"Sessue Hayakawa, in "His Debt"; Billie Rhodes, in "In Search of Arcady"; Henry B. Warner in the first Superior Picture, "The Man Who Turned White"; Bessie Barriscale, in "Tangled Threads"; William Desmond in "Bare-Fisted Gallagher," succeeding "The Mints of Hell," a big snow picture which will make an ideal summer attraction; "Better Times" second of the Brentwood series by King W. Vidor, creator of "The Turn in the Road"; and Beatrice Michelena in "The Deadline."

These offerings comprise but a part of the list of exceptional attractions which Robertson-Cole plan for summer distribution through Exhibitors Mutual.

Then there are "The Love Call," with Billie Rhodes; Henry B. Walthall in "Modern Husbands," Beatriz Michelena in "Just Squaw," Bessie Barriscale in "Josselyn's Wife," and William Desmond in "The Mints of Hell," which are now producing big results wherever they are exhibited.

There is a strong mixture of lighter vehicles for the Robertson-Cole stars, with a heavier vein of drama, making a combination of offerings that is destined to satisfy the most varied type of audience.

Color Effect Simulated in Latest Tom Moore Picture

AN unusual use of the spotlight is responsible for the blush that appears on Tom Moore's cheek in his new Goldwyn picture, "The City of Comrades," a picturization of Basil King's Saturday Evening Post serial.

Tom Moore, as a regenerated "down-and-outer," is on the verge of declaring his love for Seena Owen, the girl who has been responsible for his redemption. She is seated beside a table; Moore is on a settee near a large curtained window. A few commonplaces are exchanged; the girl gives him the necessary opening for an avowal of his love. He is about to follow the dictates of his heart, when a sudden realization of his former degradation renders him speechless. He gulps once or twice, tries to speak, but shame has tied his tongue. He turns his head away; the girl knows that the big moment has passed, and tries to lighten his embarrassment.

In the acting of this scene, shame is mirrored on Moore's cheek, which is shown in profile, just as vividly as though a touch of "darkener" had been quickly applied during its taking. The star's acting has much to do with the effect obtained, but cameraman George Webber had a weak pin-hole ray from a spot play upon Moore's countenance until the moment when his repressed emotion reached a climax. Then the light was shut off; and the slight shading of his cheek, timed perfectly with the acting, brings the man's sense of shame to the observer with a power out of all proportion to the simple methods used in portraying it.

Moreno-Holloway Serial Near Completion.

"Perils of Thunder Mountain," Vitagraph's aptly-named adventure serial, which has already set a new high mark for Vitagraph bookings of that description, is not remaining stationary around the mark achieved, but is taking an occasional spurt beyond its own unique figures.

The Antonio Moreno-Carol Holloway serial company, which is making the picture will return to Truckee, Cal. to stage the concluding episodes. While the opening scenes of this play, taken in the same region, evidenced a wintry aspect, the final scenes will show the same locations grown green and under the gentle influence of spring.

Plan Big Advertising for Select Film in Chicago

SELECT announces that the showing of Olive Thomas' first Selznick Picture, "Upstairs and Down," in Chicago, will be accompanied by a big advertising campaign. Fred C. Aiken, Select's Chicago branch manager, has already completed plans for two units in the big campaign, and other arrangements are now in the works.

Mr. Aiken's first step in the Chicago exploitation of "Upstairs and Down," was to interest the management of the Paradise Dancing Academy in a plan whereby it is to hold an "Upstairs and Down" night on the evening of June 12. Mr. Guyon, the owner and director of this amusement corporation, is one of Chicago's biggest advertisers, and he has a contract for two one-sheets on every elevated station platform in that city. In connection with the "Upstairs and Down" night at the Paradise, the arrangements include an agreement by which Mr. Guyon will advertise Olive Thomas, "Upstairs and Down," and the Selznick Pictures Corporation on every one-sheet at his disposal. An additional line will give the names of the first run theatres where "Upstairs and Down" is booked for Chicago engagements.

On the evening of the "Upstairs and Down" Night at the Paradise, there will be distributed 1,000 photographs of Miss Thomas, on the backs of which will be printed the name of every theatre in Chicago and vicinity where "Upstairs and Down" will be shown.

Other plans for additional advertising made by Mr. Aiken include an arrangement whereby several of Chicago's leading restaurants and cafes will use photographs of Miss Thomas for menu cards.

Sherry in "Tiger Lily" Cast.

J. Barney Sherry, the character actor, has returned to the American studios, following a flying trip to Los Angeles to appear in some scenes with Dustin Farnum. The latter was being delayed in pushing through one of his productions, pending Sherry's arrival to continue a performance he had begun, and through courtesy of the "Flying A," Sherry had leave of absence to finish the job. Now he is once more appearing as "Philip Remington" in support of Margarita Fisher in "The Tiger Lily."

Rotogravure Stills on Christie Specials.

Realizing the importance of theatre lobby displays for comedies, as well as feature productions, the Christie Film Company is supplying all of its exchanges with a new series of rotogravure stills to accompany its two reel Specials. The first of these sets of eight 11 by 14 pictures accompanies "Rowdy Ann," the second Christie Special.

Start Work on New Moon Comedy.

The Sunshine Film, Inc., 126-132 West 46th street, New York, is now making a comedy entitled "Trouble Inn," featuring "Funny Face" Ascott, Jennie Edde and Pierard Collos, a wrestler. The picture is being directed by Emil Harder. The Sunshine company releases are known as Moon Comedies.

"Somewhere a Voice Is Calling."

He must be an aviator, judging from Mabel Normand's uplifted eyes in her Goldwyn, "When Doctors Disagree."

Announce Remainder of Cast for May Allison Film

AS recently announced by Metro, Beauty, Truth and Love have been brought together in a reunion as it were, with the production of the story for May Allison, called "Free," and published in the Saturday Evening Post from the pen of Wallace Irwin.

The same Beauty, Truth and Love who made such a lasting impression in Henry W. Savage's stage production, "Everywoman," with May Allison as Beauty, Kathleen Kerrigan (J. Warren Kerrigan's sister) as Truth and Pel Trenton as King Love are all together again in Metro's "Free."

Besides these players are many well-known screen artists among whom the name of Alfred Hollingsworth stands out prominently. Mr. Hollingsworth has a strong part in this story of the test of Bolshevism.

The other principals are Howard Gaye, Lois Woods and Caroline Rankin, all of whom have their own following on the screen and who will be seen in well-fitting roles in this piece.

The story was converted to the pictures by George D. Baker. "Free" is a story of the masses, the same "four million" of the late O. Henry fame, with several millions added since the demise of the distinguished writer. Herbert Blache is the director.

Exhibitors Acclaim "A Bachelor's Wife."

Strong praise is being received from theatre owners for "A Bachelor's Wife," American's newest offering starring Mary Miles Minter. They are enthusiastic not only over the production itself, which takes rank as a special attraction—but over the well-chosen title. They are unanimous in declaring the title a drawing-card by reason of the way in which it piques curiosity.

Hattie Delaro in "April Folly" Cast.

Hattie Delaro is in the cast of Marion Davies' new starring vehicle, "April Folly," now being screened at the Biograph Studio. Miss Delaro has forsaken the path of grandes dames and "maternal women" to play a woman of uncertain age and temper. Miss Delro was the original American "Pitti-Sing" in "The Mikado."

No, the Ash Can Doesn't Contain the Ashes of a Dead Love.
Bert Lytell, in his circus Metro, "One-Thing-at-a-Time O'Day," believes in safety first, but the bearded lady whom he embraces doesn't believe in the principle as applied to safety razors first.

Goldwyn Starts Summer Drive on Extra Productions

WITH the summer season well under way the sales forces of Goldwyn Distributing Corporation are launching a determined campaign to establish new booking records on the successful extra productions released by the organization.

Goldwyn's Service Department, working in co-operation with the Goldwyn resident managers throughout the country, has collected data and reports from exhibitors, showing the long runs and special exploitation which have been given the extras by large and small showmen everywhere.

"The Eternal Magdalene," a powerful dramatization of Robert H. McLaughlin's stage success, leads off in the summer drive for more bookings. A carefully planned, direct-mail campaign, giving exhibitors' own reports on the worth of this production, is now in execution in the Goldwyn exchanges. New pointers on exploitation, collected from the campaigns and specimen newspaper advertisements submitted by exhibitors, are included in the campaign.

"The Border Legion," Zane Grey's melodrama of the West, is also the center of energetic sales effort.

Other extras are "Eyes of Truth," an Oriental drama with Lady Tsen Mei; Rex Beach's "Heart of the Sunset;" "For the Freedom of the World;" "The Manx Man," and the Selexart Trio of Extras comprising "Honor's Cross," "Social Ambition" and "Blue Blood."

Capellani Reports Rapid Progress on "The Gutter"

RAPID progress is being made by Director Albert Capellani in the filming of Dolores Cassinelli's initial starring vehicle for the Albert Capellani Production, Inc., temporarily titled "The Gutter" and it is expected that the coming week will find the production ready for final cutting and titling.

The office of the Capellani Productions has just received from France about 400 feet of negative taken in the Montmartre district of Paris and showing exterior views of this picturesque Bohemian quarter. All the interior sets for the Montmartre scenes have been erected at the Capellani Studio in Fort Lee under the personal supervision of Mr. Capellani and Mr. Mennessier.

The largest of these interior sets is a reproduction of a Montmartre cabaret. The action filmed in this set is of a spectacular nature and brings together a curious mixture of types—sensuous Parisienne grisettes, wiley Apaches, roistering and unconventional gayety of night life in a Montmartre cabaret.

"The Gutter" is adapted from "Le Ruisseau," a successful French stage play from the pen of Pierre Wolff, the noted French playwright and novelist.

Heading Miss Cassinelli's supporting company is Vincent Serrano, and included in the cast are Franklyn Farnum, Marie Chambers, Helen Lowell, Paul Doucet, May Hopkins and Albert Roccardi.

Iowa Exhibitor Holds a Harold Lloyd Comedy Week

THE Harold Lloyd comedies, after having become firmly established in the big cities, are now meeting with a rapidly widening appreciation in the smaller centers.

Walter F. Davis, manager of the Herrold Theatre, Herrold, Iowa, recently put on a "Harold Lloyd" week and reports, even at that, his patrons did not seem to get enough of it.

W. W. Freeman, manager of the Imperial Theatre, Great Falls, Mont., after laughing heartily over the first of his comedy showings, wrote: "We are willing to pay more for good comedies such as Harold Lloyd appears in. Every last man, woman and child hereabouts has just gone nutty over him."

And in Charleroi, Pa., where Michael Rosenbloom is manager of the Majestic Theatre, is another Lloyd follower, who declares that, as a curative, Harold has certain overwhelming advantages beyond the doctors; and that, as a matter of fact, even the doctors themselves, take the Lloyd cure.

Universal City Actively Producing New Pictures

WITH the Broadway office of Universal hitting the 100 per cent. efficiency mark, and the entire Universal sales force marking up records daily, in view of the celebration month, the entire staff of players, directors, writers and cameramen of Universal City, Cal., have joined in the efficiency spirit and are busy on new productions or completing others.

Allen Holubar and Jack Ford have practically completed their latest productions. Holubar is now filming the latter parts of Dorothy Phillips' picture "The Right to Happiness." Ford has about completed "A Man of Peace," in which Harry Carey is starred. Peggy Pearce is in the leading female role in this Carey production.

William S. Campbell, the Universal comedy animal producer, has resumed work on the two reel comedy which is being produced under the title of "Wild Lions and Loose Bandits."

At an outlay of several thousand dollars a complete Turolean village was erected at Universal City for a setting in Eric Von Stroheim's premier screen play, "The Pinnacle."

Marie Walcamp, having completed the serial "The Red Glove," left with her director and a calvacade of cowpunchers, for Sonora, Cal. This locale will be used for the settings of a number of the Tempest Cody series of two reel Western dramas to be made by Miss Walcamp.

Pete Morrison, Universal's Western star, is at present working on a Western drama written by William Pigott. It is called "A Fortune at Stake."

Al Santell is directing the new Neal Burns and Josephine Hill comedy titled "Babies is Babies." A sextette of infants are used in the production, three Caucasians, two pickaninnies, and one slant eyed Japanese babe.

Eddie Lyons and Lee Moran have just completed "Heart Troubles," and have starter work on "Watch Your Step, Children."

"An Innocent Adventuress" Is Vivian Martin's Latest

A UNIQUE plot is promised in "An Innocent Adventuress," Vivian Martin's new Paramount picture, which is released June 8. The story was written by a newcomer to screen literature, Clara G. Kennedy, who also did the continuity. This is Miss Kennedy's first attempt to write for the screen. Robert G. Vignola directed.

Miss Martin plays a kind-hearted young girl who, to save friends of hers from what she thinks is bad news, steals a letter from their mailbox. Later she learns that theft of mail is felony, and she instantly thinks she is suspected.

Lloyd Hughes has the leading male role, that of the young crook. Others in the cast are Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoods Aitken.

In this photoplay patrons will have an opportunity to see some of the most remarkable animal acting ever transferred to the screen. Togo, a dog with astonishing intelligence, makes his Paramount debut and he has one of the biggest roles in the play.

Cutting New Minter Picture.

"Yvonne from Paris," the story of a French dancer, by Joseph Franklin Poland, in which Mary Miles Minter soon will be presented by the American, has undergone its second cutting and is almost down to footage, according to reports from Santa Barbara. The film is on the list of "Flying A" releases for July.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

IN A BOOK by J. C. Snaith called "The Undefeated," the author has a line that sums up the necessity for sound principles in the pursuit of any art—even that of the moving picture: "Some say technique doesn't matter, but there's nothing permanent without it.

The personal opinion of a reviewer concerning a picture isn't worth the paper it is typewritten on. It is required of him that he ignore his own likes and dislikes and busy himself with a statement of the good qualities which his training for his work shows him to be in the picture. It is further required of him that he keep always before his mind that his verdict must be a composite one and that it must be acceptable to as many varieties of taste as possible. Neither is he called upon to decide for the exhibitor what pictures to book, but to put that person in possession of every available fact about the releases and let him use his own judgment.

Half in jest the writer once suggested that it might be a good plan to run three classes of reviews and let the exhibitor take his choice; there is often such a difference of opinion among picture theatre managers on the merits of fifty per cent. of the pictures. The one night stand manager with his peculiar local conditions to contend with seems to require even more thorough information about a picture than the longer time exhibitor, although the former, when he does show a picture which displeases his patrons, has the satisfaction of knowing he is not going to repeat it.

Attention was directed in this column last week to the engagement of D. W. Griffith's "Broken Blossoms" in New York and mention was made of the scale of prices. Three dollars is being obtained for the highest priced seats, and the theatre is playing to capacity business. The picture has also opened in Boston, Philadelphia and Chicago and has repeated its New York success.

"Broken Blossoms" is not a long picture, but its intensity and the manner of its presentation make it a full evening's entertainment. Nothing is allowed to detract from the spectator's enjoyment of the photoplay. The house is seated before the lights dim slowly and the first notes of the music are heard. From then on the story unfolds without interruption. No one gets up and goes out or breaks in on the absorbed attention of the spectators by walking down an aisle and dropping into a seat. Three dollar movies under such conditions are well worth the price. The screen is working out the proper classification of its product.

WEITZEL.

IN THIS ISSUE.

Trixie from Broadway (Pathe-American).
True-Heart Susie (Artcraft).
A Woman There Was (Fox).
Jacques of the Silver North (Select).
One of the Finest (Goldwyn).
The Final Close-Up (Paramount).
Tangled Threads (Robertson-Cole).
Too Many Crooks (Vitagraph).
The Weaker Vessel (Universal).
Almost Married (Metro).
Lady Windemere's Fan (Triangle).
Through the Toils (World).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"Trixie From Broadway"

Five-Reel American-Pathe Subject Features Margarita Fisher as Chorus Lady.

Reviewed by Robert C. McElravy.

IT IS usually the hero who goes West and meets with numerous character-changing experiences, generally for the good. In this story, written by Agnes C. Johnston, it is the heroine who undergoes the metamorphosis. She is first discovered as a chorus girl, who ignores a sporty Broadway admirer and marries a Western man. In the West she develops some very unhappy symptoms, criticising her home life and general surroundings. But the course of events tames her spirit, and she learns in time to appreciate her husband and her home.

The main situation in this is a little too hard to command full sympathy; the wife is so utterly without ordinary womanly instincts, and the husband abuses her because he misunderstands her. The fire scenes at the close are realistic, but the hand-to-hand fight between Trixie and Gertie Brown seemed overdone.

As a whole the story is a better one than the last in which Margarita Fisher appeared, but it is rendered so largely by the scenes following the fire, in which Trixie wakes up in her real home. These scenes have the effect of softening the entire story and do much to leave a pleasing impression with the spectator.

Cast.

Trixie Darling.....Margarita Fisher
John Collins.....Emory Johnson
Broadway Benham.....George Periolat
Jim Brown.....Frank Clark
Gertie Brown.....Olga Grey
"Slim" Hayes.....J. Farrell MacDonald

Story by Agnes C. Johnston.
Directed by R. William Neill.

The Story.

Trixie Darling, a chorus girl, is admired by Broadway Benham, a sporty individual who is fond of the "chickens." But Trixie shies off and decies to marry a Westerner named John Collins. The latter is perfectly happy with his bride until he overhears some envious chorus girls say that Trixie married him for his money.

On their arrival in the West, Collins takes Trixie in an ancient automobile to a tumble down shack, which he describes as their home. Trixie turns up her nose at everything and becomes very discontented. Later when Broadway Benham turns up at the head of a new musical show, playing one-night stands, Trixie decides to do her old dance act. But Collins follows her to the theatre and takes her bodily from the stage while she is doing her act.

Gertie Brown, a neighboring girl who formerly loved Collins, is jealous of Trixie. She leads an indignation meeting against Trixie, but the latter appears at the meeting to defend herself. Trixie and Gertie engage in a hand to hand fight, during which a lamp is upset and a fire started. Trixie saves Gertie's life, almost at the cost of her own. When she regains consciousness it is in a sumptuous home, which Collins says is the real one he had intended for her.

Program and Advertising Phrases: A Different Kind of Story in Which it is the Girl and Not the Man Who Goes West and Makes Good.

How an Eastern Chorus Girl Learned the True Meaning of Life in the Heart of the Great West.

She Married Him Because She Thought He Was Rich, but He Took Her to a Hovel. What Did She Do Then. See "Trixie from Broadway."

Margarita Fisher as a Seemingly Selfish Girl who, When Tried by Adversity, Proved to be Pure Gold.

Advertising Angles: Play the star and hook this story to her. Tell the type of character she plays, then tell how her love was put to the test, stopping with the fire to hold the suspense. Play up the character more strongly than the story.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"True-Heart Susie"

An Artcraft Picture of Griffith Production, Announced to Be a True Story; Lillian Gish Effective in the Title Role.

Reviewed by Louis Reeves Harrison.

DISTINGUISHED by admirable typing, especially in the feminine roles, with Lillian Gish in a most difficult interpretation which she masters, "True-Heart Susie" does not greatly differ from other Griffith stories of

(*Continued on page* 1679.)

These Doughboys Don't Mind "The Volcano" Erupting in the Above Manner.
Augustus Thomas, Harry Raver, Leah Baird and Director George Irving watch some wounded soldiers enjoy an ice-cream feast while producing "The Volcano," distributed by Hodkinson.

Lewis Getting Ready for Fourth Select Picture

ARMED with fishing tackle and an untouched motion picture script, Mitchell Lewis, star in Select Pictures, and his entire company, left Los Angeles Saturday, May 31, for the Columbia River, Washington, with the dual objective of an unprecedented trout fishing season and the filming of his fourth attraction for Select. Mr. Lewis' latest Select Picture, "Jacques of the Silver North," will be released this week.

Mr. Lewis' coming production, the title of which has not yet been announced, will require about three weeks of location work in the district around the head of the Columbia River. A number of mountain scenes are also necessary, but it is believed that the Select star will return to the Yosemite Valley district to obtain these shots. The studio work will be done in Los Angeles.

An announcement of importance in connection with Mr. Lewis' next picture is the fact that Robert Bradbury will be his director. Mr. Bradbury was last week appointed to the position of director general of the Mitchell Lewis Producing Company.

The name of the story, the author, and the cast has not yet been announced, but it is known that it will be an out-door picture presenting Mr. Lewis in the type of screen character which he has made famous.

Director Seitz Plays Heavy Role in New Pathe Serial

JUST to prove that he can act as well as tell others how, George B. Seitz, head of George B. Seitz Productions, Inc., and director of the coming Pathe serial, "In Secret," starring Pearl White, stepped into the firing line recently and assumed the role of the principal heavy in one of the closing episodes.

The serial has the unique distinction of having a different villain in each of the fifteen episodes. The part played by Mr. Seitz called for exacting delineation of emotional facial expression, which was shown for the greater part in close-ups and semi-close-ups, as well as some finely timed action.

Mr. Seitz is one of the few directors who has never had acting experience. He knew exactly what he wanted, however, and without makeup, he stepped into the scene. For a large part of the action, he worked alone on the set, the business being of the tense gripping sort that would naturally be expected of a man who has just committed a murder and who is still in the apartment with his victim, momentarily expecting discovery.

Popular Comedy Players in "It's Easy to Make Money"

IN "It's Easy to Make Money," with Bert Lytell as the star, Metro has a story with the comedy element uppermost, for the star has been surrounded with a cast of supporting players whose forte is comedy-drama.

The leading woman with Mr. Lytell, Claire Anderson, is a newcomer to the Metro ranks. Miss Anderson is a Detroit girl.

Frank Currier plays the role of Lytell's father, ol' man Slocum, who thinks his son good enough for any girl.

In the role of the bank president who attempts to foreclose on the hero's sweetheart, Frederick Heck makes a genuinely disliked villain. Ethel Shannon has a refreshing light comedy part of the banker's daughter whose first shot with Cupid's arrow misses fire when aimed at the star. Edward J. Connelly is another member of the cast who has an important role.

The two remaining principal parts are in the hands of John Cossal and Bull Montana, Mr. Cossal's part being that of a man of the law. Mr. Montana portrays a "heavy" role. The production is being directed by Edwin Crewe.

Receives Print on "Happiness a la Mode."

Select announces that the print on Constance Talmadge's coming Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, has been received from the Coast studios. It is also reported that two more pre-release runs on this attraction have been booked. These latest pre-release dates, one of which is in Boston and the other in Indianapolis, follow the pre-pre-release at the Zeigfeld Theatre, in Chicago, and the pre-release run at the Bijou Dream, in Chicago, which were announced last week.

Holmes Finds Reasons for Divorce in "Upside Down"

HAVING firmly asserted their intent that each Taylor Holmes picture in the Triangle star series of this former legitimate comedian shall be equal to if not better than its predecessor, the executives who viewed the star's latest offering at a private showing express their satisfaction with reference to "Upside Down," just received from their film editing department.

In selecting the script for "Upside Down," scheduled for release June 22, "Lovely Reason," a story by George Agnew Chamberlain, was the choice, not alone because of the author's popularity, but because of the story's unusual appeal and the enthusiasm with which it was received when it was published in a popular magazine a short while ago.

Taylor Holmes, as Archie Pim, a man infatuated with his own wife, is struck speechless when the lady, Anna Lehr, declares that she must be freed from the bonds of matrimony, that she may develop her individuality. She simply compels poor Archibald, the most faithful husband in captivity, to furnish her a "reason." The husband is completely at a loss, but, once forced along the way of the transgressor, he discovers his task becoming wonderfully congenial. And before the end of the picture, in which he turns things upside down generally, Holmes, or, rather, his director, Lawrence C. Windom, is said to have supplied twenty of the lovliest "reasons" for divorce that man ever set eyes upon.

"Bishop's Emeralds" Heads Pathe Program for June 8

PATHE program for the week beginning June 8, is unusually strong in special and in serial quality; for the first of the Virginia Pearson Photoplay productions, "The Bishop's Emeralds," is given and one of the most thrilling episodes of "The Tiger's Trail," starring Ruth Roland, now on a visit to the East, and George Larkin. Captain Houghton Townley's dramatic and emotional story, portraying high society life in England, has been splendidly adapted by Miss Pearson.

"Danger Ahead" is the title of the eighth episode of "The Tiger's Trail." Belle Boyd, the heroine, played by Ruth Roland, has been left in the flooded mine, and the villain, Randolph Gordon, has poured oil on the water and set fire to it.

Pathe Review, No. 11, in showing "What the Eye Misses," by Novagraph slow motion pictures, presents a series of ice skating views which are unrivaled in photography. There are many who often have marveled at the skill of ice experts on their knife-like runner of steel. Herein you may see just how the most amazing ice stunts are done.

The Harold Lloyd comedy, "Pistols Before Breakfast," has been characterized as "a rapid fire of explosive laughs." It is a brisk satire on the use of firearms in the motion picture, and the comedy spirit is admirably expressed by Lloyd and Bebe Daniels and "Snub" Pollard.

Big Commercial Publicity for Alice Brady.

A big wave of commercial advertising and publicity on Alice Brady, star in Select Pictures, will soon sweep the country, following her appointments this week to pose for five of the largest national advertisers in the commercial line. This vast amount of billboard and magazine advertising will keep Alice Brady's name even more prominently before the public than usual, and exhibitors will benefit thereby.

REVIEWS AND ADVERTISING AIDS (Continued)

the loving girl who waits patiently at home for the careless lover who goes away to accomplish a career, unmindful of the tender heart left behind. In a grey role of extreme simplicity, Lillian Gish manages, by pure art, to win sympathy. Then it is next to impossible for her to be unlovely, even in the most unbecoming and unpleasant costumes. In strong contrast is the charming characterization of Clarine Seymour as a naturally gay and innocently selfish girl so full of high spirits that she enjoys life until she has to settle down in the meloncholy round of drudgery as the minister's wife. She has not been taught to prepare meals, so the minister turns to Susie, who is a fine cook. The role of the pastor falls to Robert Harron, and he does the best he can with it. The whole pathos of the piece depends on Lillian Gish.

Cast.

Susie May Trueheart.....Lillian Gish
Her Aunt.....Loyola O'Connor
William Jenkins, a Minister.....Robert Harron
His Father.....Walter Higby
Betty Hopkins, a Girl Wife.....Clarine Seymour
Her Aunt.....Kate Bruce
Sporty Malone.....Raymond Cannon

Directed by D. W. Griffith.
Story by Marion Fremont.

The Story.

"True-Heart Susie" lives with her aunt and loves stupid William Jenkins. Her love is so deep that she sacrifices the family cow, a pet of her's, and much more of the farm product, that he may go to college, but the benefaction is a secret one, and he finishes his theological studies without a suspicion that she has aided him. He has impressed her that she must dress as plainly as possible, and she is so attired when she goes with him for a "sody" on his triumphant return from college, but his eyes wander to girls giving more attractive expression of themselves and he is married to one of them when he becomes a full-fledged minister, very cruelly consulting the girl who adores him, about the policy of taking a wife.

William weds gay Betty Hopkins and expects her to adapt herself to his colorless life, almost breaking the heart of Susie. The young wife fails to satisfy her husband with her cooking, and he finds the dishes that Susie makes are much more to his taste. He begins to regret his marriage, so does his pleasure-loving wife, when she manages to escape the monotony of his household one night and attends a little dance at a neighboring house. She loses her key and gets caught in the rain on the way home.

In fright she appeals to True-Heart Susie, who shields Betty from the consequences, so far as the minister is concerned, but Betty's fright and her soaking bring on fatal sickness. Not until after her death does the minister learn of her escapade. He swears never to marry again, but he finds that True-Heart Susie gave him the one opportunity of his life, so he returns to her with an offering of his hand in marriage.

Program and Advertising Phrases: A Glimpse at the Soul of a Girl Who Kept on Loving, Even After She Lost, and Who Finally Won.
The Story of a Self-Sacrificing Girl and a Selfish Boy With Lillian Gish and Bobby Harron in the Leading Roles.
Another D. W. Griffith Masterpiece in Which He Tells a Simple Story of Everyday Life in a Highly Artistic and Satisfying Manner.
Because Her Clothes Were Plain He Chose the Other Girl, But He Found Out His Mistake and Was Glad of the Opportunity to Make Amends.

Advertising Angles: Play this up as a Griffith production, using Miss Gish for your second angle. Take up the clothes angle for the story point. Tell the girls that even when a man says he prefers a dowdy girl he is a liar. Hammer on this point from as many sides as you can.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, rotogravure one-sheet. Eight 8x10, eight 11x14 and three 22x28 photos. 8x10 star photo. One, two and three column production cuts and mats, music cues, stock cuts of star. Advertising lay-outs various width, slides.

"A Woman There Was"

Fox Features Theda Bara in Five-Reel Story of Love and Passion on Native Island.

Reviewed by Robert C. McElravy.

IN this five-reel picture, entitled "A Woman There Was," Theda Bara is featured as Zara, a native princess on a South Sea island, who falls desperately in love with a young missionary. Her love for him is so strong that she defies her father, the king, who desires her to wed Pulke, a pearl diver. The end is tragic, since Zara loses her life at the point of a spear driven by a native.

South Sea Fringes Aplenty
In this Theda Bara-Fox production, "A Woman There Was."

The number is one of a picturesque type, abounding in the special atmosphere of the South Sea islands. The action is quite dramatic at times, and the incidents are typical of native island stories. Theda Bara fits very easily into the role of the princess, and the primitive nature of the love episodes gives her some of the opportunities for which she is famous.

The typhoon scenes are splendidly staged, picturing the danger to the native huts and their inhabitants. But this effect is weakened by the contrast with the calm scenes along the beach, taken at the same time. The feature of the number dealing with the sacred pearl is well worked into the story.

As a whole this subject lacks the intensity of some previous features with Theda Bara in the lead, but carries good entertainment value.

Cast.

Zara.....Theda Bara
Winthrop Stark.....Wm. B. Davidson
Pulke.....Robert Elliott
High Priest.....Claude Payton
Majah.....John Ardizoni

Story by Neje Hopkins.
Scenario by Adrian Johnson.
Direction of J. Gordon Edwards.

The Story.

In "A Woman There Was," Zara, daughter of Majah, chief of a native tribe, is beloved by Pulke, a pearl diver. But after the arrival of Winthrop Stark, a New England missionary, Zara has no further time for her dusky lover. She quite frankly offers her love to the young missionary, but he refuses to wed her as he expects to marry a girl back home.

Pulke, jealous of the missionary, tries to kill him with a spear, but Zara shields him at the risk of her own life. A typhoon then visits the island and the natives, to appease the wrath of the gods, determine to offer the missionary as a sacrifice. Again Zara saves him, and offers to give herself up to the sea in his place. She plunges into the ocean, but is saved by the missionary before she drowns.

Stark himself lingers near death from his exertions. Zara steals the sacred black pearl from the tomb of her father, who died during the storm, and Stark recovers. But Zara is stabbed by the natives for having stolen the pearl. Once more she saves Stark, though dying herself, by returning the pearl as payment for his safety.

Program and Advertising Phrases: Thrilling Story of the Love of a South Sea Island Princess for a Missionary.
How a Woman of An Alien Race Gave Her Life That the White Man She Loved Might Be Saved.
Theda Bara in Highly Dramatic Characterization of the Romance of a Woman of the South Sea Islands.
Greatest of Screen Vampires in Novel Role With Beautiful Tropical Settings Furnishing Background for Extraordinary Story.

Advertising Angles: If you ever made a ten-cent piece with a Theda Bara picture, and it is to be presumed that you have made much more than that, here is a clean-up title. Never mind the angles of the story. Just center your efforts on the line "Theda Bara shows the other side in A Woman There Was." Play up the poem. Hand letter it on a three-sheet board for your lobby and put more around town if you can get the proper spaces. Print it in your advertisement and then get the type and run off on galley proof or as a dodger. Every woman will want a copy. Print it on good paper so they can save it.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10, twelve 11x14 and three 22x28 photos, cuts, mats, press book.

"Jacques of the Silver North"

Select Pictures Presents Mitchell Lewis in Story of Picturesque North Country.

Reviewed by Robert C. McElravy.

THIS six-reel Select Picture, "Jacques of the Silver North," is one of those occasional subjects which contain too much plot action to be entirely effective. It has enough incidents to fill

(*Continued on page* 1681)

We'll Always Favor These "A La Mode" Concoctions in the Future.
That is, if the above be a fair sample of "Happiness a la Mode," in which Constance Talmadge is featured by Select.

Brentwood's "Better Times" Another Starless Film

THERE is no star in "Better Times," the second Brentwood picture which Robertson-Cole will release through Exhibitors Mutual, but there probably will be one after the public has had an opportunity to approve the work of ZaSu Pitts, who has the featured role. Miss Pitts is well known to motion picture audiences for her individualism in such productions as "The Little Princess," starring Mary Pickford, but in "Better Times," her work warrants her being placed in stardom.

In starring no player in "Better Times," Brentwood followed out the theory it advanced with "The Turn in the Road," which had no featured player, but which nevertheless developed a star in Helen Jerome Eddy.

The play is the thing with King W. Vidor, who directs all the Brentwood production, which for the ensuing year will be released by Robertson-Cole through Exhibitors Mutual under a recent contract with Brentwood. Vidor believes in making his types fit his story, not the story to his types.

Among the players who have prominent roles in "Better Times" is David Butler, son of Fred J. Butler, who for thirteen years was stage director of the Alcazar Theatre, San Francisco, and himself a member of the Alcazar Stock company.

Georgia Woodthorpe, who earned the distinction of being the youngest Ophelia when at barely seventeen, played the part with Edwin Booth many years ago, has been widely known for her support of several of the leading lights of the stage. With an enthusiasm apparently increased rather than lessened by her years before the footlights, Miss Woodthorpe accepted an engagement to play a young old lady in this production and is one of the prominent characters.

Lobby Displays for Christie Comedies.

The Christie Film Company is taking another forward step by inaugurating the use of elaborate lobby display photographs to accompany the showing of Christie one-reel comedies.

C. H. Christie has just put into use sets of rotogravure stills for two-reel Christie Specials, the quality of which has led him to establishing a precedent by designing these sets for one-reel pictures as well. The new still picture displays will include eight 11x14 photo-gelatin prints showing scenes and players in Christie one-reel comedies.

Universal Film Completes Work on Patterson Story

UNIVERSAL announces the completion of "A Little Brother of the Rich," written by Joseph Medill Patterson, who is the proprietor of a big Chicago daily, and directed by Lynn F. Reynolds. The picture has an entire all-star cast.

The stars who were selected to play the title roles are Frank Mayo, Kathryn Adams and J. Barney Sherry. Lily Leslie and Jack Gilbert are in support of the three stars. Frank Mayo spent twelve years on the speaking stage, six of which were in London. Kathryn Adams needs no introduction as a screen star, having appeared in many of Vitagraph's greatest successes and at one time she was in musical comedy.

Frank Mayo is cast in the production as a friend of the richer New York men, and who earns his living as a "tipster." He has been educated at Yale, and it was there that he declared his love to Sylvia Castle, which part is played by Kathryn Adams.

The story may be called a whirling version of the eternal triangle. Some of the scenes depicted are those of college life, society life in New York, and life behind the curtains on a metropolitan stage.

Corinne Griffith Working on New Play.

Corinne Griffith already has started work on "A Girl At Bay," her picture to succeed "Thin Ice." It is adapted from a popular magazine story by Joseph Gollomb. Tom R. Mills is directing at Vitagraph's Brooklyn studio. The story deals with the theory that some distinctive expression of a person's personality may be relied on to reveal criminal guilt.

Announce New Christie Comedies.

The following Christie Comedies are scheduled for early release: "Can Wives Be Trusted," featuring Bobby Vernon and Ethel Lynn; "A Full House," featuring Dorothy DeVore, with Earle Rodney; "Oh My Dear," featuring Bobby Vernon with Patricia Palmer; "Anybody's Widow," Dorothy DeVore and Earle Rodney.

"The Crimson Gardenia" Is Beach's Latest for Screen

REX BEACH'S latest contribution to the screen is "The Crimson Gardenia," newest of his novels to be picturized for Goldwyn.

The striking title is derived in a manner equally striking. A single gardenia worn on the black domino of a participant in the New Orleans Mardi Gras becomes crimsoned with the man's blood when he is stabbed.

Back of this action are the machinations of a band of counterfeiters. They believe they have been betrayed, and murder their former confederate, the wearer of the gardenia. This example of lawlessness brings about strange complications in the lives of many people. Chief of these are Roland Van Dam (Owen Moore), a sightseer mingling with the carnival crowds, and Madelon Dorette (Hedda Nova), a girl searching for her cousin—the very man who was murdered.

How an Arizona Exhibitor Worked Up a Mailing List

AN accurate and up-to-date mailing list is of incalculable value to any exhibitor. Mr. Richards, manager of the Strand Theatre, Phoenix, Arizona, didn't have such a list and he was keenly desirous of obtaining one.

He conceived the idea of booking a picture that would be sure to appeal to the children, and allowing them admission to the theatre at half price if they would bring the name and address of their parents.

The picture he selected was "Hoop-la," featuring Billie Rhodes, which Robertson-Cole released through Exhibitors Mutual.

The result was that he obtained a mailing list containing nearly 3,000 names. His house was jammed all day with children. He selected Saturday as the best day for showing "Hoop-la," and his judgment certainly was vindicated.

Hall Special to Follow Unit Program at the Park

FOLLOWING a successful two weeks' run at the Park Theatre, Columbus Circle, New York, the Rothapfel Unit Program will be succeeded at that theatre by Frank G. Hall's special release, "The Other Man's Wife," commencing Sunday, June 8, according to an announcement made by Mr. Hall, lessee of the Park, handling the distribution of Hall productions.

"The Other Man's Wife" is a screen version of a powerful dramatic story by Mary Murrilo. It was produced by the Warner Brothers under the direction of Carl Harbaugh, and presents in the principal roles Stuart Holmes, who, with Ellen Cassidy, is starred. Ned Hay, Olive Trevor, Halbert Brown, Mrs. Garrison, Leslie Casey, Danny Sullivan, Regina Quinn, Laura Newman, George Jessel and Evelyn Brent.

Samuel L. Rothapfel will arrange special settings and program and musical accompaniments for the Hall special.

California Elks Honor Jess Willard.

The popularity of Jess Willard, heavyweight boxing champion of the world, with the general public was attested in a striking manner recently, while he was engaged in making "The Challenge of Chance," a seven-reel special photoplay in which he is to be seen before the fight. Willard, with a company of several hundred people, was engaged in making scenes at the Mission Inn in Riverside, Cal. An Elks convention was in progress there at the same time and a reception in his honor was arranged by the B. P. O. E.

REVIEWS AND ADVERTISING AIDS (Continued)

a novel and the effort to get them all into the picture has given a rather mechanical turn to the events. However, the incidents are some of them new and compelling and, while there is little suspense, there is no confusion in the continuity. It is a subject dealing with the big outdoors and one that will make many friends in spite of its faults.

The scenes are laid in a wild and rugged mountain country. Mitchell Lewis plays the role of Jacques, a happy-go-lucky Canuck trapper. He befriends the girl in the case, who is portrayed by Fritzi Brunette. The heroine is made the victim of an unusual chain of events. An outlaw, whose life she had saved previously, marries her to save her from the hands of his friends, who believe her to be a notorious dancing-girl. Jacques then rescues the girl from this unwelcome wedlock, in the course of many exciting occurrences.

Both the summer and winter scenes in this subject are of unusual excellence.

Cast.

Jacques La Rouge.....Mitchell Lewis
Memory Baird.....Fritzi Brunette
Joseph Clyde Treffery,
Capt. C. A. Van Auker
Jim Blake.....Murdock MacQuarrie
Warren Sherman.....Edward Hearne
Don Baird.....James Gordon
Tennessee Jake.....James MacDowell
Malamute Mike.....Fred Mack
Story by R. M. Bradbury and F. H. Clark.
Directed by Marvel MacGregor.

The Story.

Jacques La Rouge, the leading character in "Jacques of the Silver North," a trapper of the North Country, loves Memory Baird, daughter of the keeper of the trading post. But he realizes that she is not for him, and he gives her the next best thing, a priceless friendship and a strong right arm to protect her.

The girl shields a fleeing criminal, named Treffery, from the hands of pursuing officers, believing him to be innocent of any crime. Jacques is the only one who knows of this, but he lies to save the girl. Later Memory wanders into an outlaw camp and is mistaken for a dancing-girl. The men at once make free with her and she appeals to Treffery, whom she recognizes among the band, to save her. Treffery says she has come to marry him and Jim Blake, leader of the band, insists that the knot be tied at once.

Memory soon finds herself the unwilling bride of Treffery, who promises to release her. Jacques arrives and takes the girl back to the trading post. Later she makes an appeal to Treffery for her freedom, having fallen in love with a young mining man, Warren Sherman, whom she accidentally shot while on a hunting trip.

Treffery, instead of releasing the girl, calls on her father and claims her as his wife. A fight ensues, during which Treffery kills the father. Treffery then abducts Memory and flees with her in a dog sledge. Jacques follows and brings the girl back to her true lover.

Program and Advertising Phrases: The Story of a Man Who Loved So Well That He was Willing to Sacrifice All for the Happiness of the Woman He Loved.

Romantic Story of the Great North Country Teeming With Action and Novel Situations.

Mitchell Lewis in Thrilling Story of the Great Outdoors Among Wild and Rugged Mountain Scenery.

Amazing Adventures of a Happy-go-lucky French Canadian Who Rescues the Heroine from a Band Who Believe Her to Be a Notorious Dance Hall Woman.

Advertising Angles: Play up Lewis, connecting him with his previous productions which you have played. Tell of the chase through the snows on dog sledges, the predicament of the girl who is mistaken for a dance hall girl by the gang who infest the hotel to which she has strayed, and bear heavily upon the character of Jacques, who loved so well he could sacrifice all to win happiness for the woman he could not marry. Lewis and his role should form your chief angle of appeal.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column scene cuts.

"One of the Finest"

Goldwyn Presents Tom Moore in the Role of a New York Traffic Policeman.

Reviewed by Louis Reeves Harrison.

OF COURSE the handsome mounted cop is sure to make an impression on the heiress—there has been a noted experience of that kind—but Tom Moore, in "One of the Finest," does it

Tom Moore

Says he has found the finest kiddo of the lot in "One of the Finest."

in such a pleasant manner, laughing at difficulties, meeting disaster with philosophy and with cool assurance of success in his courting, that he keeps the spectator as good-natured as himself, or as he appears to be. The characterization has a lesson in its patience and fortitude under trying circumstances, and the picture has some bright subtitles and amusing incidents. One of the best of the latter is where the traffic cop, who has been transferred through "influoence" of the heroine's father because he threatened her with arrest for fast driving, lands up at the house in evening clothes on special duty, is mistaken for one of the guests, and dances with the heroine. He has her in his arms when the hated rival appears on the scene. He pretends she has fainted and sends the rival for a glass of water. Later, when the lady has vanished, the rival comes with the water, and the cop drinks his with thanks. The story is well typed, clean and pleasing.

Cast.

Larry Hayes.....Tom Moore
Frances Hudson.....Seena Owen
Mary Jane.....''Peaches'' Jackson
Mrs. Hayes.....Mollie McConnell
Nellie Andrews.....Mary Warren
Teddy.....Hallam Cooley
Gus Andrews.....Edwin Sturgis
Robert Hudson.....Frederick Broom
Mrs. Hudson.....Adelaide Elliott
Story by J. Clarkson Miller.
Directed by Harry Beaumont.
Photographed by George Webber.

The Story.

Larry Hayes, "One of the Finest," a traffic cop of New York, gets in bad by stopping the car of Frances Hudson, and worse yet when he rescues her on a runaway horse. She claims she was only giving the animal his "head." Her father is a man of wealth and influence, and he has Larry transferred. In Larry's home life there is a darling little child, the daughter of a crook Larry has been instrumental in sending to jail, who expects to "get" the policeman when his term is up. The child calls Larry "Daddy," and this leads to a complication.

Larry, in a dress suit, is assigned to guard the valuables at a large social function in the Hudson country house, and he makes love to the repentant heiress so effectively as to stir the wrath of an almost accepted rival. When Larry is engaged to protect the house during an enforced absence of Mr. Hudson, the rival finds out there is a child in the policeman's home life who calls him "Daddy," and reports this to Frances Hudson. Frances is disheartened. She has learned to love the genial policeman and has gone so far as to permit his bold attentions. The atmosphere is partially cleared when the child's father, intent on revenge, attempts to shoot Larry, and gets the worst of a pistol duel.

It is entirely cleared when Hudson learns that Larry's father, as Police Commissioner, was an old personal friend. The father of Frances objects to Larry's occupation, but the young cop has been quietly studying law and reminds his future father-in-law that he can be a poor lawyer as easily as one of the finest of policemen, and his wit saves the day for him. He wins the heiress, to the discomfiture of his unscrupulous rival.

Program and Advertising Phrases: Traffic Cop Adopts Unique Tactics to Turn the Tables on Rich Girl Who Had Him "Broke."

Tom Moore Star of a Romantic Story in Which He Proves to Be "One of the Finest" Policemen on the Force.

The Story of "One of the Finest" Who Was Even Willing to Become a Poor Lawyer to Win the Girl He Loved.

Novel Story With Plenty of Punch and Pep and Good Humor Which Makes It "One of the Finest" in Which Genial Tom Moore Has Appeared.

Advertising Angles: Play up Tom Moore. Play on the title and announce that "One of the Finest is one of the finest Tom Moore productions." Make capital of the fact that he plays a mounted policeman in this play, using such stuff as: "If the police of (your town) were all as good looking as Tom Moore, they would have to move the police station to the (name your largest building.)" "Girls, how would you like to be 'pinched' by Tom Moore. Seena Owen didn't like it, but she married him, just the same." Get the police band, if your town has one,

(*Continued on page* 1683)

Taking the Blues from "The Chinese Blues" and Still Having Lots of Color.
Chai Hong, the Celestial comedian, is here directing some of the original Darktown Strutters for a bit in an L-Ko Comedy, released by Universal.

Wide Selznick Advertising Help to Exhibitor

THAT the producer's part does not end with the mere selling of its finished product but should continue until the production has been properly placed before the public, is the firm belief of Selznick Pictures Corporation, which is co-operating with Select Pictures Corporation, distributors of Selznick pictures, to the fullest extent in helping to put Selznick pictures over the top wherever they are shown.

As concrete evidence of Selznick's willingness to co-operate with the exhibitor in every way, Randolph Bartlett, head of the Selznick exploitation department, has been devoting his fullest energies during the past two weeks to the Stanley Theatre, Philadelphia, and the Palace Theatre, New Haven, where the first run showing of Olive Thomas in "Upstairs and Down" is to be presented during the week of June 9.

The Philadelphia campaign was launched along novel lines. First of all, advantage was taken of a movie ball being held in that city. "Upstairs and Down" tickets to the ball were printed and distributed through the prominent downtown theatres. A huge pair of steps with the words "Upstairs and Down" painted upon them were constructed in the centre of the ballroom floor.

In the prominent cafes a printed card placed on the table suggested to diners to "Try an 'Upstairs and Down' cocktail. It will add zest to your meal." While another line on the card stated: "Upstairs and Down, the photoplay, will add zest to living. Next week at Stanley Theatre."

Co-operation with drug stores resulted in advertising and selling at soda fountains a special "Upstairs and Down Sundae."

In addition, there was an impressive newspaper campaign launched and a big poster display consisting of 24-sheet stands, six-sheets, etc., besides a number of attractive portraits of Olive Thomas, which were displayed in stores and various other public places.

The New Haven campaign was operated along practically the same lines pursued in Philadelphia, the only differences being made to fit local conditions, and the same successful results were obtained.

Worked All Night on Marion Davies Film.

Marion Davies and her entire company consisting of over 300 persons, worked the entire night of Tuesday, June 3, in the Biograph Studio. Miss Davies, under the direction of Robert Z. Leonard, is finishing there one of her most pretentious features titled tentatively "April Folly," an exciting narrative of love and adventure after the novelette of the same name by Cynthia Stockley, which attracted widespread attention when it ran recently in a well known magazine.

Many of the scenes of this feature take place aboard ship.

"Wrong Door" Is Another Madge Kennedy Westerner

THE second of Madge Kennedy's adventures with the West is "The Wrong Door," a Goldwyn picture which will be released on July 6, it is announced. Tom Bowers is Miss Kennedy's leading man.

The star is a girl who comes to the less effete states and finds plenty of romance and action there. Miss Kennedy portrays this character with the zest and humor which have come to be associated in the minds of exhibitors the country over with her name. She plays the part of a care-free Eastern girl fired with the poetry of the West; and she leaves behind her a society-devoted mother and society-devoted friends to get out in the open spaces, "out where the West begins."

The scenario is by Jesse Lynch Williams.

Union Requests Simplex Literature.

In a letter written the Simplex factory by W. B. Clarke, secretary and treasurer of the Fresno, Cal., Motion Picture Machine Operators' Union, he gives the statement that every member of the Union is a Simplex enthusiast, and in order to make themselves up to date in matters of projection the Union members instructed Mr. Clarke to write to the Simplex factory for a set of Simplex literature for each of its members.

As an indication of the growing tendency on the part of projection unions to thoroughly acquaint themselves with the Simplex machine. Lorens Simmons, secretary and treasurer of the Motion Picture Operators' Union, Local No. 441, of Ottumwa, Ia., has written the Simplex factory asking for Simplex literature, saying that he has taken it upon himself to promote an instruction department in the union on professional projection, and as most of the projectionists in that community are using the Simplex, the co-operation of the factory is requested.

Vitagraph Reports Heavy Bookings in the Southwest

SOLID Texas bookings including every city of size is recorded on the big office tally sheet at Vitagraph's Broadway offices, on which are noted significant siftings of daily reports from the branch offices. This instant indicator shows Dallas on the north and Houston on the south playing the first two Larry Semon releases, "Well, I'll Be—!" and "Passing the Buck," with business upsetting all house records for comedy, whilst the two "Big V" units are filling the breach between Semon bookings in a manner no less profitable to the exhibitors.

Vitagraph reports Beaumont, El Paso and all between paying Vitagraph's comedy output that highest of compliments—audible appreciation.

What Vitagraph reports of Texas is said to be true also of the Southwest in general. Arkansas is another state reported to be solidly booked, with the Majestic Theatre, at Little Rock, closing one gap in that state in Vitagraph's comedy schedules. Going further, says Vitagraph, a complete arc can be described from the Nome country in Alaska to New Orleans, taking in, as high spots, such cities as Portland, Seattle, San Francisco, Los Angeles, San Diego, Phoenix, Tuscon, and so on through Texas to the Louisiana estuary.

'You Never Know Your Luck' Nearly Finished by Sunset

ANNOUNCEMENT of the purchase and production by Sunset Pictures Corporation of Sir Gilbert Parker's famous story, "You Never Know Your Luck," is made by the W. W. Hodkinson Corporation, which will be the distributor of the Sunset company productions.

"You Never Know Your Luck" is one of Sir Gilbert Parker's best known stories of western Canada, and is being produced in San Antonio under the direction of Frank Powell from a script prepared by the W. W. Hodkinson literary department in association with Mr. Powell.

House Peters is the star of this production now rapidly nearing completion and scheduled for release during the summer months. Mr. Powell has taken with him, from New York to Texas, a splendid company of players to support Mr. Peters.

The film tells the story of the adventures of the surviving member of an old baronial family, who has lost his all at gambling and goes to America to recoup his fortune.

Cafe Transplanted to Metro Studios.

One of the oldest landmarks in Chicago, the Au Revoir on State street, in the heart of the windy city, is to be transplanted to the stage of the Metro studio in Hollywood, Cal., for scenes of the new comedy-drama for Bert Lytell.

The name of the new story is "It's Easy to Make Money," and the author, John H. Blackwood, has described in the manuscript a wrecking scene which transpires in the Riviera's mirrored bar-room.

The entire bar-room, when completed on the Metro stage, will be practically demolished by the star who unhooks a cyclone in the midst of the mirrors and glassware in a successful attempt to break into jail.

Hayes in a Big "U" Animal Comedy.

Frank Hayes, formerly with Mack Sennett comedies, has been engaged by Universal to play in the cast of "Wild Lions and Loose Bandits," the third of a series of two-reel animal comedies which are being produced at Universal City under the direction of William S. Campbell. Others in the cast are: Dora Rogers, Robert McKenzie, Larry McGrath, Alfred McKennon, Arthur Nowell, and Ida McKenzie.

REVIEWS AND ADVERTISING AIDS (Continued)

as suggested in the press sheet, and use the special show suggestion also found there, if your force is a large one.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

"The Final Closeup"

Paramount Presents Shirley Mason in a Story of the Poor Working Girl Who Marries the Millionaire.

Reviewed by Louis Reeves Harrison.

ONCE more the tired shop girl who meets the young millionaire masking as a plain ordinary man. And Shirley Mason is such a nice little shop girl, who does not know he is rich at all, but just likes him for himself, and so on to the final closeup, about which there is not the slightest doubt from the beginning, so that no heavy strain is put upon the spectator's curiosity as to the outcome, nor is his imagination set adrift in the realms of romance. A nice story for those who can sit through it patiently to see the final closeup.

Cast.

Nora Nolan.....Shirley Mason
Jimmie Norton.....Francis McDonald
Patrick Norton.....James Gordon
Emily Westervelt-Moore.....Betty Bouton
Lloyd Gregory.....Eugene Burr
Maisie Smith.....Mary Warren

Story by Royal Brown.
Scenario by Julia C. Ivers.
Directed by Walter C. Edwards.

The Story.

Nora Nola, the heroine of "The Final Closeup," is a poor shop girl who faints from the heat when there is a reporter near, is told to take a vacation. The reporter, Jimmie Norton, son of a millionaire, gets her address and sends her two hundred dollars for the vacation. She goes to a fashionable seaside hotel and is very unhappy until Jimmie happens to come to the same place as a baseball idol, and pays her some attention. He is recalled home because of family illness, at a time when Nora is accused of looting the bath houses, though there is no evidence against her. A jealous society girl attempts to plant evidence in Nora's bedroom, but is discovered by Nora and made to confess. Nora's own money, however, has been stolen, and she is forced by a cruel hotel proprietor, to wash dishes to pay for her keep. She overhears the plan of the real thief to rob the hotel safe and secretes herself there and catches him just as Jimmie happens to arrive with his father, saving thousands for the hotel and winning the heart of the millionaire father at the same time. She and Jimmie embrace in "the final closeup."

Program and Advertising Phrases: A Pretty Romance of a Little Department Store Girl and a Wealthy Contractor's Son.

Did You Ever See a Frying Pan Used as a Weapon to Capture Crooks? Shirley Mason Does This in "The Final Closeup."

The Sprightly Adventures of an Attractive Girl Who Had Very Little Money But Plenty of Pep and Determination.

How a Feigned Fainting Spell Proved to be the Beginning of a Wonderful Series of Adventures in the Life of a Little Department Store Clerk.

Advertising Angles: Give plenty of prominence to Miss Mason and work such lines as, "How'd **you** like to be in 'The Final Closeup' with Shirley Mason?" Then tell that this is the story of a little girl who gets a summer at the shore on the money given her by a newspaper reporter who loses his own job and turns professional ball player.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, and one twenty-four-sheet. Eight 8x10, eight 11x14, and three 22x28 photos, one two and three-column cuts and mats of production and star, advertising lay-outs and mats in one, two and three-column widths, slides, thumb-nail star cuts and film trailers. Press book.

Released May 18.

"Tangled Threads"

Bessie Barriscale and Ben Alexander Bring Stirring Realism to Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

THE creation of the character of Mrs. Wayne by Bessie Barriscale in the Robertson-Cole production, "Tangled Threads," distributed by Exhibitors Mutual, is one of the best examples of the dramatic art that the screen has presented. The role defined

Bessie Barriscale
Seems afraid of entangling alliances for Ben Alexander in "Tangled Threads."

by the author and further enlarged upon by the star and her director, embodies the highest type of womanhood. The character of Mrs. Wayne wins the sympathy of the spectator in the opening scenes and holds it to the close of the picture. Ben Alexander is, as always, the genuine little boy, imparting to the role of "Sonny-Boy" the delightful characteristics of happy childhood.

The production as a whole has been skilfully directed. The numerous dramatic situations of the picture have been carefully handled. In other words the picture is an example of what can be done with an ordinary story in competent hands. Contrasting characters, such as the vamping Rita Kosloff, played effectively by Rosemary Theby; John Rutherford Wayne, played by Nigel Barrie, and Philip Northrop, played by Thomas Holding, are handled in such a way as to inspire disgust with the insincere and looser methods of life. Henry Kolker, as Doctor Macgregor, upholds the better type of manhood in a dignified manner. The picture is unusually strong in human interest.

Cast.

Margaret Wayne.....Bessie Barriscale
Rita Kosloff.....Rosemary Theby
John Rutherford Wayne.....Nigel Barrie
Doctor Macgregor.....Henry Kolker
Philip Northrop.....Thomas Holding
"Sonny Boy" Wayne.....Ben Alexander
Little Barbara.....Mary Jane Irving

Story by M. B. Havey.
Directed by Howard C. Hickman.

The Story.

A rather unusual attribute of "Tangled Threads" is the fact that the story follows the lead of its title. It tells of how Mrs. John Rutherford Wayne, a particularly noble and lovable character is forsaken by her husband for Rita Kosloff, a Russian beauty of the fast set. A supposed friend of the family, Philip Northrop, assumes the duty of telling Mrs. Wayne of her husband's unfaithfulness, and also takes her to a cabaret to witness the truth of his statement. At the same time he takes advantage of her trust in himself to place a greater barrier between wife and husband. She has heard that when a man is too sure of a woman his interest in her lags; and when she asks Northrop to pretend love for her in the presence of her husband, in the hope of inciting a jealousy that will cause him to return to her, Northrop sets the stage to suit himself.

He invites her to his apartment under a false pretext of meeting some friends for a theatre party, and when his chauffeur brings Wayne to the apartment at Northrop's order, he grasps Mrs. Wayne in his arms and holds her there until her husband enters.

Glad of the chance to press a divorce suit, Wayne loses no time in doing so, and wins with it the custody of the little boy. Wayne marries the Russian and lives to rue it. Finally the child is taken sick, the second Mrs. Wayne refuses to care for him, and his own mother, now a nurse, is called in. The death of Rita on a joy ride with Northrop opens the way for a reconciliation of the Waynes.

Program and Advertising Phrases: Remarkable Story of the Highest Type of Womanhood, Which Holds the Sympathy Throughout.

Bessie Barriscale, Charming Star in One of the Finest Characterizations of the Screen.

Excellent Photoplay Replete With Strong Dramatic Situations and an Abundance of Heart Interest.

A Story of Stirring Realism Interpreted by Beautiful Bessie Barriscale Assisted by the Wonderful Child Actor, Ben Alexander.

Advertising Angles: Play up Miss Barriscale and tell her admirers that she has a particular good role in this production. Also name little Ben Alexander and others in the cast. For the story angle take that of the woman, who, in seeking to arouse her husband's jealousy, loses the game she plays. Treat this angle to get the interest in the story, rather than seeking to tell the entire plot. But make the excellence of the production your big appeal.

Advertising Aids: Two one sheets, one three sheet, one six sheet, one twenty-four sheet. One, two and three column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

(*Continued on page* 1685)

"The Crimson Gardenia" Is a Fatal Sort of Flower to Have Around.
Owen Moore begins to feel its power in this carnival scene from his Goldwyn feature of the above name.

First Miller Picture to Be Viewed in Two Weeks

THE first Charles Miller special, produced under the Charles Miller Productions, Inc., for release by Frank G. Hall, president of Independent Sales Corporation, and vice-president of the Miller Company is completed and Director Miller and Albert Cowles, his assistant, are personally attending to the editing, cutting and assembling of the film which will be ready for a private review showing within the next two weeks. It will be shown in six reels.

For the portrayal of the principal roles in his first production for the Hall program of independent releases, Mr. Miller had the services of Herbert Rawlinson, Stuart Holmes, Florence Billings, Charles E. Stevenson, Warren Cooke, Vinton Friedley, Regina Quinn and Ernest Torrence —all known for work of character and finish in the screen's best productions. Edward Earle, who has served behind the camera for the screen's best directors, and who, in point of time, is one of the oldest cameramen for the silent drama, is responsible for the photography.

Adventure and romance are the predominating notes struck in the production. The story encircles eight principal characters. Standing out a little from the others is the character of Torrence Redmond, a descendant of an adventurous and romantic race, who seems predestined to be one or both through his life. The underhanded methods employed by an unscrupulous uncle to place a rich relative's grandson in disrepute, that he may acquire a fortune, gives Terrence Redmond his cue for a series of adventures and romantic exploits that run through the picture. Four fistic encounters between the hero and the villain serve as the four big punches of the picture.

Mr. Miller will announce the title for his first special next week, and says that he hopes to have his picture ready for a private showing within two weeks.

New Anita Stewart Film Announced.

Louis B. Mayer has announced that the next de luxe production with Anita Stewart as the star will be "The Human Desire" in six reels. It will mark a complete change in theme, atmosphere and treatment from the three big Stewart plays already released. This production deals almost entirely with the poorer and middle class of people. Its theme is the overpowering impulse of every living being to propagate its kind.

While pure mother love is the dominating emotion of the play, there is no lack of thrills and tense situations. A striking scene depicts the demolition by lighting of a massive Italian convent. Then there is a most realistic shipwreck. The locale of the piece is Italy, which supplies some wonderful shots, and New York City. The picture will be released the latter part of June.

Bennison's "High Pockets" Is Best Western of Series

THE fifth and most powerful of the Western dramas in which Louis Bennison, the cowboy with the gun and smile that win, is "High Pockets," Betzwood picture soon to be released by Goldwyn. Those who have seen the production at the private showings it has been accorded, declare it the top-notcher of the series.

This latest picture is one on which neither time nor money was spared in the production. Its cost was more than any of the other Bennison films, while over three months was devoted to completing it. The photography is rich in Western scenic effects. Against the colorful background which has been created is the dashing life of the ranger.

Sunday Opening in New York a Help to Robertson-Cole

WITH many New York cities and towns taking advantage of the Sunday opening option law which was recently signed by Governor Smith and voting for Sunday exhibitions of motion pictures, an entirely new field has been opened to film distributors. Robertson-Cole and Exhibitors Mutual are taking the fullest advantage of this situation, and in many towns where, because the theatres had been booked solid by contracts, Sunday opening has enabled Exhibitors Mutual to break in with Robertson-Cole productions where heretofore they have never been shown.

Joe L. Merrick, assistant sales manager of Exhibitors Mutual, has just returned from a tour through upstate New York, looking over the Sunday opening situation, and his report has proved most gratifying to Robertson-Cole. Mr. Merrick also visited New England.

He reported that in the Albany territory nine towns have been opened since the Governor signed the local option bill allowing motion pictures to be shown on Sundays. Each one of these towns opened with a Robertson-Cole production.

In the city of Buffalo alone, Mr. Merrick said, out of sixty theatres he found that forty-two were at present playing Robertson-Cole attractions, a record which speaks highly of the efficiency of the Buffalo exchange of Exhibitors Mutual and of the drawing power of Robertson-Cole attractions.

The same conditions existing in upper New York state were in evidence in all the Eastern branches he visited, Mr. Merrick said.

"Conditions certainly were bright wherever I went. In spite of the approach of the summer season, I do not look for any diminishing of our activities. Robertson-Cole productions are building up a reputation for us that is the best bulwark against summer dullness."

Augustus Thomas Drama Deals with World Unrest

W. W. HODKINSON announces the completion of "The Volcano," starring Leah Baird, the second in Augustus Thomas' series of Harry Raver Four Star productions for Hodkinson distribution.

"The Volcano" suggests in its title the theme it deals with—that of a world unrest in which the seething mass of mankind, suppressed for centuries, is struggling to escape through the crater of chaos.

Mr. Thomas has chosen the lower East Side of New York for the locale of his play, because in that district are concentrated the forces of foreign propaganda directed from abroad, whose efforts to incite discontented native and foreign born elements in the population to anarchistic outbreaks, attacks on life and property, have engaged the attention of the United States Secret Service authorities during and since the war.

The production displays the long-haired emissaries of Russian communism at their work in the heart of New York's most crowded districts and brings out, through one of those skillfully woven love episodes for which Mr. Thomas' drama is famed, the subtle processes through which these paid propagandists work to influence American born elements among ill-paid and overworked classes. Augustus Thomas has gone close to the heart of a great human problem in the production.

The actual plot has to do with Ruth Carroll, a little schoolteacher of the lower East Side, whose grandfather, a Civil War veteran, is her sole guardian.

REVIEWS AND ADVERTISING AIDS (Continued)

"Too Many Crooks"

Gladys Leslie Is a Clever Crook Vamp in Amusing Vitagraph Feature.

Reviewed by William J. Reilly.

THERE is a new lilt to the melody in Vitagraph's newest Gladys Leslie picture, "Too Many Crooks." It will please anyone who likes originality of story, and the originality-likers make up the overwhelming majority in any gathering. Gladys Leslie, who has had such soft Southern roles as "Miss Dulcie from Dixie," takes the part of a baby vamp in "Too Many Crooks." She is "Boston Fanny," one of a number of crook characters being studied by a society girl writer, and a little vamp, who, while out vamping, always takes such things as watches and tiepins, to remind her of the romance of the occasion.

Miss Leslie makes a decided success in her new personality, helped by a wickedly nice pair of eyes. She can take liberties with her eyes in this picture which would be out of place in her other productions, and she evidently welcomed the freedom of her new vamp role. Ralph Ince directed and injected some startling comedy incidents in an unusual way. Anders Randolf is hardly recognizable as Frisco Jimmy, premier burglar, while The Walrus, Benny the Chipmunk, and Percy are well flavored parts by George O'Donnell, Cecil Chichester, and John T. Wade.

Cast.

Boston Fanny.....Gladys Leslie
Charlotte Browning.....Jean Paige
Erastus Browning.....T. J. McGrane
Marshall Blackstone.....James Dent
Bidwell Wright.....Huntley Gordon
Benny Chipmunk.....Cecil Chichester
Frisco Jimmy.....Anders Randolf
Walrus.....George O'Donnell
Percy.....John T. Wade
Thomas.....James Gaylore

Story by E. J. Rath.
Scenario by Edward J. Montague.
Directed by Ralph Ince.

The Story.

Charlotte Browning, a society girl anxious to write a real crook play, invites a number of notorious criminals to her home for a house party of indefinite length. This is the start of Vitagraph's feature, "Too Many Crooks." She secures the types for purposes of study through Bidwell Wright, supposed to be a highbrow criminal himself. Her "research" in character is continually broken up by such episodes as the garden party, at which Benny the Chipmunk picks the pockets of every male guest present.

The crooks all suppose that they are at the house for the purpose of forming an international family of thieves, headed by Charlotte and her father. Charlotte's father, an elderly gentleman, is vamped by Boston Fanny, a clever "con" woman, who takes all his cash and jewelry, besides his heart. The crooks employ their various talents throughout the neighborhood of Charlotte's home, and bring her the loot for division. She is finally compelled to tell them her purpose in inviting them, and, angered, they start reprisals on her father's property. Bidwell Wright saves the day, gets the crooks back to their haunts, and then reveals himself as a thoroughly honest lawyer, who is now ambitious to help in the completion of Charlotte's play.

Program and Advertising Phrases: Instead of Studying the Crooks in Their Native Haunts, She Invited Them to Her Home.

Gladys Leslie as "Boston Fanny" Who Vamps Away Hearts and Tie-Pins in Humorous Crook Story.

The Crooks Called Her "The Princess" and Thought She Was Establishing an International Order of Thieves.

Clever and Entertaining Picture With Gladys Leslie in Baby Vamp Role That Suits Her Eyes Perfectly.

See the Walrus, Benny the Chipmunk, Frisco Jimmy, Percy, and Boston Fanny in Laughable Vitagraph Film.

Advertising Angles: Play up Miss Leslie as a baby Vamp. This is a new type for her, and her followers will be interested. Make it strong. Tell how she vamped a nice old gentleman and nearly married him. You can get a stir by advertising a play with an honest lawyer. Sketch the story briefly and play up the situation, which should get interest. If you want to use a teaser first try: "By (playing date) there will be too many crooks in this town. What shall we do about it. See announcement of mass meeting later." Run that three days, then show the connection.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Weaker Vessel"

Six-Reel Universal Subject Features Mary McLaren in Entertaining Story.

Reviewed by Robert C. McElravy.

THERE is a welcome flavor of originality in this Universal subject, entitled "The Weaker Vessel," written by Elmer Ellsworth. It has a very delightful human touch and some splendid humorous moments. At least three characters have been presented with rare skill, including Abby Hopkins by Mary McLaren, J. B. Hanks by Johnnie Cooke, and J. Booth Hunter by Thurston Hall.

The story moves off quietly, picturing the rather drab home life of the heroine, Abby Hopkins. She is the daughter of Matthew Hopkins, who runs a local newspaper at a loss, and is anxious to have the girl marry. John Mackay is also entitled to a word of praise for his lifelike picture of the father. The girl is practically pushed into a wedding with J. B. Hanks, who has already been twice married, and who assures Abby she is quite worthy of being his third wife.

The girl leaves him on the night of the wedding and goes to the city, where she becomes a waitress and meets a struggling actor, with whom she subsequently falls in love. None of the events are of the ordinary, obvious type, and this does much to carry the interest from beginning to end. The number is one of unusual merit.

Cast.

Abby Hopkins.....Mary McLaren
Mrs. Hopkins.....Anne Schafer
Matthew Hopkins.....John Mackay
J. B. Hanks.....Johnnie Cooke
Waitress.....Ethel Ritchie

Story by Elmer Ellsworth.
Directed by Paul Powell.

The Story.

In "The Weaker Vessel," Abby Hopkins, the beautiful daughter of a small town newspaper proprietor, has dreams of love and romance. But it is her lot to attract a two-times widower, named

(*Continued on page* 1687)

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But such is the title of the Arthur Guy Empey production released by Select.

Three Strategic Centers Sign for Vitagraph

SEATTLE, Denver and Utica are three strategic centers of population which now are supplied regularly with every production turned out by Vitagraph's two plants—the original Brooklyn studios and the ever more active West Coast institution at Hollywood.

Seattle was the first to sign, but hardly had it closed for complete Vitagraph service when Denver followed suit, with Utica a close third.

Vitagraph products always have gone strong in Seattle, all units included, but it remained for Von Herberg & Jensen to put on the final stamp of approval by signing up all the Alice Joyce pictures and also the Larry Semon comedies, thus practically completing the program.

The significance of this contract may be better appreciated when it is stated that Von Herberg & Jensen practically control Seattle, so far as motion pictures are concerned.

Pioneer Concern Signs Up.

Denver is put on the all-Vitagraph map through the enterprise of Brown & McGeehan. The contract just closed between the great pioneer picture producing concerns and these powerful managerial magnates of the Rocky Mountain metropolis insure the showing of the Vitagraph product, including the serious, the serial and the silly, so to speak, at the Isis, the Rivoli, the Strand and the Plaza—the nucleus of the Brown & McGeehan holdings.

The Brown & McGeehan contract increases the circulation of the Vitagraph product to a degree never before possible under shutout clauses in the contracts of certain rival producing concerns.

Utica Makes Radical Change.

A notable example of the evergrowing popularity of Vitagraph pictures is the action taken by the Majestic Theatre, of Utica, heretofore a combination vaudeville and picture house. Hogan Brothers, managers of this theatre, had ample opportunity to compare the relative merits of the various brands of pictures they exhibited during this long period. Therefore, Mr. Kendrick and the sales promotion department of Vitagraph were elated this week when one of their traveling representatives succeeded in signing up the Hogan Bros.' house as an all-Vitagraph first-run theatre with their abandonment of the combination policy.

Naturally, such a radical move carries with it the danger of jeopardizing a long established business founded on a certain policy. But Hogan Brothers closed the Vitagraph contract with every confidence in the world that their business standards would not only be maintained but would be increased to any degree their capacity permits.

Wallace Reid in One of O. Henry's Best Stories

WALLACE REID'S new Paramount picture, "You're Fired," which is scheduled for release June 8, promises to be one of the best pictures in which the star has ever appeared, for the story from which it is adapted ranks high in comedy, drama and action.

"You're Fired" is an adaptation of O. Henry's story entitled "The Halberdier of the Little Rheinschloss." The film title however, is more expressive of the story than the original. The hero of the picture, a young man who, since he belongs to the idle rich class, has never worked in his life, undertakes to earn his living for three months, in order to prove to his father-in-law to be that he is a worthy husband for the daughter.

Those who are familiar with the original story will remember that it ranks among the best of the author's work, and contains a great deal of dramatic suspense as well as unusual comedy twists. Slight changes have been made in the adaptation in order to strengthen the situations, but in general the story will be presented just as it was written. Clara G. Kennedy did the adaptation.

Wanda Hawley is Mr. Reid's leading woman. Others in the cast are Lillian Mason, Theodore Roberts, Henry Woodward and Raymond Hatton. The scenario was written by Edith Kennedy and James Cruze directed.

Alaska Theatre Books "The Spoilers."

The Film Market, Inc., has received a letter from A. D. Bosworth, proprietor of The Grand Theatre, Ketchikan, Alaska, negotiating for a first booking of "The Spoilers" at his theatre.

Mr. Bosworth' letter was delivered to The Film Market, Inc., just nine days after the postmark had been stamped on it at Ketchikan, Alaska. Telegrams were exchanged between The Film Market, Inc., and De Luxe Feature Film Company, Seattle, Washington, and arrangements made for a three days' engagement of "The Spoilers" at Mr. Bosworth's Theatre at Ketchikan.

Five Mid-Summer Pictures Started by Metro on Coast

MAXWELL KARGER, Metro's director general of production, returned from New York last week to the Hollywood studios, Cal., where a number of midsummer productions await his attention, including one release each of five of the stars, Viola Dana, May Allison, Emmy Wehlen, Bert Lytell and Hale Hamilton.

All of these All Star Series offerings of Metro depend principally on their comedy merits with the exception of the new story for Viola Dana, "The Microbe," which, contrasted with the others, appears to be one of the heaviest five-reel dramas ever offered with this actress in the stellar role.

The order of release for these five plays has not yet been decided upon, but in order of their production, May Allison's Bolshevistic comedy, "Free," will be one of the first. "Free" is the name of the original short story by Wallace Irwin as published in the Saturday Evening Post, and adapted to the screen by George D. Baker.

Next in order to be completed should be Bert Lytell's comedy of jail and finance cleverly linked in "It's Easy to Make Money," from the original story of John H. Blackwood, and converted to the silent drama by Finis Fox. Edwin Carewe, who produced Mary E. Wilkins' (Freeman) "False Evidence" with Viola Dana, is guiding Mr. Lytell in this novel plot.

"A Favor for a Friend" is the name of the original story by Lieutenant-Adjutant Luther A. Reed, written especially by him for Emmy Wehlen, erstwhile musical comedy prima donna, whose last splendid performance was in Metro's "The Amateur Adventuress." Mr. Reed has adapted his own story to the screen, and John Ince with Arthur Martinelli at the camera, directs the star.

The comedy vein in the series is interrupted by the powerfully dramatic story of Viola Dana's "The Microbe," converted to the silent drama from Henry Altimus' short story published in Ainslee's Magazine for May, and which was secured by Metro.

The last of the midsummer releases stars Hale Hamilton, who, as an author-star, makes a bid with his own original story entitled "His Brother's Keeper." Hamilton will appear in a dual role.

Swaab Reports Big Simplex Business.

Lewis M. Swaab, the Simplex distributor for eastern Pennsylvania, Delaware, eastern Maryland and southern New Jersey was a visitor at the home of the Simplex during the holiday week-end and had nothing but optimistic reports to give concerning his activities in the Simplex line throughout his territory.

Market street in his headquarters city, Philadelphia, is now completely Simplex with one exception. He reports the largest month's business in the history of the "House of Swaab" during the month of April. As an example of his widespread activities he spoke of the installation of Simplex at the Craftman's Club, an exclusive Masonic clubhouse on Drexel Hill, Delaware City.

Plan Cutouts for Warner Film.

Max Levey, manager of the Chicago branch of Exhibitors Mutual, is planning some unusual "stunts" on his own account, for the first Robertson-Cole Superior Picture, "The Man Who Turned White," starring H. B. Warner.

Levey is planning a set of lifesize cutouts in which Warner will be seen in Arabian garb and his face browned by the desert sun.

There will be a flasher concealed in the cutout, and every little while the light will flare up and the face of brown turn to pure white.

REVIEWS AND ADVERTISING AIDS (Continued)

J. B. Hanks, who is on the lookout for a third wife. Though Abby detests Hanks, she is nevertheless urged to marry him by her family. But she leaves him hurriedly on the night of their wedding, when she finds that is a heavy drinker, in spite of his reputation for sobriety.

The girl goes to New York and becomes a waitress in a Child's restaurant. Here she meets frequently a struggling actor of the "ham" variety, named J. Booth Hunter. Despite his posing and poverty, there is something that appeals to her in the character of the actor and she longs to help him. So she encourages him to call upon her.

Later, her husband, Hanks, shows up and attempts to claim her as his wife. He invades her apartments and makes an attack upon her, but J. Booth Hunter comes to the rescue. In due time Abby succeeds in getting a divorce from Hanks. J. Booth Hunter, who has also been something of a boozer, reforms and Abby finally weds him.

Program and Advertising Phrases: A Highly Original Story With a Delightful Human Touch and Many Splendid Humorous Moments.

The Story of a Third Wife Who Ran Away on Her Wedding Night and Meets With Exciting Adventures.

Mary McLaren in Interesting Role of a Girl Who Left Her Husband Because He Drank, Only to Fall in Love With and Reform Another Drinker Later.

What Did She Do When She Found Her Sweetheart Was a Drinker, After Leaving Her Husband for This Reason? "The Weaker Vessel" Will Show You.

Advertising Angles: Make Miss McLaren your chief sales point. Give her name the largest type and the most prominent position, then hook her up to the story points, such as: "Poverty forced her to become the third wife of a rich man, but within an hour of the ceremony she was headed for New York and adventure." "She fell in love with an actor, but she had just gotten rid of one chronic rum hound and she wasn't going to take on another. What do you suppose she did?" Hint at the story rather than tell it, and play up the flight to New York for the strong point.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"Almost Married"

Metro Presents May Allison in a Good-Humored Comedy of Social Prejudice Against the Show Girl.

Reviewed by Louis Reeves Harrison.

IN the Metro picture, "Almost Married," pretty and smiling May Allison plays the role of a discarded songstress, who loves an American Anglo-maniac and permits two devoted friends to sacrifice their jewels to advance her interests so that she may win cabaret glory, and the man who has written her a caddish note which nearly breaks her heart. She plays it with good-humored smiles and in attractive costumes. There is some good comedy material in the story, and Frank Currier, as the father, cleverly utilizes all that comes his way, to an amusing extent. His performance, and that of Hugh Fay, as a plucky vaudeville agent, constitute the bright points of interest, aside from Miss Allison's pleasing personality. The settings and exteriors are well chosen.

Cast.

Adrienne Le Blanc.....May Allison
Carrington O'Connell...Walter I. Percival
Michael O'Connell.....Frank Currier
Papa Le Blanc.....Harry Rattenbury
Hastings.....James Wharton James
Manny Morrison.....Hugh Fay

Story by E. V. Durding.

Scenario by Jane Maher and Luther Reed.

Directed by Charles Swickard.

The Story.

Adrienne Le Blanc, the heroine of "Almost Married," is a Swiss songstress in a beer hall kept by her father and mother when she attracts the attention of Carrington O'Connell, a wealthy young American travelling with an English social adviser. Adrienne is "Almost Married" to the American when he discards her, leaving a note which tells her she is not suited to his social position. The American returns home and becomes interested in the business of his father, Michael, a rude specimen of millionaire. The devotion of a vaudeville agent, Manny Morrison, enables Adrienne to reach America and get a trial at public performance, but she fails.

Morrison pawns everything he has to help the girl, and finally lands her in a cabaret, where she scores a success. She is on the eve of signing a contract, but she sees the American who threw her over, and not only attracts him, but his father as well. She finds it difficult to win the young man until she frames it up with the lively old father to pretend they are married. They go to his country place as if on their honeymoon. The young man follows and is greatly distressed, reminding the girl with much bitterness that she was to have been his. Carrington overhears a conversation between her and the father which reveals their conspiracy, and resolves to bring about a tit-for-tat arrangement. He borrows the wife of a personal friend as his fiance and makes violent love to her. His supposed fiance's husband breaks in on the lovemaking, and it is then revealed that Adrienne's marriage with his father is a myth. She gets the man who discarded her when poor and unknown, refuses to sign a professional contract, and the agent who helped her in a time of need gets left in the bargain.

Program and Advertising Phrases: How an Attractive Girl Wins the Man She Wants by Pretending That She Is to Marry His Father.

May Allison as Charming Swiss Girl With a Beautiful Voice Who Wins Fame and Love in America.

When She Was Poor, He Spurned Her Love, But When She Became Successful He Was Glad of the Opportunity to Make Her His Wife.

By Pretending She Was "Almost Married" to His Father, a Charming Girl Makes Her Sweetheart Jealous and a Happy Romance Results.

Advertising Angles: Use the star, but make most of your appeal with the basic plot, with such comment as: "He ran away from the girl he loved because she was only the daughter of a village inn keeper. When she became a famous star he changed his mind, but imagine his surprise when her engagement to his father was announced. To get even he made love to another girl to show he didn't care, but he did—and so did the girl—the troubles he had before things straightened out almost turned his hair grey." Ring the changes on this and build up with scenes from the play, if you can get the cuts.

(*Continued on page* 1689)

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Hero of "Tarzan" Stars in "Elmo, the Mighty" Serial

ON Monday, June 16, the first episode of "Elmo, the Mighty," Universal's latest serial, will be released. Elmo Lincoln is in the leading role.

The film depicts the life of a Government forest ranger. Grace Cunard, heroine of many of Universal's serials, is cast opposite Lincoln. The others in the cast include a number of screen stars who have appeared in many feature pictures. They are Ivor McFadden, Frederic Starr, Rex DeRosselli, Virginia Craft, Shai Hong, W. A. Orlamond, Madge Hunt and James Cole. The serial was produced by the Great Western Producing Company, and Universal has exclusive rights to the picture in the United States and Canada. Henry McRae, former production manager of Universal City, directed the entire serial, which is in eighteen episodes.

Frederic Starr, who plays the leading villain role in the serial, first became known to the screen world when he was cast opposite Ella Hall and Priscilla Dean in "Which Woman." He was also one of the principal character actors in the serial, "The Lure of the Circus."

Grace Cunard, who plays the feminine lead in the serial, is Parisian born, and came to America with her parents when but a small child. She was in stage plays at the age of thirteen, and has played with such stage stars as Eddie Foy and Louis Mann.

The first episode is entitled "The Mystery of Mad Mountain," and the succeeding episode is entitled "Buried Alive."

"My Little Sister" a Beautiful Play.

"A chance for the exhibitor not only to cash in on a beautiful play told with exquisite delicacy and tremendous power, but to serve the community as well," is a statement from the Exhibitors' Service Bureau of the Fox Film Corporation referring to Evelyn Nesbit's latest picture, "My Little Sister," directed by Kenean Buel.

"The title, 'My Little Sister'," says the service bureau, "is not only accurately representative of the theme of the story itself, but expressed the universal problem of protecting young girls surrounded as they are with the traps and pitfalls laid across their path by the forces of evil. It is a picturization of Elizabeth Robins' novel of the same name."

In the supporting cast are Leslie Austen, Lillian Hall, Kempton Greene, Lyster Chambers, Herbert Standing, Caroline Lee, Amelia Summerville, Ben Hendricks, Louise Rial, Martha Mayo, Marie Burke, Henry Hallam and Luscille Carney.

New Joyce Pictures in the Making.

More than usual interest attaches to the release on the last day of the month of a new Alice Joyce picture. Vitagraph announces the new offering to be "The Spark Divine," a play of which the keynote is motherhood. In Marcia Van Arsdale, Miss Joyce has a role that ought to reveal her artistic self at its very best, and reports emanating from the studio already declare that this actress will add to her galaxy of heroines one of the most notable of them all when the new play is seen.

Eulalie Jensen, Frank Norcross, William Carlton, Jr., and Mary Carr are others in the cast. Alicia Ramsey wrote "The Spark Divine" especially for Miss Joyce, and Tom Terriss is directing the production.

Albert Roccardi in "The Gutter" Cast.

Albert Roccardi, who is known as "the man with a thousand faces" because of his numerous character creations, is now playing an important role in support of Dolores Cassinelli in her first subject as a star for the Albert Capellani Productions, Inc., temporarily titled "The Gutter," which is in course of production at the Capellani Studio, Fort Lee, under the personal direction of Albert Capellani.

Not a Chance in the World, Jess—
To get away from Arline Pretty's smile in Continental's "The Challenge of Chance."

Lucy Cotton Has Strong Support in Bacon Picture

LUCY COTTON, star of the first of a series of eighteen special productions to be made by Mr. Bacon under the direction of Oliver D. Bailey, for release by Frank G. Hall, president of Independent Sales Corporation, is one of the few stars whose ability to entertain, either on the stage or screen, is so finished and artistic as to demand her time from nine o'clock in the morning until eleven at night.

During the day, Miss Cotton can be found at the studio, and at night at the Eltinge Theatre, where she is seen in one of the principal roles in "Up in Mabel's Room." This little daughter of the Lone Star state hop-skipped-and-jumped from the chorus of "The Quaker Girl" to the lead in the same production during the absence of Ina Claire, and the next season found her in the role of Meg, in "Little Women," and a principal in "Pollyanna." For two seasons she was seen in the role of Betty in "Turn to the Right."

Now she comes to the screen as the star of Mr. Bacon's production, "Sun-Up," adapted from a play by Max Marcin, by Basil Dickey. In her support Miss Cotton is given the services of George Leguere, Frank O'Connor, Thurlow Bergen, Morgan Coman, Charles Butler, Edouarde Durand, prominent on the stage, and others whose names will be announced later.

Another Ray-Fair Film Completed.

Commenting on Albert Ray and Elinor Fair's latest picture, "Be a Little Sport," just completed the Exhibitors' Service Bureau of the Fox Film Corporation says:

"The lively comedy and unique surprises in 'Be a Little Sport' are counted upon to prove most attractive with the public."

Willard Picture May Have Large Feminine Attendance

WALTER ECKERSALL, one of the greatest quarterbacks who ever wore the maroon of Chicago University, and now a sports writer for the Chicago Tribune, is authority for the statement that there will be a large feminine attendance at the Willard-Dempsey championship contest in Toledo, on July 4. He declared that on the first day of the seat sale in Chicago, more than $600 worth of tickets were purchased by women.

This is interpreted by the producers of "The Challenge of Chance," in which Jess Willard is to be starred, as a forecast of the appeal that the champion will have for the female picture fan when he makes his debut as a screen star in the near future.

Superman Stunts for Willard.

Willard, who stands six feet, six and one-half inches in height, and weighs about 260 pounds, is reported to use his almost superhuman strength in ways that never have been equalled in a screen production. He plays the role of a cowboy here, and in this capacity knocks over, with the fists that won the title, various and sundry villains by the score; tosses the boss villain, who is Al Hart—a man of six feet, three inches—across a corral; licks a roomful of Mexican outlaws; races a train on horseback; herds two hundred thoroughbred racehorses across a river and shows his ability as a cowboy proper at a roundup of thousands of head of cattle.

Vitagraph Uses "Raffles" Idea.

Current on the screen this week of Vitagraph productions is "A Rogue's Romance," a film play of a crook in dress clothes which stars Earle Williams. It was written by H. H. Van Loan and directed by James Young.

The play preserves the "Raffles" tradition of the genteel rogue who mixes romance with thievery, and the keynote of the Williams' characterization, that of Monsieur Picard, is always that of a glittering disregard of conventions, be they of the law courts or the social whirl. Resourceful, debonair, magnetic, tactful, it is child's play for him to circumvent the clumsy attempts of the prefect of police to catch him, and it is with great zest and relish that he pits his cunning against the stealth of any Sherlock Holmes who may be on his trail.

Mix in "Romance of Cow Hollow."

A wide range of exhibitor advertising appeals exists in the picture recently completed by Tom Mix, the William Fox star —"The Romance of Cow Hollow"—according to the Exhibitors' Service Bureau of the Fox Film Corporation. The bureau states that not only is there the "stunt" appeal of Western life, but also a unique fairy tale element which is counted upon to exert a fascination for children.

As Phineas Dobbs, the humble owner of a ranch on which hogs are the principal asset, Tom Mix entertains visions of future wealth. The day comes when petroleum is discovered on his land, and wealth beyond his wildest dreams are his.

Sandstorm Staged in the Desert.

T. Hayes Hunter, director of the Zane Grey picture, "Desert Gold," took with him out on the Colorado desert recently two aeroplane motors and propellors, known to the industry as "wind machines," with which to stage the sandstorm which Mr. Grey describes in his novel. But when the time arrived to take the scene a real sandstorm came up, and lasted two days. The first day the company did not work. By the second day rapid preparation and alteration of plans made it possible to take some of the sandstorm scenes.

REVIEWS AND ADVERTISING AIDS (Continued)

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays. 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released June 2.

"The Haunted Bedroom"

Paramount Presents Enid Bennett in a Mystery Story of Fine Atmosphere and Strong Interest.

Reviewed by Louis Reeves Harrison.

THE spirit of romantic adventures, so dear to the heart of those who love a good story, is not only held but intensified in the picturing of the Paramount release, "The Haunted Bedroom." There is an abundance of storm effect, a ghostly atmosphere prevading the quaint old Southern house and interest is sustained by the superior play construction of C. Gardner Sullivan. To this rare combination of values is added the usual fine typing to be found in the picture supervised by Thomas H. Ince. The cast is flawless.

Enid Bennett is in a role that suits her. She not only appears to better advantage in the part of an intelligent American girl, but the opportunities afforded by such a role call out her spiritual resources. She is developing rapidly and shows it when she is given the right sort of characterization to interpret. The story is not emotionally intense, but it is picturesquely so, and holds attention so well that it may be put down as a true entertainment on any exhibitor's program.

Cast.

Betsy Thorne, a Reporter...Enid Bennett
Dolores Arnold.....Dorcas Mathews
Daniel Arnold.....Jack Nelson
Roland Dunwoody.....Lloyd Hughes
Dr. James Dunwoody.....Wm. Conclin
John Wells.....Harry Archer
Managing Editor.....Otto Hoffman
Uncle Moseby Adams.....Joe Anthony

Story by C. Gardiner Sullivan.
Directed by Fred Niblo.

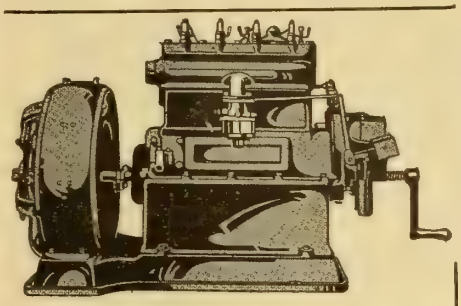
The Story.

The haunted bedroom in the Paramount picture of that name, gets into the newspapers, and Betsy Thorne, New York Reporter, is sent to unravel the mystery of a man's strange disappearance there. On arrival at a railroad station in one of the Southern states, she learns from a conversation between the native sheriff and an imported detective, that reporters are barred from the house and grounds where the mystery has taken place. By good fortune, she comes upon a new maid sent down from Richmond, and so frightens the servant that she gains a chance to act in her place. She finds an extraordinary state of affairs, and is nearly terrified out of her senses the first night.

Hiding in the chapel room during the night, she sees a ghostly figure come from the grand organ. The house is roused by her screams when she flees from the room, and she is forbidden to go there again by the sister of the missing man. On the following night, during a storm which illumines the family graveyard, she is locked in her room, but she escapes by the window only to again see the ghostly figure in the graveyard.

She enlists the aid of an old colored man and both, badly scared, make an investigation which starts from a peculiar chord played on the organ. It is found that certain keys open a secret door in the organ and lead through a secret passage to a family tomb, where she confronts the ghost and solves a mystery which has baffled the detectives, laying bare the stratagem of two expert crooks and exonerating a young man falsely accused, in whom she has become deeply interested.

Program and Advertising Phrases: A Thoroughly Satisfying Story of Romantic Adventure, Which Realizes All the Possibilities of Its Title.



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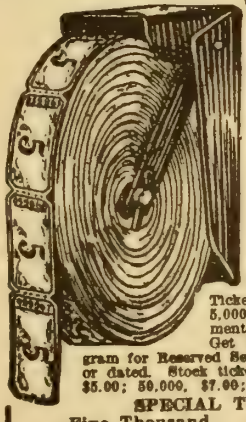

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

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Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Fascinating Adventure of a Girl Reported in An Old Fashioned Southern Home While Investigating the Strange Disappearance of a Man.

She Solved the Mystery of "The Haunted Bedroom" by Means of a Clever Ruse. See How She Did It.

How a Clever Girl Reporter Succeeded in Solving a Mystery That Had Baffled the Best Detectives.

Advertising Angles: Play up the star, then play up the ghost angle strong. Whether people believe in ghosts or not, they are all interested in the subject, and you can play on that interest for big sales. Work big lines rather than a continuous story, such as: "Girl reporter solves big ghost mystery." "Woman reporter succeeds where detectives fail." "Do you believe in ghosts? You can see one in "The Haunted Bedroom." You can book up with furniture stores with a window set as a bedroom and provided with a sheet wrapped ghost, the card reading that the store can supply all the items of "The Haunted Bedroom" except the ghost, which can be seen at your house. Make good use of the three and six-sheets showing the ghost.

"Lady Windemere's Fan"

Oscar Wilde's Celebrated Drama Provides Splendid Material for Triangle Production.

Reviewed by Margaret I. MacDonald.

AN all English cast and English locale are employed in the Triangle adaptation of Oscar Wilde's famous drama, "Lady Windemere's Fan." The story of English society life is presented truthfully and attractively. This is one of the picture's strong points. The casting of the play for the picture production has been handled with infinite care. For instance Lord Lorton, one of Mrs. Erlynne's old flames, a fussy, good-natured, lovable type, the typical old-fashioned lady's man of the drawing rooms of more than a decade ago, is especially well done.

The obedient daughter of the Duchess of Berwick, who does little more than walk about and do exactly as "mamma" tells her, is so well impersonated that the screen character carries with it a note of satire for the social conventionalities of old England. Mrs. Erlynne, striving to guide the destiny of a daughter deserted by her in infancy, and Lady Windemere, the daughter, are both given graceful and appropriate portrayals. Lord Windemere and Lord Darlington, and also the Duchess of Berwick, are characters well presented. The production as a whole is well made and true to the ideals of English drama. It contains the elements of a good box office attraction.

Cast.

Not available.

The Story.

The story of "Lady Windemere's Fan" is a clever tale of English society. Mrs. Erlynne, a former social favorite who has sinned against polite society to the extent of leaving a husband whom she has believed to be unfaithful, and an infant daughter, years later takes a decisive step as a means of protecting her daughter, who is now Lady Windemere. Realizing that her daughter, young and beautiful, stands on the same unsteady social platform where she herself once stood, she determines to make a supreme effort to again enter the London set.

She appeals to Lord Windemere, who refuses at first to do anything further

(*Continued on page* 1691)

These Cops Are Real Critics: They're Admiring the Dog's Acting.
Not much of the feminine here, but it's a scene from the Fox Sunshine comedy, "A Self-Made Lady."

Betzwood Wants Stories as Vehicles for Star

THE Betzwood Film Company, producers of Louis Bennison films, released through Goldwyn, is in the market for three big stories for its smiling cowboy star. Ira M. Lowry, director-in-chief for Betzwood, wants recognized book or stage stories, the bigger and more widely known the better. Stories that have made a reputation in book form or on the stage are desired at once for picturization.

The first series of Bennison productions now has been completed. Four—"Oh! Johnny!" "Sandy Burke," "Speedy Meade" and "The Road Called Straight"—have been released. Two are still to come—"Lord Jim" and "High Pockets." The latter has been set for nation-wide release on July 1. "Lord Jim" is to follow.

It is for the second series that Betzwood needs the new stories. Bennison is all ready to resume work in the big plant at Port Kennedy, Pa., as soon as suitable vehicles are found. It is announced that manuscripts intended for Bennison should be addressed to Mr. Lowry at the Philadelphia offices of the company in the Real Estate Trust Building.

Bennison is going ahead with a new picture contract, although the five large stage producers in New York have sought him to be starred in new fall productions. One of them is trying to arrange to have him open in September in a stage production, returning to Betzwood for his work before the camera as the need arises. It is possible this will be agreed to.

Allen Holubar Completes "The Right to Happiness"

WHAT has been pronounced by critics who have seen it as one of the most spectacular of the dramatic screen photoplays of the year has been completed at Universal City. It is the new Dorothy Phillips super-production directed by Allen Holubar.

Exhibitors are promised a picture of extraordinary interest, apart from its theme, in that the cast includes four of the members of the cast of "Heart of Humanity." They are Dorothy Phillips, William Stowell, Robert Anderson, and Margaret Mann.

"The Right to Happiness" was written by Holubar himself and put into continuity by the director and Olga Linek School.

This production was more than three months in the making and in the cast besides the four previously named are Hector Sarno, Henry Barrows, Winter Hall, Alma Bennett, and Stanhope Wheatcroft.

The scene of a terrible Russian pogrom is a feature of the drama which deals with American labor and the root of the Bolshevik propaganda. Hundreds of extras are cast as Bolsheviki and American workmen producing scenes that abound with realism.

"Too Many Crooks" Vitagraph's Next.

"Too Many Crooks," starring Gladys Leslie, and with Jean Paige prominent in the supporting cast, is announced as Vitagraph's impending star release. It will reach the screen June 16. Advance showings viewed this week at one of Vitagraph's home office projection rooms justify every favorable anticipation Leslie fans may harbor in regard to this production, say those who were present.

The play is based on a magazine story of the same name by E. J. Rath, which was published in All-Story Weekly. Ralph Ince is said to have scored a typical Ince triumph in the staging of the new production. Aside of Misses Leslie and Paige, there are seen in the cast Huntley Gordon, Anders Randolf, T. J. McCraine, James Dent, Cecil Chichester, George O'Donnell, John T. Wade and James Gaylore.

Morey in Virile Play of Northwest.

Harry T. Morey's "Beauty Proof" has been set for June 23. Mr. Morey in this story of the Canadian Northwest takes the part of Corporal Steele, a man and man-hunter attached to the mounted police of that region, and the picture, as is usual with Morey subjects, has been directed by Paul Scardon.

"Beauty Proof" as a document impressed the scenario staff of Vitagraph as an ideal Morey medium, being instinct with virility and the scenes being laid in God's own untrammeled country.

In support of Mr. Morey will be seen Betty Blythe, George Majeroni, Denton Vane, Robert Gaillard, Tenny Wright and Bernard Siegel.

The Dan Russells in Rainbow Comedies.

Mr. and Mrs. Dan Russell, former vaudeville comedians, who have been working on the L-Ko lot for the past six months, will be featured shortly in a clever routine of comedy along situations devoid of slapstick episodes. Their comedies will be directed by William Watson, and they will be released under the Rainbow Comedy banner.

Famous Players Start Big Summer Production

MONDAY, June 2, marked the beginning of three big productions at the Famous Players-Lasky Studio in Hollywood. On that day Cecil B. De Mille took up the megaphone to direct for Artcraft the J. M. Barrie play, "The Admirable Crichton."

At the same time Bryant Washburn started work on his next Paramount picture, an adaptation of the George Broadhurst farce, "Why Smith Left Home." Donald Crisp is directing.

The third picture started Monday is "Huckleberry Finn," the Mark Twain classic which Julia Crawford Ivers put into scenario form. William D. Taylor, who directed Jack Pickford in "Tom Sawyer" and "Huck and Tom" for Paramount, is in charge of the new production. "Huckleberry Finn" must not be confused with "Huck and Tom," which was virtually a continuation of the "Tom Sawyer" picture.

Ethel Clayton Returns from Japan.

On June 9, William C. DeMille, who has just finished the production of "Peg o' My Heart," with Wanda Hawley in the title role, will take up the direction of Ethel Clayton, who is scheduled to return to Hollywood this week after a vacation trip to Japan to begin work on her second year's contract as a Paramount star. The picture to be started Monday is "Miss Hobbs," Jerome K. Jerome's play in which Annie Russell achieved one of the greatest successes of her career on the legitimate stage.

Wallace Reid, Paramount star, will also start Monday under the direction of James Cruze in "The Lottery Man," adapted from Rida Johnson Young's play in which Cyril Scott triumphed on Broadway several seasons ago.

Houdini Filming Mystery Play.

Immediately following the completion of "Told in the Hills," which will be within a few days, Major Robert Warwick, under direction of Hugh Ford, will start work on "In Missouri," one of Augustus Thomas' greatest dramas.

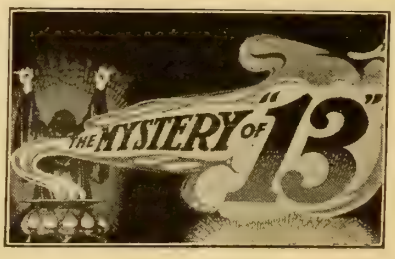
Meanwhile, Marguerite Clark is well along in "Widow by Proxy," under the direction of Walter Edwards at the Morosco Studio, and Houdini has a good start on his mystery picture written by A. B. Reeve and John Grey, and which Irvin Willat is directing at the Lasky Studio. Ann Forrest appears opposite Houdini as leading woman.

"Oh! You Women!" Packs Them In.

"Oh! You Women!" the John Emerson-Anita Loos-Paramount-Artcraft special, is meeting with success wherever it is being shown. Letters and telegrams are daily coming into the home office of Famous Players-Lasky Corporation at New York commenting on the hit the special is making.

C. W. Deibel, manager of the Liberty Theatre, Youngstown, Ohio, telegraphed to George Erdmann, of the Famous Players-Lasky office at Cleveland as follows:

"Congratulations on 'Oh! You Women!' One of the best films we have ever played. Packed them in."



Reviews (Continued).

than to loan her money to make the necessary fine appearance. Her daughter, in ignorance that her mother is even alive, listens readily to the gossip caused by Lord Windemere's frequent visits to the apartment of Mrs. Erlynne, who has finally won his sympathy, and accepts the attentions of Lord Darlington, an unscrupulous aristocrat. She is about to elope with him from his apartment, when Mrs. Erlynne steps into the breach.

On the unexpected arrival at Darlington's apartment of Lord Windemere and other members of his club, Lady Windemere disappears from view and leaves her fan in the chair. Mrs. Erlynne covers the situation by saying that the fan had been loaned to her, and that she had come to Darlington's apartment looking for Lord Lorton. The truth of the matter finally comes to light, and all parties are restored to the path of happiness.

Program and Advertising Phrases: Excellent Screen Adaptation of Oscar Wilde's Well Known Stage Success.

Capable Portrayal by an English Company of a Well Known English Stage Play, the Work of a Famous Author.

Interesting Story of English Society, Which Sparkles With Wit, and Is Alive With Clever Characterizations.

The Story of a Woman Who Sought to Save Her Daughter from The Social Trap into Which She Herself Had Fallen, and How a Fan Almost Brought Her Efforts to Naught.

Advertising Angles: Play up this production as a notable addition to the classics of the screen, but do not lay such emphasis upon the classical side that people get the idea that the play is not interesting. Tell that it is one of Oscar Wilde's best satires on English society life, and then play up the angle of the mother, outside the pale of the "best" society, who forces her way back to prevent her daughter from repeating her own errors of judgment. Make an especial appeal to literary societies and the better read portion of your clientele. You should be able to get a window hook-up with fans, but do not try to put this over with stunts. Make your bid on the fame of the play.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"Through the Toils"

Five-Reel World Picture Presents Montagu Love in Dual Character Role.

Reviewed by Robert C. McElravy.

IN this five-reel picture, "Through the Toils," Montagu Love has two parts, both that of novelists, one young and the other old. The plot carries a rather interesting bit of villainy on the part of the older novelist, who lures the younger into a love affair with his ward, for the sole purpose of breaking off the match and watching the lovers suffer. But in the end love triumphs, and the younger writer wins the girl.

The story, which was written by Koby Kohn, has the flavor of an old-fashioned novel. It proceeds in a narrative style until toward the close, when certain melodramatic moments occur. The love affair, in which Ellen Cassity makes an attractive heroine, seemed to lack a certain convincing element, which was necessary to bring out the full force of Moffat's diabolical plot. Montagu Love, as Moffat, was more satisfying than he was in the role of the lover, as he seemed to throw more real effort into portraying the first role.

The subject is one that skims the surface pretty lightly most of the time, but the story possesses considerable real interest.

Cast.

Noel Graham.....Montagu Love
Lewis Moffat.....Montagu Love
Rhona Allerton.....Ellen Cassity
Mrs. Tressler.....Gertrude LeBrandt
Walter Tressler.....John Davidson
Willie.....Thomas Carr
Willie's Mother.....Laura West
Benson.....Joseph Burke
Rumpy Waldron.....Lincoln Stedman
Bessie.....Winifred Leighton
Mrs. Mack.....Dorothy Walters

Directed by Harry O. Hoyt.
Photographed by Edward Horn.

The Story.

Noel Graham is a young novelist living in the village of Mondon. He has numerous pet animals, but seems to have small interest in the feminine sex. In the same village lives a veteran novelist, Lewis Moffat, whose forte has been writing impassioned love stories. One day Noel goes to the Moffat home in search of a lost puppy, and discovers that Moffat's ward, Rhona Allerton, had brought it with her.

Moffat, who is at the moment trying to write a new love story of the passionate type, conceives the diabolical scheme of bringing Noel and Rhona together as lovers and then tearing them apart, in order that he may analyze their suffering. The scheme works very well, for Noel succumbs readily to Rhona's beauty and soon gains her promise to marry him. But Moffat then seeks to arouse Noel's jealousy by introducing a rival into the affair, named Walter Tressler.

Moffat succeeds in separating the lovers, both of whom are broken-hearted over the situation. Moffat proceeds with his novel, and after Rhona has gone, induces Noel to help him. In the end Noel learns the truth from the butler, whose life he saves. He tears up the novel on which he helped Moffat work, declaring it to be untrue to life. Moffat dies, and later, Rhona returns and marries Noel.

Program and Advertising Phrases: Montagu Love in Dual Character Role of Two Novelists, The One Young, The Other Old.

Odd Photoplay in Which the Star Enacts the Roles of Both the Hero and the Designing Villain.

How a Novelist Deliberately Planned and Wrecked a Love Affair to Obtain Material for His Story, Only to Have the Tables Turned on Him in the End.

Advertising Angles: Play up Love in his dual role, and hinge a part of your appeal on his playing of the strongly contrasting parts, working such lines as: "Do you like Montague Love better as a young or an old man? See him play both ages and decide for yourself." For the story angle play up the cold-blooded elderly novelist, who deliberately plans to have two young people fall in love that he may study their sufferings when they are forced apart. This is a strong point that should make for interest.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

The New Moving Picture Projector

WILL BE INTRODUCED SOON!

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Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

Capellani Gets Film Rights to "A Damsel in Distress"

THE picture rights to "A Damsel in Distress," a story by P. G. Wodehouse now running serially in the Saturday Evening Post, have been acquired by the Albert Capellani Productions, Inc.

June Caprice and Creighton Hale will co-star in the film version of the story under the direction of George Archainbaud, while the production will be personally supervised by Albert Capellani. Philip Masi, recently discharged from the United States Aviation Corps, will assist Mr. Archainbaud in the direction of the production, while Lucien Tainguy, erstwhile cinematographer in the United States Signal Corps, will be responsible for the photography. Director Archainbaud is now engaged in assembling a supporting cast.

"A Damsel in Distress" is described as a light, frothy romance, plentifully seasoned with comedy complications and throwing some sharply barbed but good-humored shafts of satire at the English social fabric with its caste system. The action of the plot revolves around a young American playwright and a pretty, venturesome daughter of English nobility whom he rescues from the consequences of an indiscret escapade under cover of a London fog. Employing Yankee pluck, nerve and ingenuity, he attempts to span the social gulf between himself and the girl with whom he is in love, and meets with many highly amusing adventures before he attains his objective.

Advance Bookings Noted for New Fairbanks Film

ALTHOUGH United Artists' Corporation will not release its first production, a Douglas Fairbanks picture, until September, there is considerable advance write-up to date, with the actual release of the picture still many weeks off.

In addition to the theatres mentioned last week as having secured an early run of the Fairbanks picture others have been added to the list during the past few days. Messrs. Balaban and Katz were both in New York and arranged for a run of the production at their Riviera and Central Park theatres in Chicago. C. E. Beck has also acquired it for Chicago's Castle Theatre.

A. G. Talbot, managing director of the American Theatre in Denver, personally arranged for his run of the picture at the United Artists' Corporation offices in New York, and returned to Denver with the production scheduled for an early September showing at his house. H. F. Jans' Goldwyn Theatre in Newark, N. J., is one of the houses that have already secured the Fairbanks picture.

Montagu Love Changes to Comedy in New World Film

MONTAGU LOVE, having essayed all sorts of character parts, has started a new picture which bears the title of "Broadway Sinner." It will be directed by Harry O. Hoyt. In his new play Mr. Love will endeavor to show his versatility by delineating a comedy character. It may be of interest to exhibitors to know that when Mr. Love started out on his career as an actor in England he was originally cast for comedy types, and it was in this line of work that he won recognition as an artist of no mean ability. His first role in America was a comedy one. The story was written by Forrest Halsey.

George Bunny, a brother of the famous comedian, plays an important role in support of Mr. Love.

"Broadway Sinner" will be released on World program during the month of July.

Fred L. Wilke

President of Continental Pictures, producing "The Challenge of Chance," with Jess Willard.

"Our Teddy" Draws Most When Billed as Thriller

FOR the benefit of exhibitors who have booked or are planning to book "Our Teddy," the authorized Roosevelt picture, McClure Productions, Inc., has made a careful investigation of the methods used to date by different showmen throughout the country to put the picture over and of the results obtained in each case.

Statistics show conclusively that by far the biggest box office returns have rewarded exhibitors who have billed "Our Teddy" as a red-blooded movie drama and played up the romance and thrills in it. In every instance where an exhibitor put over a "stunt" with the picture he scored a huge success. The Brinkerhoff cartoon showing Roosevelt in action in several different fields has proven the best publicity aid used by exhibitors, because it shows at a glance the character of the picture and dispels any idea patrons may have that "Our Teddy" is a cut and dried biography.

In some conservative communities exhibitors are billing the picture as a motion picture biography of Theodore Roosevelt, and the prestige of the Colonel's name and the general excellence of the picture is putting it over. But the McClure analysis does not recommend this as the proper way to advertise the film in the majority of cases. Movie fans are human. They want action. The exhibitor who emphasizes the action in the play rather than its biographical quality is bound to attract the crowds.

Gladys Brockwell Goes to Arizona.

Gladys Brockwell has gone to Tueson, Ariz., to make more Western scenes for her William Fox picture, "Chasing Rainbows," in which she enacts the breezy and slangy role of a chipper little waitress of a Western "hash house."

Rothapfel Program Goes Big at the Park Theatre

THE Rothapfel Unit Program, now on its second week at the Park Theatre, continues to show to big business, despite the unprecedented hot spell that visited New York the first week of its run. The box-office reports have been so encouraging following the high praise from the New York daily and trade press, that Frank G. Hall, vice-president of Rothapfel Picture Corporation, who is handling the distribution of the Unit Program, has every confidence in its success throughout the country.

Harry P. Diggs, manager of the Park Theatre under Mr. Hall's summer lease, in commenting upon the Program's success during the first ten days of its run, said: "Mr. Hall, Mr. Rothapfel and myself entertained every expectation of success for the Unit at Park Theatre. I had heard that the Park was considered too far uptown to assure a successful run for motion picture entertainment as a special. Others may have found failure where success was expected, but I wish to state that despite all the 'bugaboos' attributed to the Park as a motion picture house, it has failed to live up to its reputation during the run of the Rothapfel Unit.

"It isn't the theatre or the location that governs the success or failure of a production—it is the picture and the service that is given. In the Rothapfel Program I think that Mr. Hall is giving to the public something new, something worth while and a form of entertainment that is artistry from introduction to final."

Hampton Film Reveals Aid of Author's Hand to Picture

WHEN exhibitors have seen Stewart Edward White's "The Westerners" converted into a motion picture they will still better understand what the participation of the author of a story in its screening and production means in the improvement of motion pictures. This subject is the first Benjamin B. Hampton production of Great Authors' Pictures, Inc.

"The Westerners" represents the joint attention of Mr. Hampton, Stewart Edward White, the author; Edward Sloman, the director, and a technical organization which has been in the making in California since December, an organization drilled to do big things intelligently and well.

Several years ago Mr. Hampton foresaw an evolution ahead in motion pictures. Out of a long-time friendship with Rex Beach there came into being Rex Beach Pictures, with Mr. Beach giving personal supervision to the production of his own stories. This company was a Benjamin B. Hampton creation.

Already Mr. White's "The Westerners" is ready for pre-release, and one of Mr. Churchill's biggest novels is ready to go into production.

All Greater Authors and Zane Grey pictures are to be released through the W. W. Hodkinson Corporation.

Oscar Apfel Starts Second in Series of World Plays

HAVING finished "Phil-for-Short," with Evelyn Greeley as the star, his first production under his three years' contract with World Pictures, Oscar Apfel has started on his second, "Bringing Up Betty," a Charles Sarver story, with Miss Greeley in the stellar role.

Miss Greeley will have in her support Ben Johnson, one of the best actors on the "legitimate" stage. He appeared in a great number of Clyde Fitch's plays, having been a special favorite with this gifted author. He appeared under the management of Wagenhals and Kemper; Charles Frohman, with E. H. Sothern, supported Ethel Barrymore in several of her biggest dramatic successes.

Which picture would *your* patrons prefer?

That's easy!—you say—there is but one choice—anyone would prefer the picture with more contrast, color, depth, because it's more realistic and natural.

The two illustrations show the difference in scenic effect of the **same** picture, one projected on an ordinary screen, and the other on the wonderful

ARGUS CRYSTAL BEAD SCREEN

THIS new type of screen, and the results it assures, cannot be classed with any other—it is entirely **different, and better.** The screen is made of tiny crystals which look like very small pearl beads. The beads absorb and reflect light from the projection machine in such a way as to give greatest depth of focus, color, realism and charm to the pictures. It eliminates "fade-away"; insures bright, clear pictures when viewed from almost any angle, and will make every seat in your house a **good** seat. The Argus Screen may be washed with warm water without streaking—it will last for years.

Use of the Argus Crystal Bead Screen in your theatre —making your **reel** life more **real**—will cause your patrons to appreciate the pictures more; secure favorable comment; the people will go to the "movies" more often; and

they will prefer <u>your</u> theatre because of the better projection

While comparatively new, the Argus Crystal Bead Screen has already been installed in many high-class picture theatres. Usually an exhibitor will arrange for one after seeing the actual results in comparison with ordinary screens.

It is a **wonderful** screen, and offers you a wonderful opportunity to get much good free publicity, better attendance and more profit.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).

Artcraft Pictures.

June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
June 1—The Splendid Romance (Enrico Caruso).

PARAMOUNT-ARTCRAFT SPECIAL.

June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).
June 29—The White Heather (Maurice Tourneur's).

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

May 18—Welcome, Little Stranger.
June 29—The "Con" in Economy.

SUCCESS SERIES (RE-ISSUES.)

May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Coraon (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell)
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 4—A Lady Bell-Hop's Secret (Two Parts)
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 8—The Only Way.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5. "Building the Soldier."

(*Continued on page* 1696.)

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WANTED—Experienced motion picture pianist. State experience and salary expected. Traco Theatre, Toms River, N. J.

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FILMS, ETC., FOR SALE.

FOR SALE—Entire stock of Film Exchange of about 2,500 reels consisting of one, two, three, four and five reelers, with plenty of paper—mounted and unmounted. Will only consider sale of complete lot. Address Film Exchange, care M. P. World, N. Y. City.

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List of Current Film Release Dates

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Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

First Rothapfel Unit Program, 1919.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

RELEASE FOR WEEK OF JUNE 15.

The Little Diplomat (Baby Marie Osborne—Drama—Five Parts—Diano).
The Tiger's Trail (Episode No. 9, "The Missing Heir"—Two Parts—Drama—Astra).
Swat the Crook (Harold Lloyd—One reel—Comedy—Rolin).
Topics of the Day No. 7 (Topical, Literary Digest).
Pathe News No. 50 (Topical).
Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Robertson-Cole

Released Through Exhibitors Mutual.

STRAND.

(One-Reel Comedies.)

May 4—His Scarlet Past.
May 11—Nobody's Baby.
May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.

FEATURES.

April—Modern Husbands (Henry B. Walthal).
Apil—The Love Call (Billie Rhodes).
May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).

ROTHACKER OUTDOOR SUBJECTS.

Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.
June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.

(One-Reel News Weeklies.)

May 26—No. 22 (Topical)—03740.
June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.
June 23—Issue No. 26 (Topical)—03784.

L-KO.

(Two-Reel Comedies.)

April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.

(Continued on page 1698.)

As pioneers in the manufacture of motion picture film—for it was Eastman Film that first made motion pictures practical—the Eastman Kodak Company has from the beginning been identified with the success of the motion picture industry. One could hardly have advanced to its present stage of development without the other.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

NESTOR.

(One-Reel Comedies.)

April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).
June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.

NEW SCREEN MAGAZINE.

May 30—No. 15 (Novelty and Topical)—03743.
June 6—No. 16 (Novelty and Topical).
June 13—No. 17 (Novelty and Topical)—03764.
June 20—No. 18 (Novelty and Topical)—03776.
June 27—No. 19 (Novelty and Topical)—03787.

INTERNATIONAL NEWS.

May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.
June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16.—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.
June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.
June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "In Deadly Peril"—03780.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.

CURRENT EVENTS.

June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.
June 20.—No. 25 (Topical)—03777.
June 27—No. 26 (Topical)—03788.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.
June 2—Wise Wives—03748.
June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.

Vitagraph

VITAGRAPH FEATURES.

May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).
June 16—Too Many Crooks (Gladys Leslie).
June 23—Beauty Proof (Harry T. Morey).
June 30—The Spark Divine (Alice Joyce—Five Parts).
July 7—A Girl at Bay (Corinne Griffith).

VITAGRAPH SPECIALS.

April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce—Seven Parts).
June 16—The Painted World (Anita Stewart).

LARRY SEMON COMEDIES.

May 12—Passing the Buck (Two Parts).
June 9—The Star Boarder (Two Parts).
July 7—His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

May 5—Fares and Fair Ones. (Two Parts).
May 19—Tootsies and Tamales (James Aubrey—Two Parts).
June 2—Healthy and Happy.

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

May 26—No. 1, "The Spear of Malice."
June 2—No. 2, "The Bridge Trap."
June 9—No. 3, "The Teeth of Steel."
June 16—No. 4, "Cave of Terror."
June 23—No. 5, "The Cliff of Treachery."
June 30—No. 6, "The Tree of Torture."
July 7—No. 7, "The Lightning Lure."
July 14—No. 8, "The Iron Clutch."
July 21—No. 9, "Prisoner of the Deep."
July 28—No. 10, "The Flaming Sacrifice."
Aug. 4—No. 11, "In the Ocean's Grip."
Aug. 11—No. 12, "The Rushing Horror."
Aug. 18—No. 13, "The River of Dread."
Aug. 25—No. 14, "The Hunt of Disaster."
Sept. 1—No. 14, "Fate's Verdict."

World Pictures Corp.

May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).
May 26—An Amateur Widow (Zeena Keefe).
June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).

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Kiss the Bride.
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Can Wives Be Trusted?
A Full House.
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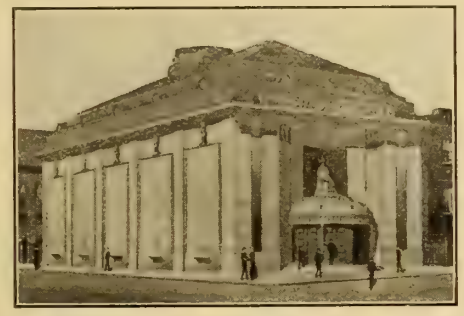

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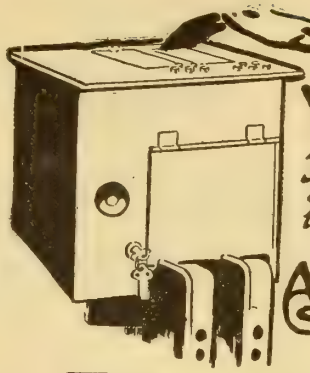

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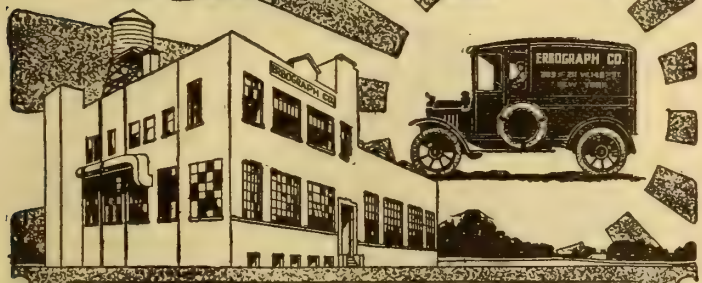

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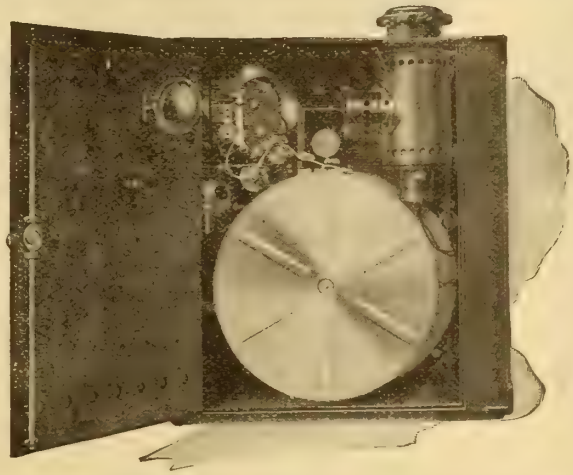

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LIEUTENANT-COLONEL CHARLES W. WHITTLESEY
308th Infantry: Pittsfield, Massachusetts

THERE are times when the profane expression "Go to hell!" is excusable. The American people will not forget the story of Colonel Whittlesey and his "Lost Battalion." The incident will go down as one of the most honorable in our history. During the very heavy fighting in the region of the Argonne Forest, Colonel Whittlesey and 463 officers and men under his command were ordered to take an advanced position northeast of Binarville. Here they were surrounded by a superior force of the enemy, and were cut off from their division for five days, October 2 to 7, 1918. In spite of repeated efforts made to assist the party, including attempts to drop food from airplanes, no rations or other supplies reached Colonel Whittlesey's command during this time. On the fourth day Colonel Whittlesey received from the enemy a written proposal to surrender, which he rejected with the retort "Go to hell!" Although he and his men were suffering from hunger, were apparently at the mercy of the foe and half his command were either [illegible]. We hope that some day some American writer will make a book for boys out of this heroic episode. We can think of no story in our National annals more likely to inspire the hearts of youth.

A ROLL OF VALOR THAT STIRS THE BLOOD

NOT LONG AGO the Secretary of War was asked by one of the Government publicity committees to cable General Pershing and ask him if he would select one hundred typical stories of American heroism during the war. Some three weeks later, General Pershing cabled the Secretary that he had assembled his board of officers and that the Distinguished [illegible]

A hundred thousand dollars has just been spent by The Ladies' Home Journal in full-page newspaper advertisements throughout the nation, in which Lieutenant-Colonel Whittlesey and the Lost Battalion are featured big. The Journal prophesies that some American writer will make a book out of the heroic episode. It adds: "We can think of no story in our national annals more likely to inspire the hearts of youth."

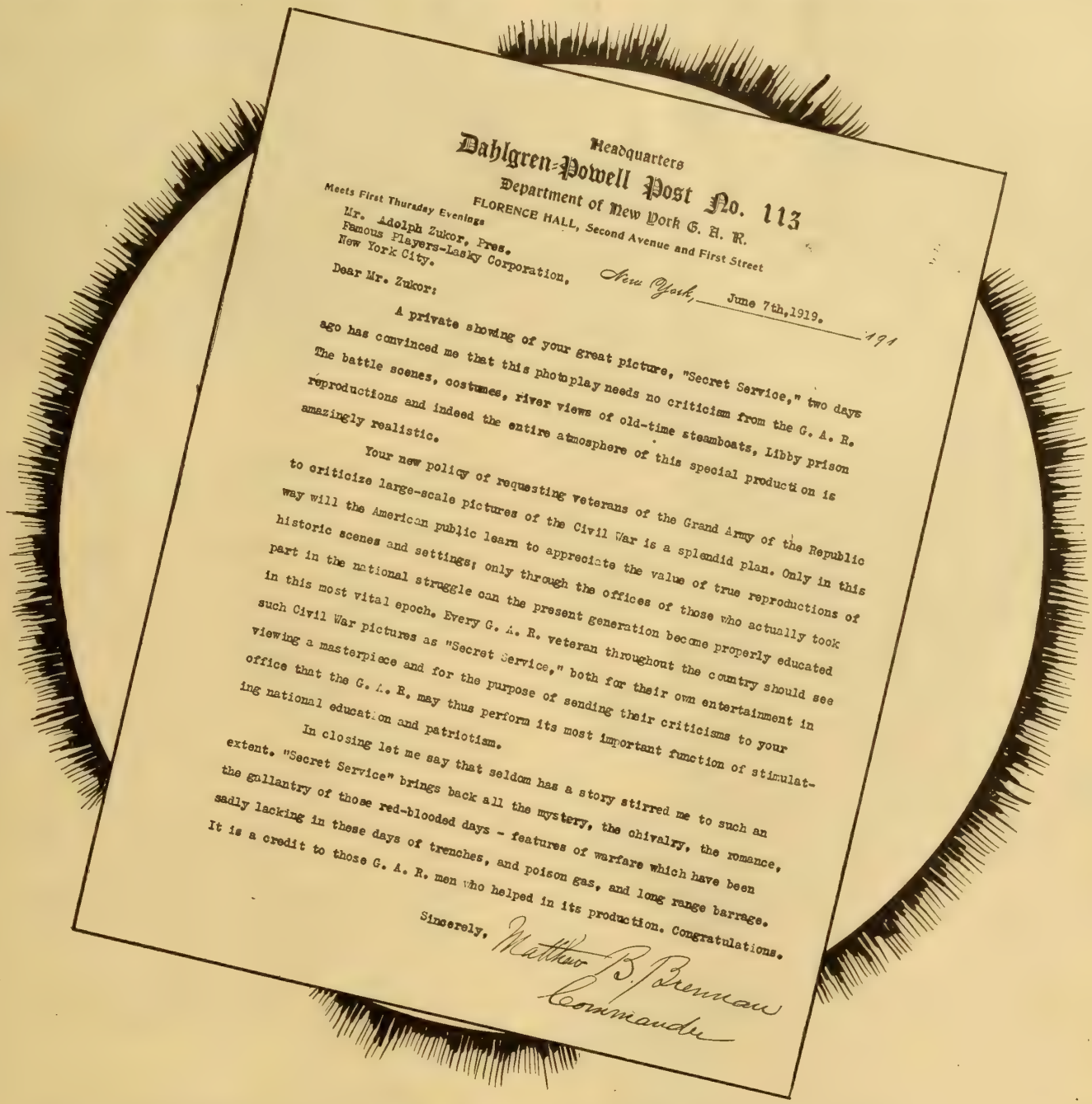
THE MAC MANUS CORPORATION HONORABLY PROCLAIMS IT HAS ANTICIPATED THIS PROPHECY WITH AN AUTHENTIC PHOTOPLAY OF "THE LOST BATTALION." IT HAS MADE A LIVING BOOK IN WHICH LIEUTENANT-COLONEL WHITTLESEY AND MAJOR-GENERAL ALEXANDER AND SURVIVORS OF THE LOST BATTALION APPEAR IN PERSON, AND RE-ENACT THE MOST DRAMATIC CHAPTER OF THE GREAT WAR.

THE PROVING GROUND
No. 2 West 47th Street, New York

See the June Ladies' Home Journal

TWO MILLION COPIES

Here's what the G. A. R. thinks of "Secret Service"



Headquarters
Dahlgren-Powell Post No. 113
Department of New York G. A. R.
Meets First Thursday Evenings FLORENCE HALL, Second Avenue and First Street

Mr. Adolph Zukor, Pres.
Famous Players-Lasky Corporation,
New York City.

New York, June 7th, 1919. 191

Dear Mr. Zukor:

A private showing of your great picture, "Secret Service," two days ago has convinced me that this photoplay needs no criticism from the G. A. R. The battle scenes, costumes, river views of old-time steamboats, Libby prison reproductions and indeed the entire atmosphere of this special production is amazingly realistic.

Your new policy of requesting veterans of the Grand Army of the Republic to criticize large-scale pictures of the Civil War is a splendid plan. Only in this way will the American public learn to appreciate the value of true reproductions of historic scenes and settings; only through the offices of those who actually took part in the national struggle can the present generation become properly educated in this most vital epoch. Every G. A. R. veteran throughout the country should see such Civil War pictures as "Secret Service," both for their own entertainment in viewing a masterpiece and for the purpose of sending their criticisms to your office that the G. A. R. may thus perform its most important function of stimulating national education and patriotism.

In closing let me say that seldom has a story stirred me to such an extent. "Secret Service" brings back all the mystery, the chivalry, the romance, the gallantry of those red-blooded days - features of warfare which have been sadly lacking in these days of trenches, and poison gas, and long range barrage. It is a credit to those G. A. R. men who helped in its production. Congratulations.

Sincerely,
Matthew B. Brennan
Commander

The G. A. R. is ready to help you put over
"SECRET SERVICE"

The most successful play of the American stage. Directed by Hugh Ford.

Starring

ROBERT WARWICK

By William Gillette
Scenario by Beulah Marie Dix

A Paramount-Artcraft Special

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Adolph Zukor
Presents

ELSIE

in "The

A

The luxury of beauty

THE Elsie Ferguson who portrays the dark, Spanish beauty, Mme. Delano, in "The Avalanche," is equalled in splendor only by the Elsie Ferguson who plays the part of the fair, lovely Helene in the same gripping picture-drama.

In magnificent gowns and furs, in gorgeous jewels, surrounded by glorious luxury of setting, such beauty becomes compelling in its appeal.

It is, for the exhibitor, a box office money asset of unquestioned value.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
ARTCRAFT PICTURES

FERGUSON

Avalanche"

ARTCRAFT Picture

The power of portrayal

NEVER has Elsie Ferguson exceeded the power of her dramatic portrayal as mother and as daughter in "The Avalanche." In this drama, disclosing the sway of the gambling passion that comes to two lives, she has an opportunity of emotional acting that is sensational in its power.

Adapted from Gertrude Atherton's present-day novel. A drama of color and gripping intensity. Directed by George Fitzmaurice. Scenario by Ouida Bergere.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
ARTCRAFT PICTURES

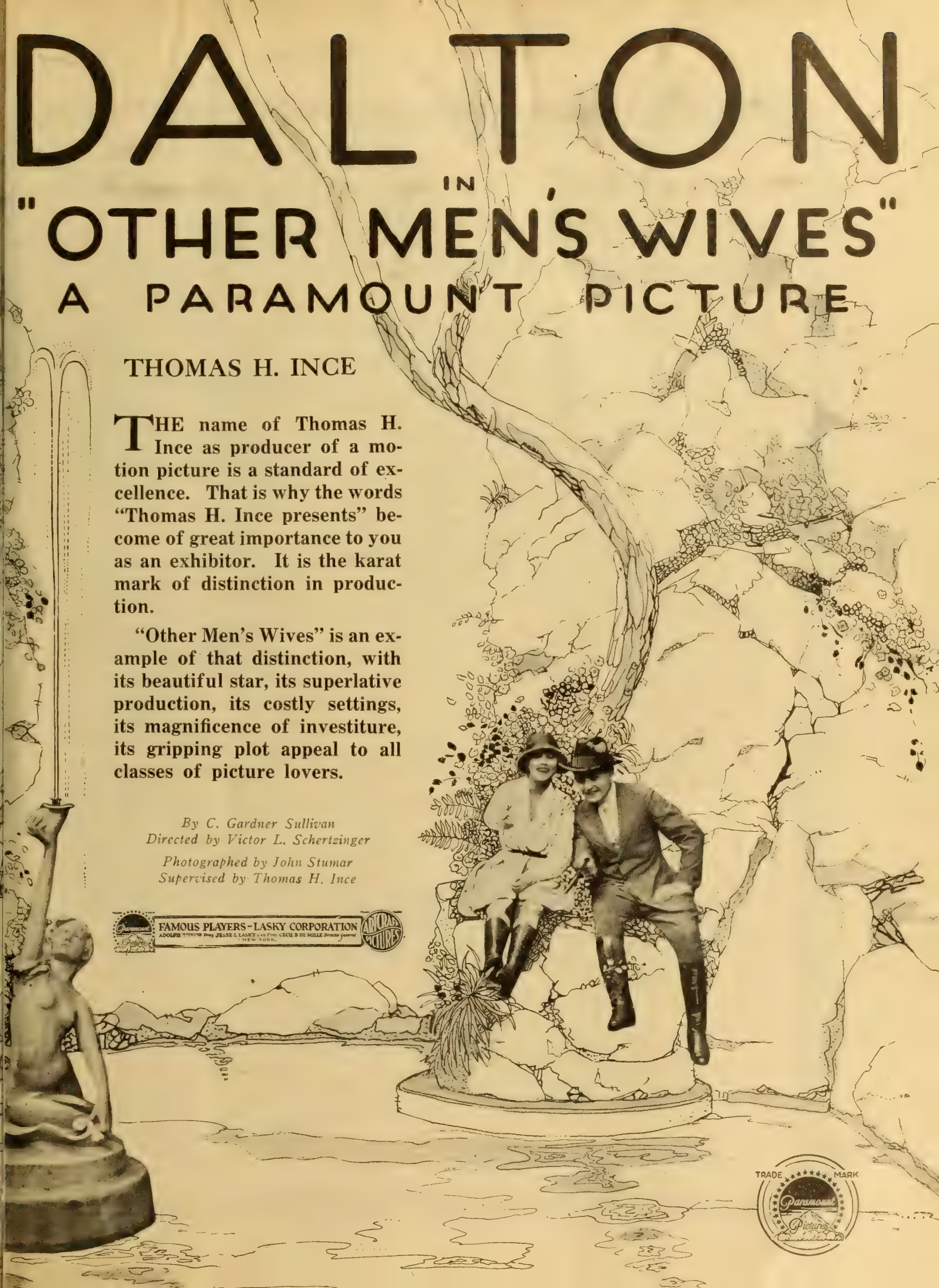
THOS. H. INCE presents
Dorothy-

DALTON

IN

"OTHER MEN'S WIVES"

A PARAMOUNT PICTURE



THOMAS H. INCE

THE name of Thomas H. Ince as producer of a motion picture is a standard of excellence. That is why the words "Thomas H. Ince presents" become of great importance to you as an exhibitor. It is the karat mark of distinction in production.

"Other Men's Wives" is an example of that distinction, with its beautiful star, its superlative production, its costly settings, its magnificence of investiture, its gripping plot appeal to all classes of picture lovers.

By C. Gardner Sullivan
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY 1st Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
Paramount Pictures

What would you do with motion pictures if you were master of the world ?

IF all the millions of the world's wealth were stored in the next room; if all the natural scenery of five continents were within your reach—and the seven seas and all the ships that plough their waves?

You could then make motion pictures exactly as a superman would make them, difficulties vanishing at your touch, romance taking shape at your merest beckon.

Dramatists, directors, stars, technicians, scenery, oceans, forests, mountains, each fulfilling perfectly a function in your plan, would contribute to a photoplay that would be a masterpiece.

If you wanted an active volcano in your picture you would ask your geographers and geologists which was the most suitable one on the crust of the planet, and you would despatch an expedition across continents to "shoot" it.

If you wanted to show in one picture for a few moments an actual scene on the banks of the great, grey Ganges, you would cable your European representatives to journey to India and do the job.

The leasing of a tropic island, the renting of a railroad, the transplanting of ten thousand palm trees, would be trifles in your eyes. Always you would be offered the cream of the dramatic genius of the world *first*. That would be a foregone conclusion!

This is the sort of thing you might do if you were master of the world.

What will you say when we tell you that now—

after seven years—

Paramount-Artcraft has mobilized all the great geniuses of production; dramatists, directors, artists, technicians; and is equipped with world-wide facilities and unlimited resources to make for *you*, to be shown in *your* theatre, *exactly* the kind of motion pictures you would make if you *were* master of the world.

Great power carries with it great responsibility. We owe it to you and to all humanity to make this great influence contribute solely to the good and the harmony and the entertainment of the world.

Wholesome American families and their neighbors on all Continents may place implicit trust in the *character* of any picture marked Paramount-Artcraft.

Tremendous Changes are Impending in the Art of the Screen

So far you have noted in all the better theatres that Paramount-Artcraft has produced the best pictures of all kinds. You have noted in the great national magazines and newspapers, that Paramount-Artcraft has focussed the attention of people everywhere *upon* those better pictures.

These two facts have created a world-appreciation of the sheer *importance* of motion pictures in enriching the life of the community.

The broadening of this appreciation of motion pictures, with the natural results in other theatres, more comfortable seating, better music and better presentation generally—not alone in fifty cities but in more than five thousand theatres—is the direct result of Paramount-Artcraft policy.

All this Makes Possible the Next Great Step in the Industry

You are about to become the deciding factor in the success of a new and audacious producing and distributing policy.

You are to decide by your presence at the showing of every one of these new Paramount-Artcraft Pictures that you want a big picture not just three or four times a year, but a big picture twice or three times a week!

Every Paramount-Artcraft Picture will be a big picture and each one will prosper on its own merit, quite apart from what is called program or series booking.

You may not understand fully the nature of this development by the written explanation. You surely will WHEN YOU SEE IT ON THE SCREEN.

The progress of the motion picture industry is measured by the progress of PARAMOUNT-ARTCRAFT MOTION PICTURES *and the* PARAMOUNT-ARTCRAFT CORPORATION.

Its resources are unlimited.

Its relationships, like the screen itself, are international.

There is not a single difficulty in the making of any kind of motion picture that Famous Players-Lasky Corporation has not the mental resource and material resources to overcome.

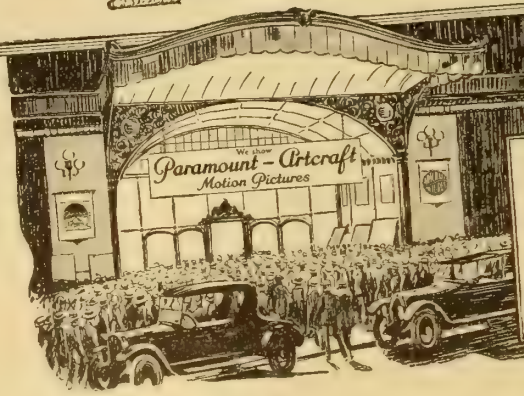
But all this concentration of dramatic skill; directing talent, star-genius, costly equipment and producing audacity would avail nothing without the immense administrative and distributing organization behind it, built up by years of earnest and tenacious effort.

You—*if* you only knew it—*ARE master of the motion picture world.*

And being master, *enjoy the fruits of mastery*, as visible in every one of the coming season's Paramount-Artcraft Pictures.

Paramount-Artcraft Motion Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



A few of the Paramount-Artcraft Pictures that are being produced for release under this new plan

A Girl Named Mary
†April Folly
Capt. Dieppo
Eliza Comes to Stay
Eyeswoman
Hawthorne of the U.S.A.
His Official Fiancee
Huckleberry Finn
In Mizzoura
It Pays to Advertise
Luck in Pawn
*Mary's Ankle
Miss Hobbs
Mother
Peg O' My Heart
Sadie Love
Sick-A-Bed
Speed Carr
*Stepping Out
The Black Bag
†The Cinema Murder
The Fear Market
The Female of the Species
The Lottery Man
The Market of Souls
¶The Miracle Man
The Misleading Widow
*The Other Woman
†The Restless Sex
The Sea Wolf
The Teeth of the Tiger
The Third Kiss
The Thirteenth Commandment
The Valley of the Giants
The Witness for the Defense
The Young Mrs. Winthrop
Told in the Hills
Too Much Johnson
*What's Your Husband Doing?
*Whistling Jim
Why Smith Left Home
Widow by Proxy

* Jesse L. Lasky Production
† Cosmopolitan Production
¶ Mayflower Production

"YOU" in this case means your patrons

IT isn't only the exhibitor who is interested in the new plans of Famous Players-Lasky Corporation for the production and distribution of better pictures than have ever been made before. The public wants to know about it.

Through its national advertising, Famous Players-Lasky has taught the public to go to the theatre that shows Paramount-Artcraft Pictures—and says so! It has educated millions of picture goers, new and old. This successful advertising policy is based on the evident fact that these best pictures must be sold to the public as well as to the exhibitor.

So the announcement of this great step forward in motion picture production comes with interest already aroused on the part of the great picture public.

The full page advertisement, reproduced on the opposite page will appear in the biggest newspapers in the United States. It is addressed to the public—**your** public—and it tells the story of this great new step.

It does more—it brings that great public to **your** theatre, if you are an exhibitor of Paramount-Artcraft pictures. It gives you a chance to say, "Here is the place where these greatest pictures will be shown." It enforces the fact that the public is a partner in the success of this great project. It shows **your** patrons that responsibility rests on **them** to make their finest entertainment a continued success, by patronizing **your** theatre.

It paves the way for your greater prestige and greater success as an exhibitor of the best pictures made.

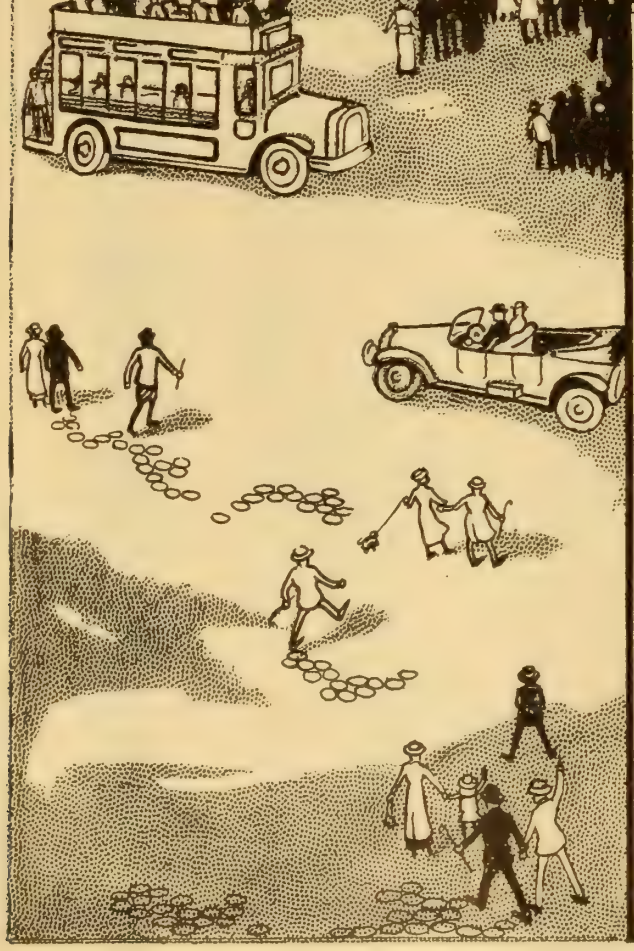
The biggest cities in your territory are in this list:

CITY	PUBLICATION	CIRCULATION
Atlanta	Georgian American	95,480
Boston	Post	354,725
Buffalo	Courier	105,556
Chicago	Tribune	633,315
Cincinnati	Post	217,449
Cleveland	Plain Dealer	199,681
Dallas	News	97,726
Denver	Post	140,294
Des Moines	Register and Tribune	128,871
Detroit	News	171,014
Kansas City	Star	219,664
Los Angeles	Sunday Examiner	162,334
Minneapolis	Tribune	153,400
New Haven	Register	21,693
New Orleans	Item	84,673
New York	Times	434,157
New York	Journal	657,912
Pittsburgh	Press	127,364
Philadelphia	Inquirer	335,776
Portland, Ore.	Oregonian	97,049
Portland, Me.	Express and Advertiser	20,232
Salt Lake City	Tribune	62,839
San Francisco	Examiner	257,456
St. Louis	Post-Dispatch	329,208
Seattle	Times	88,560
Washington	Star	75,228
	Total Circulation	5,271,656

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES



Get your locations now!

POSTER advertising, part of the life-blood of every motion picture theatre's existence, is not a hap-hazard business.

¶ The demand for good locations is bigger than ever before in the history of advertising.

¶ Exhibitors should be warned against their inability to secure adequate and serviceable space. There is real danger of good locations being taken up by national advertising.

¶ It is therefore suggested that exhibitors look to their bill-posting program at once and, if possible, arrange for their locations by yearly contract. It is only thus that the best locations may be kept free for the exhibitor's use through the year.

¶ It is a matter that is worth the immediate attention of every wide-awake exhibitor.

¶ Take it up with your local bill-poster. He's the man who can tell you all about it.

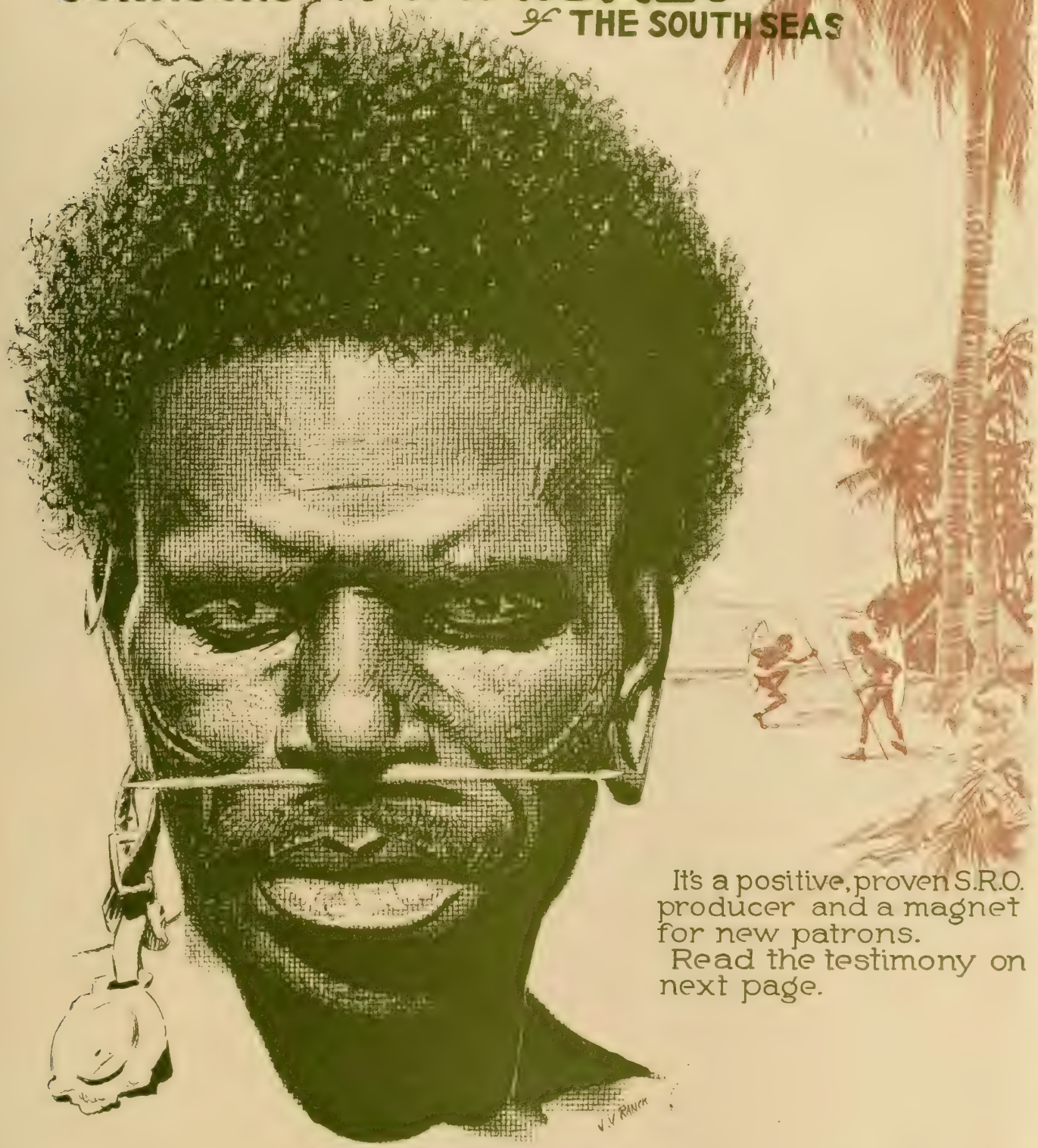
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

PROFITS AND PLEASED PATRONS
follow everywhere

MARTIN JOHNSON'S CANNIBALS of THE SOUTH SEAS



It's a positive, proven S.R.O. producer and a magnet for new patrons.
Read the testimony on next page.

Flint, Michigan.

Exhibitors Mutual Distributing Corp.,
Joseph Mack Building,
Detroit, Michigan.

Gentlemen:-

Some time ago when I ran HOOP LA I asked that you please furnish me with enough extra seats to accomodate the crowd on the next special you sent me. Yesterday I ran THE CANNIBALS OF THE SOUTH SEAS but failed to find the extra seats as I had requested. During the three years I have been here this is one of the few pictures that I have Hung the S R O sign up in the afternoon and left it hanging until we closed for the night.

Patronage generally falls off during the supper hour but on this picture it failed and as a result some of us did not get anything to eat until we closed for the night. With very best of wishes, I remain

Yours truly,

FCH/r

PRINCESS THEATRE.

Fresno's Finest Theatre

LIBERTY THEATRE

FRESNO CAL May

Exhibitors Mutual Distributing Corp.,
177 Golden Gate Av.,
San Francisco, Cal.

Gentlemen:-

I wish to say that "Cannibals of the South Seas" was one of the greatest films of its kind I had ever played.

Business on the above was the biggest in the history of the Liberty Theatre.

Very truly yours,
George F. Sharp.
Per.
Liberty Theatre.

WATT W. SMITH
ASSISTANT MANAGER
EMPRESS THEATRE

A C KING
MANAGER
RIALTO THEATRE

AMUSEMENT ENTERPRISES

EMPRESS AND RIALTO THEATRES

ADDRESS ALL CORRESPONDENCE TO NEW EMPRESS THEATRE

TULSA, OKLAHOMA May 7, 1919.

Exhibitors Mutual Distributing Corporation,
Oklahoma City,
Okla.

Gentlemen:-

Regarding your special feature, "Cannibals of the South Seas", --we advertised this film big and it went over the same way. Business held up great Monday and Tuesday, after a remarkable business on Sunday. And the best part of it was that the people were tickled to death. I don't believe there has been a film shown in Tulsa in a year that has caused more [illegible] than "Cannibals of the South Seas."

Yours very truly,

W. W. Smith

GRAND OPERA HOUSE
B. T. WHITMIRE, MANAGER

THE STRAND
B. T. WHITMIRE, MANAGER
MOTION PICTURES
ADDRESS ALL COMMUNICATIONS
CARE THE STRAND THEATRE

COLONIAL THEATRE
B. T. WHITMIRE, MANAGER

GREENVILLE, S. C., April 24th, 1919.

Exhibitors Mutual Distributing Corp.,
Atlanta, Ga.

Dear Sirs:-

I agree with the patrons of The Grand that the "Cannibals of The South Seas" is a wonderful picture.

Yours very truly, B. T. Whitmire

Grand Opera House,
Greenville, S.C.

BERT LEVEY CIRCUIT
- OF -
VAUDEVILLE THEATRES

SAN FRANCISCO May 6, 1919

Exhibitors Mutual Distributing Corp.,
San Francisco, Cal.

Gentlemen:-

Our Princess Theatre booked the first Edition of Martin Johnson's "Cannibals of the South Seas" for a four day run, and it did a most remarkable business for us. It pleased, and those who saw it commented on it very highly, both from an educational and amusement point of view.

After the close of the First Edition, we immediately booked the Second Edition, which also gave entire satisfaction to our patrons.

Yours truly,

BERT LEVEY CIRCUIT
per

Released by

Robertson-Cole Company

Division of Films

through

Exhibitors Mutual

The Adolf Philipp Film Corporation

OFFICES AND STUDIOS
Eleven East Fourteenth Street
New York City

TELEPHONE
STUYVESANT 6787

Announce the production of

TWO REEL COMEDIES

PHOTO-PLAYS

FIVE REEL FEATURES

Under the Personal Direction of

ADOLF PHILIPP

THE AUTHOR, COMPOSER, ACTOR AND PRODUCER OF THE WELL KNOWN

BROADWAY SUCCESSES

"ALMA, WHERE DO YOU LIVE?"
"A D E L E"
"THE MIDNIGHT GIRL"
"THE GIRL WHO SMILES"
"AUCTION PINOCHLE"

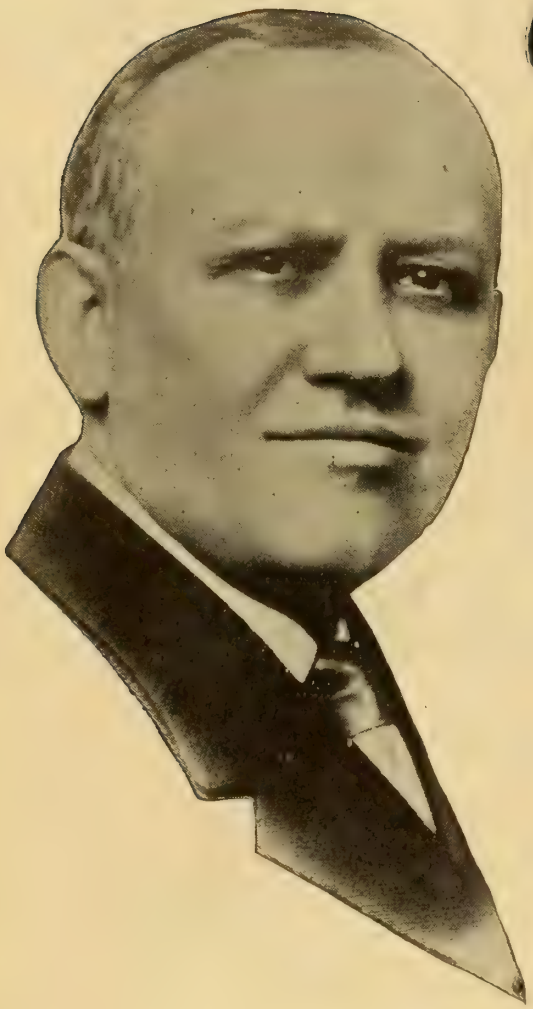
AND NUMEROUS OTHER STAGE SUCCESSES

ADOLF PHILIPP IN "AUCTION PINOCHLE"

WITH AN EXCELLENT CAST OF PLAYERS

See Further Announcements.

Address all communications to PAUL PHILIPP, Business Representative.



Carl Laemmle "The HEART of featuring

The Governor of Missouri says:

I want to take this occasion to express to you my appreciation of your great picture, "THE HEART OF HUMANITY." It is wonderfully realistic. I want to congratulate you upon the splendid success you have attained in this work.

Faithfully yours,
(Signed) Frederick D. Gardner

EXECUTIVE OFFICE
State House
Jefferson City, Missouri

Released thru

JEWEL Productions Inc.
1600 Broadway, New York City

offers the Screen's Greatest Picture

"HUMANITY"

Dorothy Phillips

"I have never heard such a one-sided verdict since being in the game, the practically unanimous opinion being — 'Wonderful' — 'great' — 'the best picture I have ever seen.' "

A. T. CONNARD, Taft, Cal.

"Our price of admission was increased 100% on this production but the records for Winnipeg were smashed to smithereens."

PROVINCE THEATRE, Winnipeg.

"Packing the theatre with 'The Heart of Humanity.' This is the sixth day and business has increased daily. Audiences went wild over the picture. Cannot recommend it too highly. Expect to play return engagements."

REGENT THEATRE, Wichita.

" 'The Heart of Humanity' is the biggest and greatest picture we have ever run, 'Birth of a Nation' not excepted."

PALACE, Maryville, Ga.

"It has been my great pleasure to have played Allen Holubar's masterpiece, 'The Heart of Humanity,' at this theatre for one solid week. Innumerable patrons came to see the picture three and four times. I personally believe that it is the greatest picture that mortal mind has yet conceived."

B. A. GOODMAN, Kinema, Fresno.

Released thru

JEWEL Productions
600 Broadway, New York City

PONDEROSA ASINORA

By Carl Laemmle, President
Universal Film Manufacturing Company

THIS is about the time of year when most of us producers rear up on our hind legs and solemnly make announcements about what we are going to do next to startle the trade.

We take ourselves very seriously in these announcements. We try to see which one can get the longest, driest story in the trade papers. Then we take it for granted that the exhibitor will read each and every one of these long-winded announcements and run his theatre accordingly.

As a matter of fact there's a good deal of bunk in all this. The producers and distributors can announce their plans till they're white in the gills, but this won't alter the fact that when it comes down to brass tacks it is the exhibitor who decides! And he decides not according to our publicity, but solely and simply ON THE MERITS OF OUR PICTURES.

I have been asked several times by trade paper editors just what the Universal plans to do for the coming seasons. I've given them a list of things, but here is the low-down on the situation:

The Universal will try its infernalest to lick everybody else on the little matter of quality. If we succeed in this we won't have to worry about new or old style selling plans. If we don't deliver the kind of pictures that make a profit for the exhibitor all the fancy schemes on earth won't help us!

The only reason on earth why some of the distributing concerns have changed their booking schemes is because you exhibitors have forced them to do so. And the only reason why you could succeed in forcing them to do so is because the market has been over-supplied with pictures, thus giving you your choice of many and enabling you to reject what you did not like.

In other words, conditions have now reached the point where the quality of the picture is all that really counts. And, by all the great and small gods, that is what the Universal eats, drinks and sleeps! That's the basis we are glad to take our stand on.

The Universal and Jewel have been booking pictures on their individual merits so long that when a trade paper man asks what I think of the "open market booking" I don't know whether to laugh or cry.

Don't judge all of us producers and distributors harshly when we indulge in ponderous asininity in our trade-paper announcements. It's only an old habit that we have not outgrown. As for the Universal, we've just closed the best year we ever lived, and it's due solely to the fact that the quality of our product has improved. We're going to break our necks trying to do still better for fall. That's the truth of the situation. All else is ponderosa asinora! (Irish slang for "bunk.")

The BIG THREE

HEARST NEWS

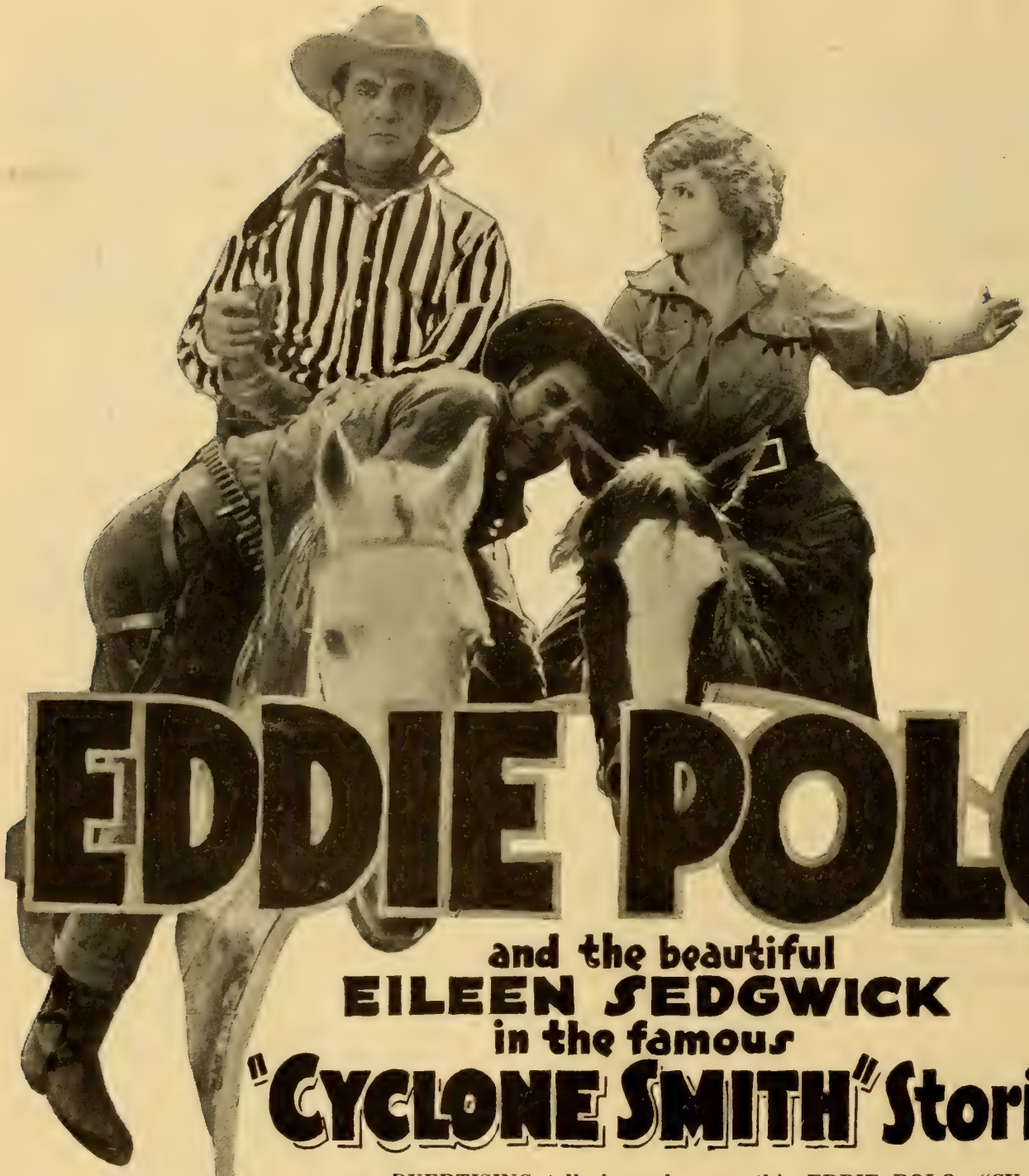
INTERNATIONAL NEWS

UNIVERSAL CURRENT EVENTS

People are flocking to theatres in every part of the land to see the world's latest and most fascinating news in pictures. THE BIG THREE are providing the pictures. THE BIG THREE are bringing people to theatres who never went there before. THE BIG THREE are proving themselves by miles the big News Weekly attractions in thousands of theatres. If you are not showing THE BIG THREE you are simply turning away spot cash money that is yours for the mere asking. Communicate with your nearest Universal exchange and get your contract for THE BIG THREE right now. Be first in your territory to show all that's new and worth while in News Weekly pictures.

PRODUCED BY INTERNATIONAL

BOOKED THRU UNIVERSAL



EDDIE POLO

and the beautiful EILEEN SEDGWICK in the famous "CYCLONE SMITH" Stories

ADVERTISING talk is useless on this EDDIE POLO—"CYCLONE SMITH" series of stories. You've simply got to see them with your own eyes. To whet your appetite, however, prepare yourself for the greatest series of two reel pictures you ever gazed at.

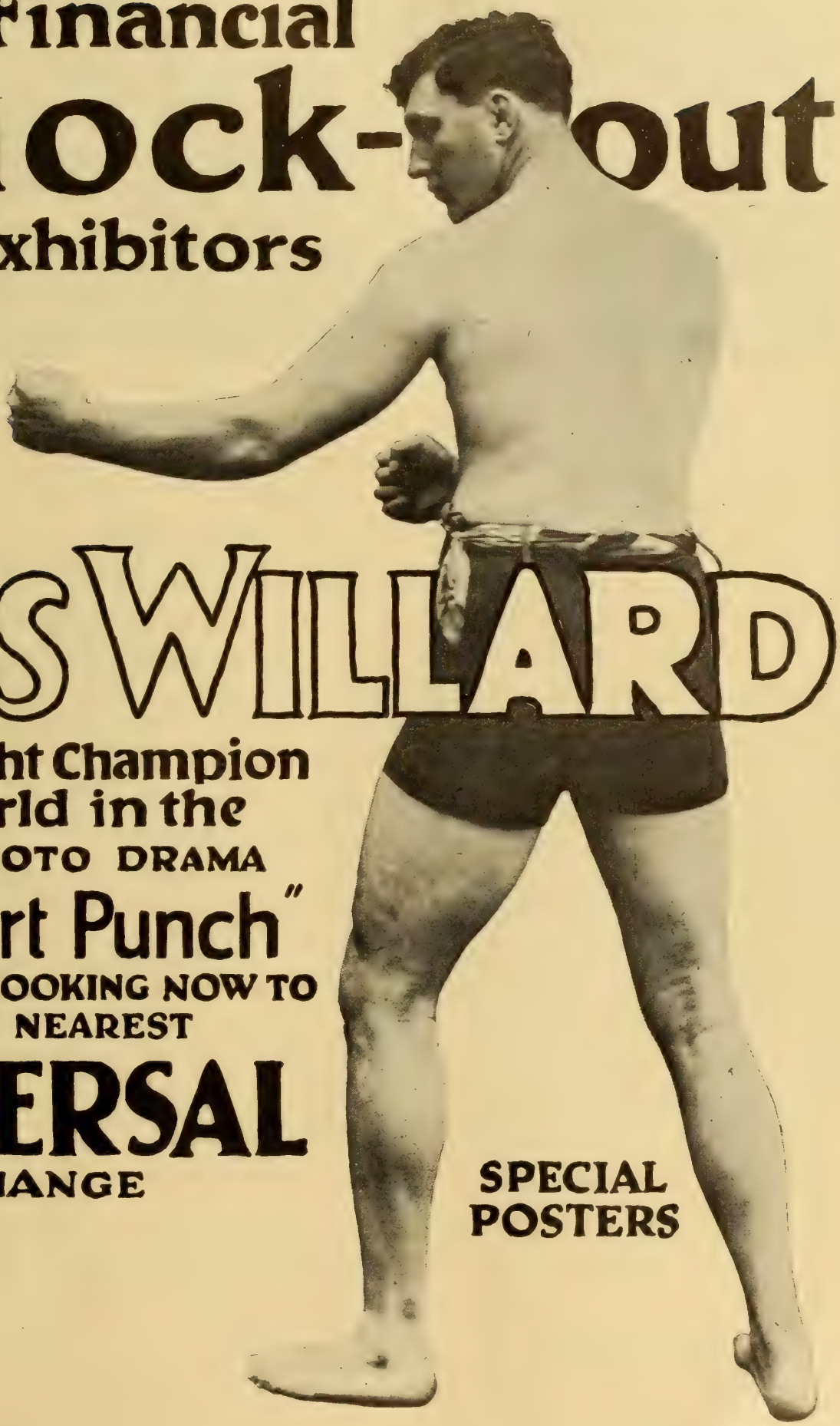
Prepare yourself to book them all, for you will the minute you see the first few. Ten two reel wonder pictures as big and well produced as the best 5 reel features. Going over like wildfire in hundreds of houses and making the hit of the program every time they are shown. Does that mean anything to you? IT SHOULD if you're in the picture business for money instead of your health.

BOOK THROUGH ANY

UNIVERSAL

EXCHANGE

A Financial Knock-out
For Exhibitors



JESS WILLARD

Heavyweight Champion of the World in the

THRILLING PHOTO DRAMA

"The Heart Punch"

WIRE YOUR BOOKING NOW TO YOUR NEAREST

UNIVERSAL
EXCHANGE

SPECIAL POSTERS

Scene in centre shows one of the big surprises in Vitagraph's "Beauty Proof," a Harry T. Morey picture. Left and right, a couple of the many snow scenes.

ALBERT E. SMITH

presents

HARRY T. MOREY in "BEAUTY PROOF"

By James Oliver Curwood Directed by Paul Scardon

A VITAGRAPH FEATURE

A Powerful Drama of the Snow Country

Warm?

How would you enjoy a cool breath from the snow country?

Then see Harry T. Morey's newest feature, "Beauty Proof," a rugged drama of the great Northwest, virile, throbbing, powerful. It's a tale of real men—a veritable cross-section of Life in the big snow country, with its blinding blizzards, its wooded hills and frozen streams.

When James Oliver Curwood first wrote the story under the title of "Philip Steele" for The Red Book, he must have had Harry Morey in mind when he created the character of "Corporal Steele of the Northwest Mounted," fair and true as man can be, yet grim in a fight, be it with fist or gun, and *sure* to bring back his man though he had fled ever so fast and hard and far over the trackless wastes of snow country. And absolutely "beauty-proof"—indifferent to the most appealing of women if they ran foul of the law which he had sworn to uphold. There was a reason for his attitude—a reason that dated back to the years before he had joined out with the Royal Mounted, when a man had wrecked his home and embittered his life.

It is Corporal Steele, accordingly, who is detailed to bring in a man named Thorpe—not because Thorpe is a dangerous character, but because the fugitive's sister, Carol, is noted for her beauty and her way with men. And Carol's determination to keep her brother free from the clutches of the law has been the downfall of more than one trooper sent out to "get" Thorpe.

Corporal Steele arrives in the camp, meeting the girl for the first time in the dance-hall restaurant. He proves impervious to her wiles, but the girl outwits him. Two of her half-breed retainers knock him insensible, and he is placed in a long box, the cover is nailed on, and he is taken by dog sledge to the cabin of Hodge, the boss of a construction camp. Steele, from the box, overhears an altercation between Hodge and the girl, and finds that the root of Thorpe's law-breaking had been Hodge's attempted attacks upon Thorpe's sister. He then realizes the motive of the girl's queer attempt to kidnap him—that he may hear the truth and hear it from the lips of Hodge, who believes that he has no audience except the girl in the lonely cabin. Hodge again attacks the girl, Steele breaking out of the box just as the girl shoots Hodge in defence of her honor. And then Steele learns that Hodge is the very man who had wrecked his own home, back in the misty past. Hodge was the man who had brought bitterness into his life.

The dramatic scenes that follow make "Beauty Proof" one of the very strongest plays in which this virile and popular star has ever appeared. The recovery of Hodge—his escape—Steele's grim vow to bring him to justice—the kidnaping of the girl by Hodge—the mad chase by dog sledge over many miles of the silent snow country—the fight—the decidedly novel love interest all follow in a big crashing crescendo. Paul Scardon scored heavily in the direction of "Beauty Proof," and Betty Blythe, George Majeroni, Denton Vane and Robert Gaillard are ideally cast in parts that are real.

And through it all the weird magic of the snow country—great, silent, impressive. *You* will call "Beauty Proof" a 100 per cent. feature. And it is.

Adv.

SNOW ON YOUR SCREEN

IN exploiting this feature, remember that it's a great snow picture—great stuff for this particular period. Bear this in mind when arranging the display for your lobby. The paper, slide and lobby display cards bring out the snow stuff most effectively.

James Oliver Curwood knows the great Northwest better than any living author. Be sure to bring out his name in all of your advertising matter. Your patrons know him. Mention the supporting cast, too. It's a strong one.

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

Here are a few of the representative houses of highest standing, in all parts of the country, selected at random from the long list of those which have shown this timely Special Attraction, and shown it with the greatest success.

STRAND THEATRE
Portland, Maine

COLONIAL THEATRE
Richmond, Virginia

EMPIRE THEATRE
New London, Connecticut

MOUNT MORRIS THEATRE
New York City

ALHAMBRA THEATRE
Cincinnati, Ohio

HIPPODROME
Baltimore, Maryland

WOODLAWN THEATRE
Chicago, Illinois

LUBLINER AND TRINZ CIRCUIT
Chicago, Illinois

GRAND THEATRE
Gary, Indiana

PRINCESS THEATRE
Dubuque, Iowa

CASINO THEATRE
Spokane, Washington

MARCUS LOEW CIRCUIT
Manhattan, Brooklyn, Bronx and
New Rochelle, New York
Hoboken, New Jersey

WELLS THEATRE
Norfolk, Virginia

PROCTOR'S THEATRE
Schenectady, New York

ALHAMBRA THEATRE
Brooklyn, New York

STRAND THEATRE
Canton, Ohio

IMPERIAL THEATRE
Newport News, Virginia

TWENTIETH CENTURY THEATRE
Chicago, Illinois

COLONIAL THEATRE
La Salle, Illinois

PRINCESS THEATRE
Sioux City, Iowa

AMERICA THEATRE
Denver, Colorado

VICTORY THEATRE
Tacoma, Washington

TURNER AND DAHNKEN CIRCUIT
Oakland, Sacramento, Stockton and San Jose, California

These houses play pictures that pay. Are you booked?

From the novel
"COMRADES"
By Thomas Dixon

Produced by
MAYFLOWER PHOTOPLAY CORP.
Isaac Wolper, Pres.

SELECT SP PICTURES

presents

ALICE BRADY

in

"REDHEAD"

A photoplay of New York

By Henry Payson Dowst

Scenario and Direction by Charles Maigne

The tremendous popularity of this distinguished artist increases with each successive release. "Redhead" is already proving one of her most popular creations.

SELZNICK PICTURES

He married her for spite!

SELZNICK PICTURES

OLIVE THOMAS

The famous "baby vamp" of "Upstairs and Down"

in a startlingly different role,——————in

SELZNICK PICTURES

"THE SPITE BRIDE"

By Louise Winter

A drama of youthful impulse.

Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

SELZNICK PICTURES

SELZNICK PICTURES

We told you so.

Now listen to Mr. Jos. L. Plunkett, Manager Strand Theatre, New York:

"Olive Thomas in 'Upstairs and Down' is a clean-up at the Strand this week.

"This star has been made one of the biggest bets in pictures, by Selznick exploitation."

Distributed by

SELECT PICTURES CORPORATION

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YOUR GUIDE TO BIGGER BUSINESS

THE DeLuxe Catalogue Edition of *The Goldwyn Goldwynner* is fresh off the press, compiled and edited to give you concise facts on the entire Goldwyn output released to date.

The industry's *first* and *only*—

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Tabulating and illustrating all Goldwyn Pictures, Extras, Louis Bennison Series, Capitol Comedies and Ford Educational Weeklies, with descriptive stories, plot synopses, authorship, reelage and exploitation pointers. Get your copy—with our compliments! Clip the coupon, mail *today!*

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN, *President*

A Surprise

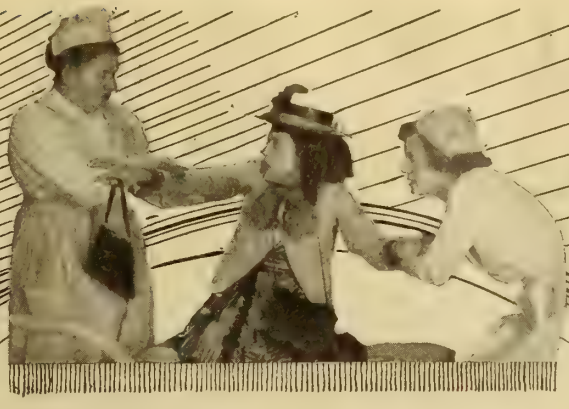
"THE Goldwynner Catalogue is the first of its kind I have ever read; an artistic, elaborately designed magazine that facilitates booking and proves most valuable for ready reference. That Telegram-at-Goldwyn's-expense idea on page 8 is certainly a surprise."

H. C. HORATER,
Alhambra Theatre,
Toledo Ohio

Service Department, Goldwyn Pictures Corp.,
469 Fifth Ave., New York.
Please send your new DeLuxe Catalog Edition of the Goldwyn Goldwynner, for which there is no charge.

.....Theatre
.....Manager
.....City
.....State

GOLDWYN PICTURES
CORPORATION
℞ For that empty feeling in the auditorium
5 parts Mabel Normand in "When Doctors Disagree"
205 laughs an hour
Take every 2 hours till relieved
Goldwyn Pictures



SAMUEL GOLDWYN
PRESENTS

MABEL NORMAND

IN

WHEN DOCTORS DISAGREE

By Anna Brand *Directed by Victor L. Schertzinger*

"When Doctors Disagree" is now a landmark in screen history. In that riotous comedy and in "Sis Hopkins" and "The Pest" Mabel Normand is playing to more business nightly than any screen comedienne has ever played to in any three productions in the history of the motion picture.

There's a reason. "When Doctors Disagree" is a picture *built for your theatre*. It is a product of experience.

From you and your box office, as it registered on the Normand comedies, Goldwyn has learned just the sort of broad, racy 60-miles-an-hour fun your patrons want in a Normand play. It knows the kind of part and picture that the American people want for Mabel Normand.

"When Doctors Disagree" is that kind of a Normand picture.

That is why the Chicago Evening Post described it as all Miss Normand's greatest successes rolled into one with something added.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Mr. & Mrs.

CARTER DE HAVEN

in their second Capitol Comedy

Their Day of Rest

WANTED: A COOK. $100 a month, every afternoon off, use of the family car on Sundays.

She broke his heart with one of her biscuits.

Just another angle to the eternal comedy of the loving young newlyweds and their tribulations.

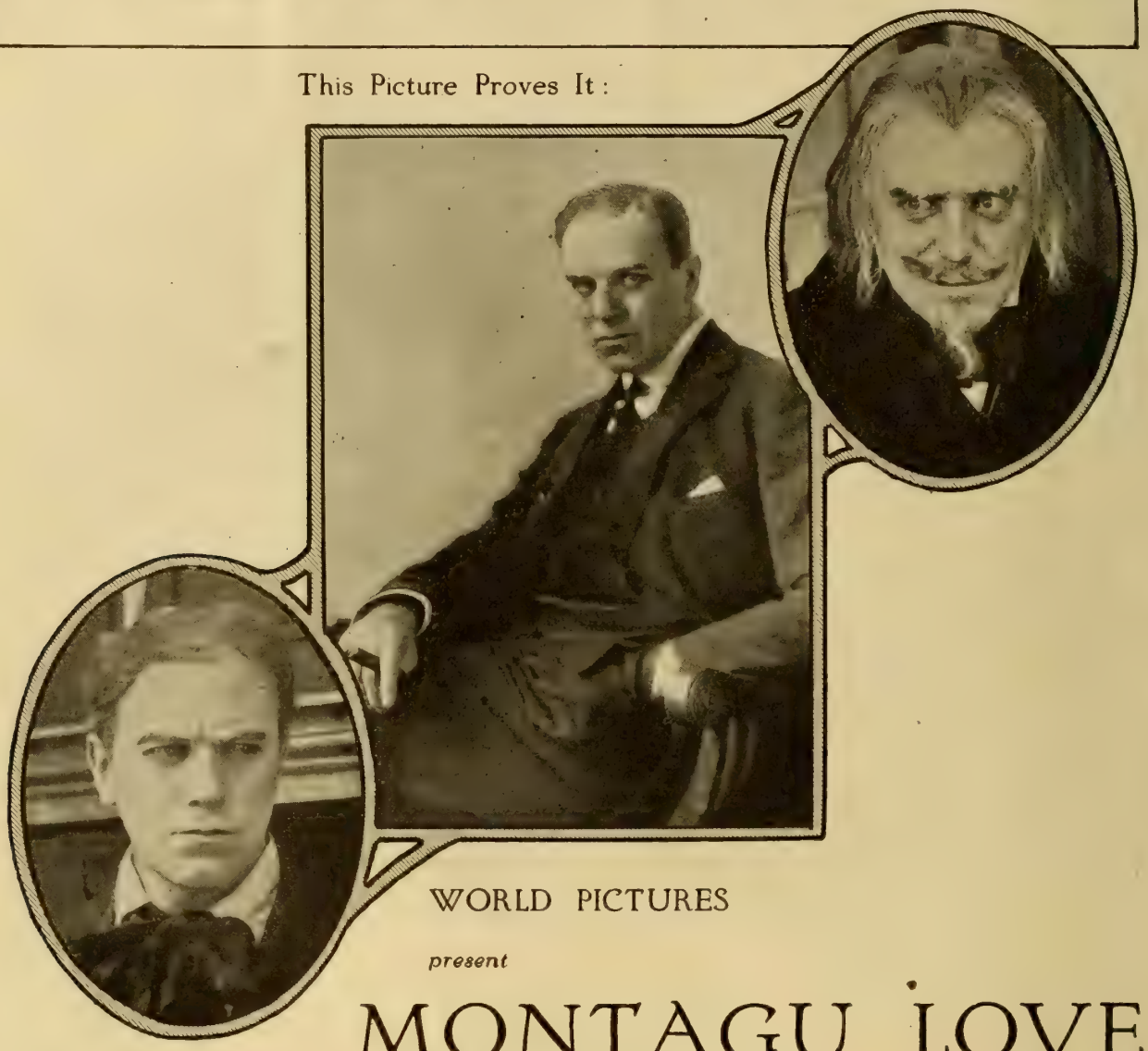
Another laughter-filled story from the two young stars who are making the most original and most appealing series of *human nature pictures* yet put on the market.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

WORLD PICTURES

THE MANSFIELD OF THE SCREEN

This Picture Proves It:



WORLD PICTURES

present

MONTAGU LOVE

in

"THROUGH THE TOILS"

With Ellen Cassity By Koby Kohn Directed by Harry O. Hoyt

NOT WHAT WE SAY——

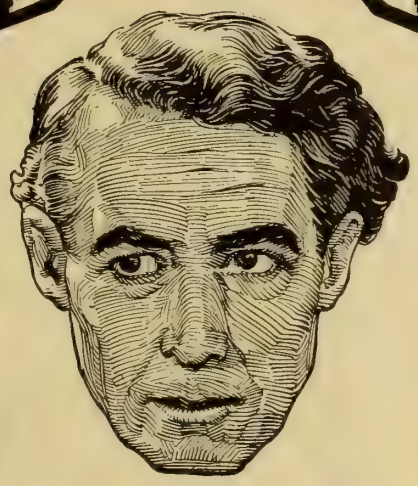
ASK YOUR PUBLIC

PIONEER FILM CORPORATION PRESENTS

THE BOOMERANG

WITH

HENRY B. WALTHALL



PIONEER ATTRACTIONS

THE HIT THAT BECAME A SENSATION

The Boomerang was made to be a money getter. It is big in theme—Massive in production—Sensational in appeal—Powerful in Dramatic Suspense—Startling in Climax.

The All American Picture

Endorsed by the United States Government

STATE RIGHT BUYERS
Communicate

Pioneer Film Corporation
126 West 46th Street, New York

THE OTIS LITHO.CO. CLEVELAND.O. 40057

You Can Have Lots of Fun Making Money

Why not? Even the Exhibitors laugh at the Taylor Holmes Comedies. His humor is contagious.

Think of the Exhibitors who in addition to pocketing profits—are laughing with their audiences.

Wise is the showman who compels his audiences to leave his house with that feeling of good humored content.

They'll surely come back for more.

Screen

TAYLOR HOLMES

in

"Upside Down"

Then if you haven't already shown *"It's a Bear," "A Regular Fellow"* and *"Taxi"* you'll be compelled to do so by popular demand.

Lose no time. Start at once to create the Holmes Habit of Happy Patronage.

Each Holmes comedy teems with laughable but logical situations. They grip because they're human.

released by

Triangle Distributing Corporation

1457 Broadway **New York**

GREATER BRAY *Pictographs*

After September 1st, the Bray Pictographs will no longer be produced and marketed as a filler on the Paramount program.

The Bray Studios, Inc., is being enlarged to a million dollar corporation, and will produce short reel specials.

The Bray organization, always the pioneer and leader in animated work, has developed and patented new processes for cartoon comedies and also a means of presenting spectacular effects in popular science.

The use of these and other original novelties will be made possible in the Bray Pictographs, by a new distributing alignment, to be announced shortly.

Make no fall contracts for short reel subjects, until the Greater Bray Pictographs are announced.

THE BRAY STUDIOS, INC.

Animated Cartoon Comedies
Industrial Motion Pictures
Educational Motion Pictures
Animated Technical Drawings

1. The Bray Studios originated the animated cartoon comedy, opening a great new field of entertainment for millions.

2. The Bray Studios invented the animated technical drawings which helped to win the war by explaining complex mechanisms to the draft army. Thousands of lives were saved by shortening the training period.

3. These and other processes which the Bray Studios developed in secret for national service and placed at the disposal of our country, will now be devoted to entertaining and surprising theater audiences.

4. The Bray Studios has always led in the development of improved processes for superior animation.

5. The Bray Studios will continue to be first to invent and first to apply new processes in animation and new qualities in cartoon humor.

6. All these developments will be spectacular features of the **Greater Bray Pictographs,** made possible in the new distributing alignment.

WOULD YOU SACRIFICE YOURSELF
BODY & SOUL TO SAVE YOUR PEOPLE?
SHE DID AND THEN THEY TURNED AGAINST
HER .... BOOK THIS BOX OFFICE BET
AND FILL YOUR HOUSE TO CAPACITY
FRANK L. TALBOT
PRESENTS
STELLA TALBOT
BROADWAY'S NEWEST STAR
IN
THE PRICE OF INNOCENCE
A DRAMA OF SEARED SOULS
BOOK THROUGH
FIRST NATIONAL EXCHANGES
PRODUCED BY
THE BUFFALO MOTION PICTURE CORPORATION

Take Fairbanks for example—

How often have you said to yourself,

"If I could only take the real big things like these Douglas Fairbanks pictures, get them by themselves, picture for picture, and run them until I had gotten all there was out of them, I'd be doing something.

"Promises of what is going to happen in the future don't interest me. Stars who are going to be great 'some day' mean nothing to me to-day.

"I know the kind of picture that makes money for me *now*. I know the artists who are positive box-office attractions, and if I ever get the chance to play those pictures without being obliged to give time to films that only trail along, I'll be able to call my theatre a real business."

That chance—that opportunity to make your theatre a real business—is here.

On September first, United Artists Corporation will release its initial production—A DOUGLAS FAIRBANKS PICTURE.

You can book this picture now. In booking it, you can drop every other consideration from your mind. The picture will be rented to you free and clear of any tie-up with any other production. You can get this one hundred per cent attraction on a basis that allows you to realize its full opportunities of profit for yourself.

You can come into the open market, get the best that the field offers—and yet—

Run your own business your own way.

The productions of

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
and D. W. GRIFFITH

to be released by United Artists Corporation will all be rented on the same open, single picture basis.

Concentrated here is the very height of artistry and popular appeal, made available to Exhibitors by a rental policy that insures greater profits for the picture theatres of the country than have ever before been possible.

And these profits are assured by the tangible, known values of the United Artists, not by promises of future possibilities.

UNITED ARTISTS CORPORATION

729 Seventh Avenue
NEW YORK CITY
OSCAR A. PRICE, President.
HIRAM ABRAMS, General Manager.

TOM MOORE'S RIALTO

Washington, D.C.

Immediate First-Run Starting June 8 and Backed Up With A Second Run at Tom Moore's

STRAND THEATRE

This is the convincing tribute of one of the nation's big showmen to

J. Parker Read Jr.'s
presentation of

LOUISE GLAUM

in

Sahara

By C. Gardner Sullivan *Personally supervised by Allan Dwan*

Heralded by the largest newspaper campaign that Tom Moore has ever put behind a picture; because, to use Mr. Moore's own words, "the producers and distributors of pictures like 'Sahara' deserve every possible bit of the support of the nation's big exhibitors."

The value of "Sahara" in this powerful exhibitor's eyes is proved by the fact that to give it an instant showing he shelved one production completely and set back the playing dates on two others.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

KINEMA — LOS ANGELES

at a record-breaking rental has booked for its first run American pre-release and for an immediate playing date in one of the greatest theatres of the Pacific Coast the first

Benjamin B. Hampton Production of Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Directed by

Edward Sloman

with an all star cast:

ROY STEWART
MILDRED MANNING
ROBERT McKIM
WILFRED LUCAS
MARY JANE IRVING
GRAHAM PETTIE
FRANKIE LEE

Here is a production of tremendous virility, the first of the new kind of great screen achievements made under the direct supervision of the author; a production that exhibitors at once will recognize as being of mid-winter dimension and audience power.

Available now for pre-release showing in the large American cities.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

He Rode Into Hell In Defense Of A Woman

Millions of Americans know daredevil, loyal *Fighting Dick Gale* as well as if he were a member of their own families.

Millions know *Nell*, the fair-haired sweetheart, and *Mercedes*, the beautiful, persecuted Spanish girl.

Millions remember villainous revengeful *Rojas*, the bandit leader.

Millions remember *Blanco Sol*, *Diablo* and the famous Belding white horses.

The several million copies of the famous novel have made you, the exhibitors, that many millions of additional patrons for the

Benjamin B. Hampton & Eltinge F. Warner's
presentation of

ZANE GREY'S

most powerful picture

DESERT GOLD

Directed by
T. HAYES HUNTER

With an all-star cast:

E. K. LINCOLN

MARGERY WILSON	EILEEN PERCY
W. LAWSON BUTT	ARTHUR MORRISON
WALTER LONG	FRANK LANNING
EDWARD COXEN	FRANK BROWNLEE
RUSSELL SIMPSON	WILLIAM BAINBRIDGE

Just produced and shortly ready for pre-release in the larger cities *as the first of the Zane Grey Pictures, Inc., made under the personal supervision of the author.*

You can throw out four or five average pictures to make room for this remarkable production.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

For what The Salvation Army did in France it will be loved forever by millions of Americans. One of the outstanding events of a life-time will be the growth in public affection of a meek and humble organization that reached the peaks of greatness.

Never again will the street bands of singers or the heroic women who make their way into lowly places be regarded with anything but increasing love and respect.

For the reason that it is a wonderful drama of laughter and tears, a story of the human heart, and to reach with it through your theatre the affections of America's millions, you will want to save an open spot in your house schedule for

Billie Rhodes
in The BLUE BONNET

By E. Magnus Ingleton
Directed by Louis Wm. Chaudet

A STORY OF "OVER HERE"

Produced and presented by the
NATIONAL FILM CORP. *of*
AMERICA *William Parsons, Pres.*

We are pleased to announce to the exhibitors of America that all future Billie Rhodes productions will be distributed exclusively through the Hodkinson organization.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Its title to begin with, its charm and its satisfying drama will justify you treating this as a special although it is a *Metro All Star Series Production*. Advertise it, get back of it and make extra money with it.

Metro presents

EMMY WEHLEN

in ***Forst's***

FOOLS *and* THEIR MONEY

Scenario by Finis Fox — *5 acts* — *Directed by Herbert Blache*

RELEASED BY **METRO** JUNE 16th

MAXWELL KARGER, Director General

A BOLD STATEMENT PROCLAIMED HONESTLY FOR WHAT IT IS

The Screen's Biggest Western Drama

THERE has just been completed and brought to New York one of the most notable film triumphs ever executed.

It features a personality destined to become one of the screen's formost figures, one who at the present time is receiving the greatest avalanche of publicity ever accorded any individual appearing in a motion picture attraction.

Beyond the unparalleled drawing power of this personality, however, this production possesses *picture value* never excelled by any attraction of this type.

It has scenes equally as big as those of the biggest pictures the screen has shown. It has drama—intense, fast, dynamic—full to overflowing. It has love interest—adventure, hard riding and desperate fighting—all the elements which make for absolute certain box office appeal of the first magnitude—and all done on a massive scale and with masterful brilliance. It is crowded with punch, punch, punch, and then a big surprise at the finish.

The name of the production is "The Challenge of Chance." Its star is Jess Willard.

It is a challenge to the showmanship of American exhibitors.

JESS WILLARD *in* **"The Challenge of Chance"**

Released Before the Fight in all the Big Cities

FRED L
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JESS W
"THE
CHALLENG
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And a Notabl
Personally
HARRY
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FRANK
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FILM CLEARING HOUSE, INC
Prod
CONTINENTAL PICT

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PRE-
RELEASE
SHOWINGS
WEEK OF
JUNE
30

LLARD

OF CHANCE"

By ROY SOMERVILLE

RETTY
Y VAN METER
porting Cast

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by
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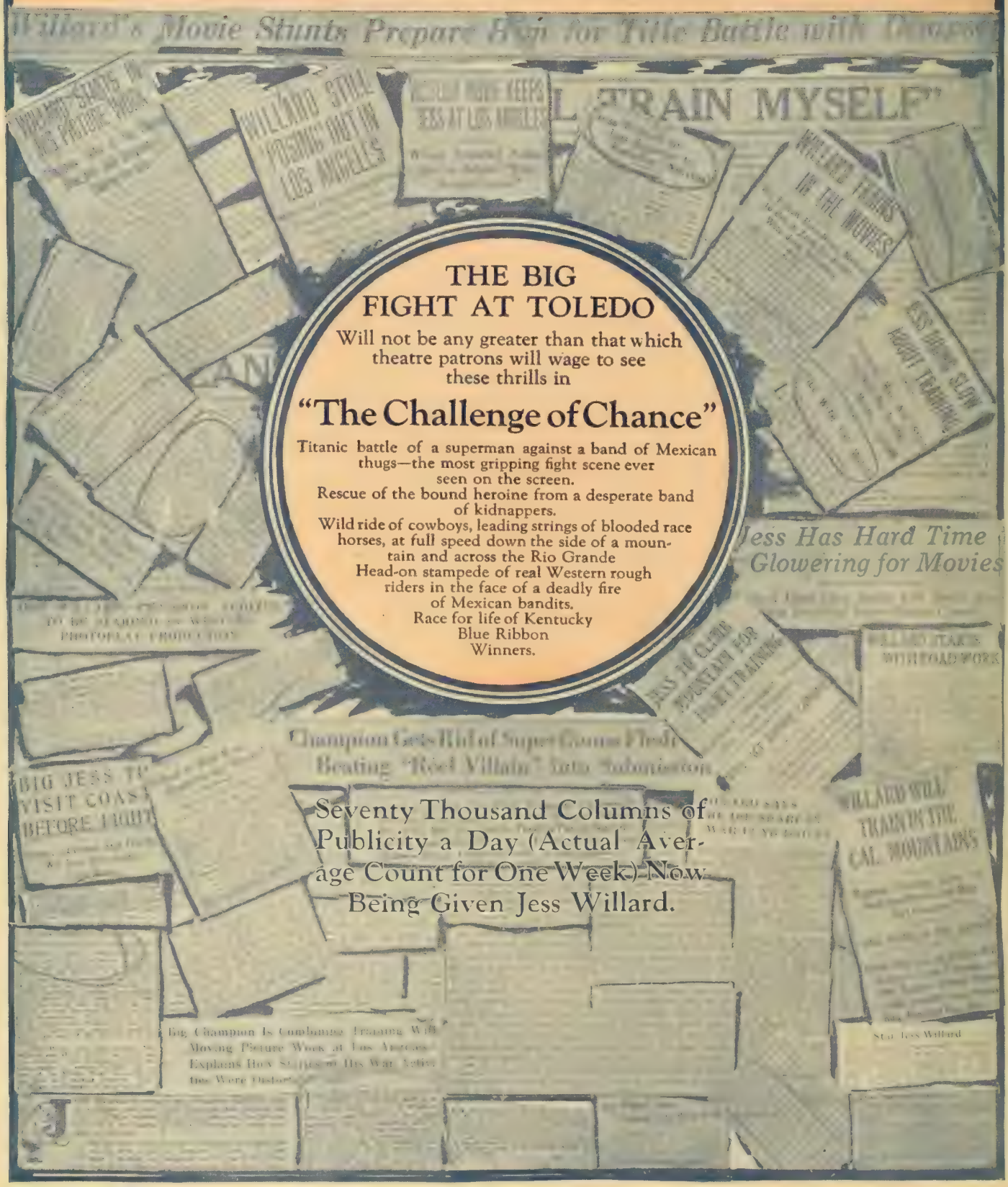
EVERY NEWSPAPER IN THE COUNTRY A ONE SHEET FOR THIS GREAT SUPER ATTRACTION


Willard's Movie Stunts Prepare Boy for Title Battle with Dempsey
WILLARD STILL POSING HIT IN LOS ANGELES
L TRAIN MYSELF"
WILLARD FARMS IN THE MOVIES
Jess Has Hard Time Glowering for Movies
BIG JESS TO VISIT COAST BEFORE FIGHT
WILLARD WILL TRAIN IN THE CAL. MOUNTAINS
Big Champion Is Combining Training With Moving Picture Work at Los Angeles; Explains How Scenes of His War Action Are Staged
Star Jess Willard

THE BIG FIGHT AT TOLEDO

Will not be any greater than that which theatre patrons will wage to see these thrills in

"The Challenge of Chance"

Titanic battle of a superman against a band of Mexican thugs—the most gripping fight scene ever seen on the screen.

Rescue of the bound heroine from a desperate band of kidnappers.

Wild ride of cowboys, leading strings of blooded race horses, at full speed down the side of a mountain and across the Rio Grande

Head-on stampede of real Western rough riders in the face of a deadly fire of Mexican bandits.

Race for life of Kentucky Blue Ribbon Winners.

Seventy Thousand Columns of Publicity a Day (Actual Average Count for One Week) Now Being Given Jess Willard.

THE FEMALE "BILL HART" OF THE SCREEN

MISS TEXAS GUINAN
In Twenty-Six Original Two Reel Westerns

Going Faster Than Any Other State Right Production Regardless of Its Length

Theatres are stampeding the Exchanges in order to book them.

The Sensation of the Year—that will outshine the feature part of any program.

THE FOLLOWING TERRITORIES ONLY ARE STILL OPEN:
Missouri, Kansas, Iowa, Nebraska, California, Arizona, Nevada, Washington, Oregon, Northern Idaho, Montana, Ohio, Kentucky, Michigan, Minnesota, North and South Dakota.

THE BALANCE OF THE ENTIRE UNITED STATES IS SOLD

The biggest circuits have booked the entire series. Exploited as feature productions.

YOU CAN'T GO WRONG WITH US

THE FROHMAN AMUSEMENT CORPORATION

William L. Sherrill President

310 Times Building New York City

A Plenty of

Which again proves that there is

3 Reels, Released approx. July 1st

Charlie Chaplin

His Signature

In his Third and Latest COMEDY

"SUNNYSIDE"

An Idyll of Small Town Life

A "First National" Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

Foreign Rights Controlled by WM. VOGEL PRODUCTIONS (Inc.), 1476 Broadway, N. Y. C.

New Laughs

one mind in the world that never goes stale.

Mr. Chaplin will make 5 more for First National

He has produced 3 in the past 18 months

TWO CHRISTIE SUCCESS ASSURED

OF "SALLY'S BLIGHTED CAREER"

THE TRADE REVIEW SAYS:

"THERE IS AN UNLIMITED AMOUNT OF FUN CROWDED INTO THIS TWO-REELER, WHICH IN POINT OF DIRECTION, PHOTOGRAPHY AND ACTING OUTCLASSES MANY A FIVE-PART PROGRAM ATTRACTION."

THE MOVING PICTURE WORLD:

"IT IS AN EXCELLENT FARCE ATTRACTION AND THERE IS SNAP IN ITS TWO REELS."

OF "ROWDY ANN,"
PRE-RELEASED AT THE CALIFORNIA THEATRE, L. A.

FRED A. MILLER SAID:

"I WANT TO CONGRATULATE YOU ON 'ROWDY ANN.' YOU HAVE HIT THE BALL FOR A HOMER AND THE PICTURE IS GOING OVER A HUNDRED PER CENT. YOU HAVE A REAL WINNER AMONG SHORT SUBJECTS."

THE LOS ANGELES HERALD:

"'ROWDY ANN' KEEPS THE AUDIENCE IN AN UPROAR THROUGHOUT ITS PRESENTATION."

THE RECORD, LOS ANGELES:

"FAY TINCHER IN 'ROWDY ANN' IS INIMICABLE, FOR HER COMEDY IS SPONTANEOUSLY ORIGINAL."

Now Booking by

REEL

SPECIALS

Another Now Ready

"MARY MOVES IN"

with

FAY TINCHER

HARRY HAM
PATRICIA PALMER
EDDIE BARRY
KATHARINE LEWIS

direction

Al. E. Christie

A barn dance puts the kick *in this* hilarious farce

produced by

CHRISTIE FILM CO., inc.
Los Angeles, Cal.

BEST THEATRES EVERYWHERE

THROUGH FOREMOST INDEPENDENT EXCHANGES

E. C. KLEIN

By command of the one SUNSHINE

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NOW

FOX
SUNSHINE
COMEDIES

Exhibitors of America

COMEDY A WEEK

ROARING LIONS AND WEDDING BELLS
A MILK-FED VAMP
HIS SMASHING CAREER
DAMAGED-NO GOODS
SHADOWS OF HER PEST
THE SON OF A GUN
HUNGRY LIONS IN A HOSPITAL
ARE MARRIED POLICEMEN SAFE?
A SELF-MADE LADY
A NEIGHBOR'S KEYHOLE
WILD WOMEN AND TAME LIONS
A TIGHT SQUEEZE
ROARING LIONS ON THE MIDNIGHT EXPRESS

COMMUNICATE WITH THE NEAREST BRANCH OFFICE IMMEDIATELY FOR FULL PARTICULARS

FOX
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ROTHAPFEL UNIT PROGRAMME
Telegrams,
Letters and Newspaper
Notices Proclaiming The
Tremendous Success of the
First
Rothapfel
Unit Programme
are now pouring in from
all sections of the country
Its proven box-office value is resulting in a rush for early bookings which makes it necessary for play-dates to be arranged further in advance than is the usual custom.
Distributed by
FRANK G. HALL
Through
FILM CLEARING HOUSE, Inc.
and
INDEPENDENT SALES CORP.
Foreign Rights Controlled by
ROBERTSON-COLE COMPANY

We spent royally for Defense

Let us now spend wisely for Construction

We need good films. **Make them.**

We need buildings—home—public and industrial. **Construct them.**

We need more railway trackage and equipment. **Produce them.**

We need homesteads for many of our returning soldiers. Drain the swamp and irrigate the arid lands and they will "blossom like the rose."

Possibly 50 million, certainly not less than 30 million horsepower, is literally running to waste in our streams. We need industrial power. Harness the streams. Build the dams, construct the power plants.

The **immediate** carrying out of only a fraction of our needs in these lines of production will put to work every idle man and every idle dollar.

The **purchasing power** of the labor and capital thus profitably employed, plus normal demand, plus foreign demand, will keep every wheel turning, every factor of commerce busy at top speed.

Every dollar wisely expended on productive lands, buildings, railways, good roads, power plants and similar undertakings is an addition to the permanent wealth and industrial progress of the nation.

America's Greatest Market is America

Let's Go!

National Prosperity Campaign, Commodore Hotel, New York

Announcement No. 1.

THE MIRACLE MAN OF THE MOVIES

IN

WHO? A SERIES OF 24 TWO REEL WHY?

MIRACLE-FEATURES

NEXT WEEK WILL BRING YOU

The Biggest News of the Screen Year

— TO BE RELEASED BY —

CAPITAL FILM CO. — INC —

EXCHANGES IN ALL PRINCIPAL CITIES

S. L. Barnhard, Genl. Mgr.

TO SAVE FILMDOM $1,000,000 EACH MONTH — BOOK SUPER SHORT FEATURES

Announcement No. 2.

THE KING BANDIT OF THE SCREEN

IN

A Series of 24 Super Short Features
Based Upon
The Actual Happenings and Adventures of

AMERICA'S REFORMED OUTLAW

With the same deeds of deviltry re-enacted

By Himself

REALISM THAT READS LIKE ROMANCE

- NEXT WEEK WE WILL TELL YOU -

WHO AND WHY

- TO BE RELEASED BY -

CAPITAL FILM CO -INC-

EXCHANGES IN ALL PRINCIPAL CITIES
S.L. Barnhard, Gen. Mgr.

TO SAVE FILMDOM $1,000,000 EACH MONTH - BOOK SUPER SHORT FEATURES

TO CONTENTS

Actors with Stage Careers Used in "American Way" 1770
Actor to Exhibitor Service Started....1779
Advertising Aids and Reviews....1819
Advertising for Exhibitors....1795
Allens Now Predominate in Canada....1782
Among Independent Producers....1812
Animated Figures Used in Lobby....1786
Appeal Granted in Manners Suit....1758
Atlanta's Prison Has Moving Picture Classes 1794
Attractive Campaign Book for First Rothapfel Unit 1784

Baker Signs to Direct Four for International 1772
Bank Panic, Fire Call and Confusion....1792
Baltimore Theatre Engages Lecturer for "Red Lantern" 1792
Beach Defines Director's Status....1791
Bill to Repeal Film Taxes Introduced into Congress 1751
Blackton Organizes New Company....1780
"Better Times" (Robertson-Cole)....1821
Buckley Made "Big Four" Sales Head at Kansas City 1779
Bray Studios, Inc., to Reorganize....1784

Canadian Showmen's League Buys First American Film 1752
Carroll, Clifford, Moves from Utica to Pittsfield 1791
Chicago News Letter....1771
Cincinnati Houses Do Big Business....1811
Coming Through with a Madhouse....1763

Dallas Faces Walk-Out of Operators....1752
"Dangerous Affair, A," to Open at the Broadway 1790
Des Moines Board Joins with Omaha....1752
"Devil Trail, The" (World)....1825
Doughboys See Own Parade Gratis at Dayton 1754

Eastland Theatre Boom Approximates Oil Rush 1752
Ellis, Robert, Signs with Selznick for Long Term 1768
"Elmo, the Mighty" (Universal)....1831
Evans Succeeds Eschman as Head of Minneapolis Board....1756
Every Picture Needs Good Music....1759
Exhibitors Help to Secure Jobs for Returned Soldiers 1791
Exchanges and Showmen at Odds....1755

Fairbanks, Douglas, Opens New Studio at Holywood 1785
Famous Players Salesmen Hold District Convention 1790
Famous Players-Lasky Heads Meet....1771
Farnum, Franklyn, in Short Westerns....1754
Film Men Organize for Protection....1773
Fox Branch Heads Hold Convention....1785
Fox Cornerstone Laid Impressively....1777
Fox Films Are Victims of Censorship Unreliability 1788

General Electric Company Acquires Cooper Hewett 1794
"Girl of Hell's Agony, The" (Frohman)....1833
Goldwyn Revives Use of Catalogues....1783
Governor Smith Takes Part in Thomas' "The Volcano" 1792
Griffith Converts the Critics....1757
Griffith Confers with Methodists in Columbus 1752

Hall, Frank, Secures Willard Picture....1781
Hall, Frank, to Distribute "Film Letter Box" Feature 1786
Holmes, Helen, to Star in Serial....1785

If You Know Better Exploitation....1778

James, Arthur, to Direct Fox Advertising..1751
Jans Will Buy Negatives or Entire World Rights 1586
Johnson Plunges Into Land of Cannibals and Cocoanuts 1762

Kavanagh Is One Grand Hustler....1808
Kid Appeal Reaches Grown-Ups....1775
Kremer Closes Big Deal with Spoor....1783

Lackaye, James M., Noted Character Actor, Dies 1752
Late Star of "Maytime" Signs with Goldwyn Films 1780
Live News from Everywhere....1803
List of Current Film Release Dates, 1850, 1852, 1854, 1856
Loew Will Build in Indianapolis....1806
Logansport Agitated by Sunday Closing Question 1776

MacManus' Reconstruction of History a New Departure 1787
Meck, Billy, Says Soldiers Make Best Audiences 1780
Meighan, Thomas, to Star in Barrie's "Admirable Crichton" 1762
Meyer Banqueted on Eve of Departure for Chicago 1790
Miami Valley League Opens Dayton Head-
Minnesota Opposes Daylight Saving....1776
quarters Soon 1781
Motorists Given Summons to Appear at Metropolitan 1891
Municipal Theatre Ownership Fails....1787
Music Cue Sheets....1801

National Board Praises Triangle Film....1752
National Association Meets at Rochester in September 1778
New Distributor Opens in New York....1788
New York City Censorship Killed....1751
News of Los Angeles and Vicinity....1773
Newark Has Half Million Dollar Corporation 1782

"Oh, Boy" (Pathe)....1831
Omaha Houses Beat Their Own Record....1803
"Other Man's Wife, The" (Independent Sales) 1827

Pathe Chief Honored by Friends....1753
Personal and Otherwise....1767
Picture Corporations Will Have Charity Gifts Taxed....1786
Pittsburgh Projectionist is Killed....1804
Precedent Set When Rialto and Rivoli Bill Same Film....1790
Price of Palm Beach Suits Goes Up in Washington 1791
Producers' and Distributors' News....1814
Projection Department 1798
Putting Over a Small Town House....1761

Rambles 'Round Filmtown....1764
Rapf Answers Author's Contentions....1794
Revenue Commissioner Issues Tax Regulations 1751
Reviews and Advertising Aids....1819
Robbins Is Guest of Honor....1778
Rubbernecking in Filmland....1769

Seattle Starts Advertising Motion Picture Convention 1779
Select Makes McCormick Head of Washington Branch....1787
Select's Sales Head Back from Trip; Off on Another....1780
"She Wolf, The" (Frohman)....1823
"Skinny" Enrolls Creator as Associate Boy Scout 1752
"Sneak, The" (Fox)....1829
"Spark Divine, The" (Vitagraph)....1823
Soldiers Partial to Religious Film....1768
"Some Bride" (Metro)....1825
St. Louis Drops Musical Programs....1805

They Vote for a House in Montclair....1807
"Third Degree" Commended by Chicago's Chief Justice 1789
Toronto Showmen Want Sunday Rest....1760

Universal to Institute Short Subject Division 1781
"Upstairs and Down" (Selznick)....1819

Washington City Store Uses Film to Instruct Salesmen....1794
"Westerners, The," to Get Los Angeles Premiere 1760
What the Educational Screen Shows....1793
Whitaker is Made Select's Eastern Representative. 1784
"Woman Thou Gavest Me, The" (Paramount-Artcraft) 1821

York Received a Real Welcome Home....1809

Zukor at Kansas City for Opening of Newman Theatre....1782

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co....1855

ELECTRICAL AND MECH. EQUIPMENT.
Amusement Supply Co....1831
Bullock, A. R., Elec. Prod. Co....1849
Fidelity Elec. Co....1829
Flexlume Sign Co....1858
Hertner Elec. Co....1831
Northwestern Elec. Co....1851
Porter, B. F....1853
Reynolds Elec. Co....1831
Typhoon Fan Co....1853
Universal Motor Co....1827

LENS. MFRS.
Bausch & Lomb Opt. Co....1858
Goerz, C. P., Amer. Opt. Co....1853
Gundlach-Manhattan Opt. Co....1857

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Lab....1827
Erbograph Co....1855
Eagle Rock Mfg. Co....1858
Film Developing Corp....1829
Rothacker Film Mfg. Co....1851

MFRS. OF MOVING PICTURES.
Bray Studios ....Colored Insert
Capital Film Co....1750-51
Christie Film Co....1742-43
Continental Pictures Corp....Colored Insert
Famous Players-Lasky Corp....1707-14
First Natl. Ex. Circuit, Inc....1731, 1740-41
Fox Film Corp....1744-45
Frohman Amusement Co....1739
Goldwyn Pictures Corp....1723-27
Hodkinson Corp., W. W....1734-37
Jewel Productions, Inc....1716-17
MacManus Corp. 1706
Metro Pictures Corp....1738
Pathe Exchange, Inc....Colored Insert
Philipp, Adolf, Film Corp....1715
Pioneer Film Corp....1729
Robertson-Cole Co. ....Colored Insert
Rothapfel Productions 1746
Select Pictures Corp....Colored Insert
Selznick Pictures Corp....Colored Insert
Triangle Distrib. Corp....1730
United Artists' Corp....1732-33
Universal Film Mfg. Co....1718-21
Vitagraph Co. 1722
World Film Corp....1728

MISCELLANEOUS.
Automatic T. S. & C. R. Co....1857
Bioscope, The 1827
Cinema, The 1829
Classified Page 1851
Eastman Kodak Co....1857
Kinsila, E. B....1853
La Cinematografia Italiana....1853
Moore, Wm. N....1853
M. P. Directory Co....1853
National Elec. Ticket Reg. Co....1831
National Ticket Co....1827
Russakov Con Co....1855
Williams, A. F....1829

MOVING PICTURE CAMERAS.
M. P. Apparatus Co....1857

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co....1831
Professional School of Picture Playing....1827

PROJECTION MACHINE MFRS.
De Vry Corp....1853
Master Machine Tool Co....1833
Power, Nicholas, Co....1860
Precision Machine Co....1859

PROJECTION SCREEN MFRS.
Genter, H. C....1831
Gold King Screen Co....1829

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

JAMES TO DIRECT FOX ADVERTISING

After Four Years with Metro, Severs Connection on June 23 to Assume Worldwide Activities

ANNOUNCEMENT is made at the offices of Fox Film Corporation that Arthur James, at present publicity and advertising director of the Metro Pictures Corporation, and who has been identified with the growth of that organization since its beginning four years ago, will on June 23, take over the general direction of the publicity and advertising of the Fox Film Corporation. Mr. James will make his headquarters in New York.

Under the new arrangement Mr. James will reorganize the publicity forces, which now extends around the world. In addition to representatives in London and continental cities there will be staff members in the principal centers of the United States who will be in direct contact with local publicity conditions, giving the Fox exhibitors the advantage of expert-on-the-ground service. The publicity policy in its entirety will not be announced until July 1.

Before entering the motion picture field Mr. James was a newspaperman with a long experience in New York and other cities. He was for seven years city editor of the New York Morning Telegraph and also was Sunday editor of that paper, and prior to this connection was in charge of the publicity department of the Hampton Advertising Agency, directing the publicity for the American Tobacco Company, the Du Pont Powder Company and other large businesses.

He left the Morning Telegraph to reorganize the publicity department of the Mutual Film Corporation, and after fourteen months joined Metro, where he attracted national attention with a series of successful campaigns. He was the first to utilize the color insert in the field and has been instrumental in raising advertising standards in the industry.

"We welcome Mr. James in the Fox organization and regard him as the leading exponent of motion picture advertising and publicity," said Winifred R. Sheehan, general manager of Fox.

"Mr. James will direct the general advertising campaign of the Fox Film Corporation in America, as well as throughout all foreign countries in which we have branches."

It is announced at the Metro offices that John E. D. Meador, who has been Mr. James' chief assistant, will for the present have charge of advertising and publicity.

Hubbard to Assist Chester.

Vitagraph announces the appointment of Lucien Hubbard as associate editor, to assist Editor George Randolph Chester in the preparation of scripts.

Mr. Hubbard was formerly a well-known free lance writer, and later was connected with World, Pathe, and Universal. Before entering the motion picture field he served on the staffs of newspapers in New York and elsewhere, resigning as night city editor of the New York Tribune to enter motion pictures.

Bill to Repeal Film Taxes Introduced Into Congress

EFFORTS to have the admission and film rental taxes repealed have been inaugurated in Congress, with the introduction by Representative Mason, of Illinois, of a resolution providing for the elimination of those two sections from the revenue law.

Arthur James
Publicity Director, who moves from Metro to Fox.

The repeal of the admission tax, it has been declared, would be one of the most popular actions Congress could take. This tax hits nearly everyone in the country, and is a constant reminder to the public of the fact that the war, although practically over, is by no means paid for. It is now the aim of Congress to remove from sight those taxes which are most obvious, and collect necessary funds, instead, by means of other taxes, which will hit the public indirectly and will not be a constant reminder that we have yet a great sum to pay to cover the expenses of the conflict.

Collections of admission taxes are a great burden and inconvenience to the exhibitors, who would welcome their repeal. During the month of March, the theatres of the country collected from their patrons and paid to the Government $5,186,875.33. This was three-quarters of a million more than the collections for March, 1918, which totaled $4,392,201.91, and brought the total for the first three-quarters of the current year to $35,026,949.99.

The film rental tax, also, has been the subject of much dissatisfaction, and representatives of the exhibitors have been in Washington several times for the purpose of securing the elimination of this section.

Revenue Commissioner Issues Tax Regulations

REGULATIONS surrounding the collection and payment of taxes on the leasing or licensing of motion picture films have just been issued by the Commissioner of Internal Revenue. Returns of taxes under this section are to be made monthly, on or before the last day of the month succeeding that for which the return covers, and are to be accompanied by the amount of the tax due. The first return, covering the tax accruing on and after May 1, is to be made on or before June 30.

This tax, while reported and paid by the lessor or licensor, may be passed on to the exhibitor, and provision is made for the assumption by the exhibitor of the tax accruing on films shown under contracts made prior to December 6, 1918.

The regulations point out that the charging of the tax to the exhibitor by the distributor is not prohibited. "Where the tax is charged to the exhibitor as a separate item, the tax will be based upon the amount charged for the use of the film only, and not upon the combined total including the tax," it is declared. "Where, however, a lessor does not separately bill the tax to the exhibitor, but advances his price to cover the tax, the tax must be measured by the full amount of such advanced price."

New York City Censorship Killed Hard by Aldermen

THE ordinance placing arbitrary censorship power in the hands of the New York City commissioner of licenses was defeated by the Board of Aldermen, on June 10. The committee on general welfare reported against the bill and the Board killed the measure by adopting the committee's report without discussion.

The motion picture industry had been given a chance to protest against the ordinance at a hearing before the general welfare committee on May 28. Labor leaders and representatives of all branches of the industry were present to protest strongly against the measure which had been introduced by Alderman Augustus Wise.

DALLAS FACES WALK-OUT OF OPERATORS

Projectionists Vote to Strike in Sympathy with Building Trades—Await Word from New York

EVERY picture theatre in Dallas may have to shut down during June as the result of Dallas Moving Picture Operators Union, Local 249, voting a sympathetic strike. The union voted to strike pending permission from their International at New York.

The moving picture operators in Dallas struck two years ago when they organized. They were supported by the Central Labor Council. Now the building trades crafts have walked out and they are calling on the operators, who have no grievance against their present working conditions, to reciprocate.

The local, which has about forty members, at their meeting June 3 voted to strike and wired their International for permission to walk out.

The moving picture show operators in Dallas have to undergo a drastic examination by a city board. As a man passes the examination he is unionized. The operators claim to be unionized 100 per cent., and unless operators are brought in from out of town the shows will have to close.

The striking building crafts have made a special point to get the operators pledged to a sympathetic strike. They realize that the walking off the job by carpenters, painters, bricklayers, etc., does not strike home to the general public since it affects them only indirectly. They believe that striking at the public through depriving them of amusements would bring home to them emphatically the fact that a strike involving 3,000 men is already on.

The Dallas strike has been on for ten weeks, one union after another going out slowly in sympathy with the strikers. It is hoped that arbitration may adjust the differences before the International of the operators gives permission to walk out.

The strike is firstly directed against the Dallas Light and Power Company and the Texas Power and Light Company through an initial strike of their linemen. The claim is made that operators should not use power to operate their machines which is declared an unfair product. Not Dallas alone, but a score of towns in North Texas using Texas Power and Light Company current, will be affected should the Dallas operators finally leave their booths.

Canadian Showmen's League Buys First American Film

THE Canadian Exhibitors' Protective Association of Ontario, Limited, has bought the first picture to be booked through the new exchange system.

J. C. Brady, president, accompanied by Mr. Scott, secretary and treasurer, spent several days in New York a week ago sizing up the situation and meeting and interviewing film men. Upon their return a second committee was appointed, consisting of Frederic Guest, vice president, and Mr. Alexander, director, to visit New York and select the initial offering. After much reviewing, Messrs. Guest and Alexander selected David Graham Phillips' story, "The Grain of Dust," produced by Crest Pictures.

It is the purpose of the association to select and buy features on the American market to supply picture theatres through their own exhibitor-run exchanges to be known as the Canadian Exhibitors' Film Exchange, Limited. Branches will be opened in the principal cities of the entire Dominion.

James M. Lackaye, Noted Character Actor, Dies

JAMES M. LACKAYE, whose character portrayals won him a name on the screen, died June 8 at the Broad Street Hospital, New York City, after a few days' illness. The funeral was held at St. Lawrence's Church, Forty-ninth street and Eighth avenue, on June 10.

James M. Lackaye.

As a character actor Mr. Lackaye achieved many successes. His first distinct performance was in "Way Down East." He played for a number of years in "York State Folks" and later won distinction in "The Gentleman from Mississippi' and "The High Cost of Living."

From 1913 Mr. Lackaye had been adding to his laurels by his work in the moving pictures, chiefly in Vitagraph productions. "That Suit at Ten" and "In the Shadow" were two of his earliest pictures. He had not, however, been active in the silent drama for the last two years. Mr. Lackaye's brother, Wilton Lackaye, is well known for his fine work on the stage.

James M. Lackaye was born in Washington, D. C., in 1867. He was a member of the Lambs, Friars, and Actors' Guild and the Green Room Club.

Eastland Theatre Boom Approximates Oil Rush

EASTLAND, TEXAS, is taking on the character of a moving picture boom not much different from the oil rush which is getting the state on the front page every day. Eastland has the Princess Theatre and Edanbill Airdrome now running, but opened up the New Majestic on June 2 and will give the Alhambra, a new house, its premier on July 1. Ground was broken recently for the Connellee Theatre, which will seat 1,450 and cost $75,000, and which will be thrown open to the public in the fall.

The Alhambra is owned by Tom C. Harrell and represents an investment of $35,000. It seats 650 and advertises a $10,000 Wurlitzer as one of its features. F. K. Davis is the manager.

The New Majestic, a 600-seat house, is owned by James Carrigien. The upper floors of the theatre building are occupied by a hotel, also owned by Mr. Carrigien.

"The best house between Fort Worth and El Paso" is the line applied to the Connellee. Five days of the week will be devoted to pictures exclusively and the remaining running day to legitimate attractions. Inclines to the balcony, upholstered seats and a pipe organ are merely a few of the many modern items in the Connellee's construction.

Alice Brady Closes Most Successful Stage Season

ALICE BRADY closed her notably successful engagement in "Forever After" at the Playhouse, New York, June 7. Opening in Owen Davis' romance at the Central Theatre on September 9 last, Miss Brady played there for fifteen weeks, and on December 23 moved to the Playhouse, where she has continued with substantial success one of the longest runs enjoyed by any attraction in a season remarkable for lengthy engagements.

When the final curtain descended on "Forever After," Miss Brady had finished her 39th week and 344th performance in that play.

Next season, Miss Brady will appear in "Forever After" on tour. She will be seen in Chicago, Boston, Philadelphia, and possibly other cities.

Griffith Confers with Methodists in Columbus

THE support of the motion picture world, as represented by D. W. Griffith, was assured the Methodist Centenary Celebration at a conference in Columbus recently, the celebration being represented by Dr. S. Earl Taylor, of New York, director general of the Centenary Celebration; Dr. J. E. Crowther, of Seattle; Dr. Fred Fisher, of New York, and Dr. C. F. Reisner, of New York.

Mr. Griffith, in addition to promising to make a film of all important features of the Centenary Celebration, strongly urged the use of motion pictures in the advancement of religious work. He spoke strongly of the possibilities of the motion picture under proper supervision being made to carry a religious message further than any known form of communication.

Dr. Taylor made the statement that "we want pictures that talk the universal language. I believe the passage of peace and good will should be preached to the world through pictures."

Lift Restrictions on Film Exports.

Washington, D. C., June 10.

All rectrictions on the exportation of moving picture films to countries with which foreign trade is permitted have been removed by the Trade Board, to take effect June 11.

LINZ.

PATHE CHIEF HONORED BY FRIENDS

Head of Great Distributing House Recipient of Praise and Presents at Notable Gathering at Astor—Tells of Profit Sharing Plans to Be Worked Out on His Return

THREE score of the associates and friends of Charles Pathe, Chevalier of the Legion of Honor, assembled at the Hotel Astor on the evening of June 10 to do honor to the head of the house of Pathe. The occasion took the form of an unusually elaborate dinner. Present were all of the Pathe officials in the East, including Paul Brunet, vice president and general manager, and Lewis Inerarity, secretary, who officiated as toastmaster.

During the evening Louis Landry, assistant general manager, speaking on behalf of the heads of departments of the home office, presented Mr. Pathe with a cigarette case and match holder. A bit later W. E. Raynor, New York branch manager, representing the thirty branch managers, presented the head of the firm with a twelve-piece Tiffany office set. Mr. Pathe in each instance made a short response, thanking the givers.

Keenan Pays Tribute to Pathe.

The speakers included Frank Keenan, whose productions are being released through Pathe Exchange and who paid a warm tribute to the organization and its head; Albert Capellani, the producer-director, who started his career with Mr. Pathe; Leonce Perret, who in America has achieved new fame as a director; Gilson Willets, author and scenorio manager; George Blaisdell, editor of the Moving Picture World; George T. Ames, manager of the Pathe Philadelphia branch, who declared his intention immediately of taking up the study of French, and Fred C. Quimby, director of exchanges.

Others present were Louis Meyer, president of the Virginia Pearson Photoplays, Inc.; Charles Gatchell, editor of Photoplay Magazine; Robert Welsh, managing editor of Motion Picture News, and E. K. Gillette, secretary and treasurer of the same journal; E. C. Lynch, George B. Seitz, Bertram Milhauser, G. L. Chanier, Adolphe Osso, Louis G. Gasnier, A. S. Abeles, W. S. Wesslin, L. S. Diamond, J. W. Kyle, E. O. Brooks, Elmer R. Pearson, Harry Lewis, J. T. Richards, C. W. Allers, J. Humm, G. A. Gray, F. V. Bruner, P. A. Parsons, Randolph Lewis, H. E. Genet, Jack Alicoate of Wid's, W. C. Smith, Fred Chapin, A. E. Rousseau, P. Barbier, L. E. Franconi, E. Cohen, F. R. Clarke, A. Miller, A. Adatte, C. J. Fischer, A. Werkmesiter C. Julien, C. A. Brady and G. Bardet.

Mr. Pathe's Speech Arouses Enthusiasm.

There was marked applause when, in the course of Mr. Pathe's address, announcement was made of the probability that the chief executives of the various departments of the concern's activities would be the beneficiaries of a profit-sharing arrangement, the details to be worked out following Mr. Pathe's return to this country in October. Mr. Pathe spoke in part as follows:

"Before leaving America I have called you all together on this occasion to express to you the satisfaction I have felt during my stay among you. The success of the business of Pathe Exchange is due in a large degree to its manager, Mr. Brunet, who has risen with the organization. He can and ought to serve as an example to you all—who are his immediate colleagues—of what any one who gives himself up entirely to his profession and his work may aspire to.

"For my part I have never known anyone who really succeeded in life without doing more work daily than he was really obliged to by the strict limitation of the duty imposed on him by his engagements. Sooner or later the man or woman who follows this program is observed in a business house and the extended knowledge which is thus forcibly acquired is made use of and paid for as it deserves to be.

"The business of Pathe Exchange which has considerably increased during the past year, is still capable of considerable increase. Its future is in your hands and for this reason it is my desire to interest you in a large measure in its welfare.

Talks of Profit-Sharing Plan.

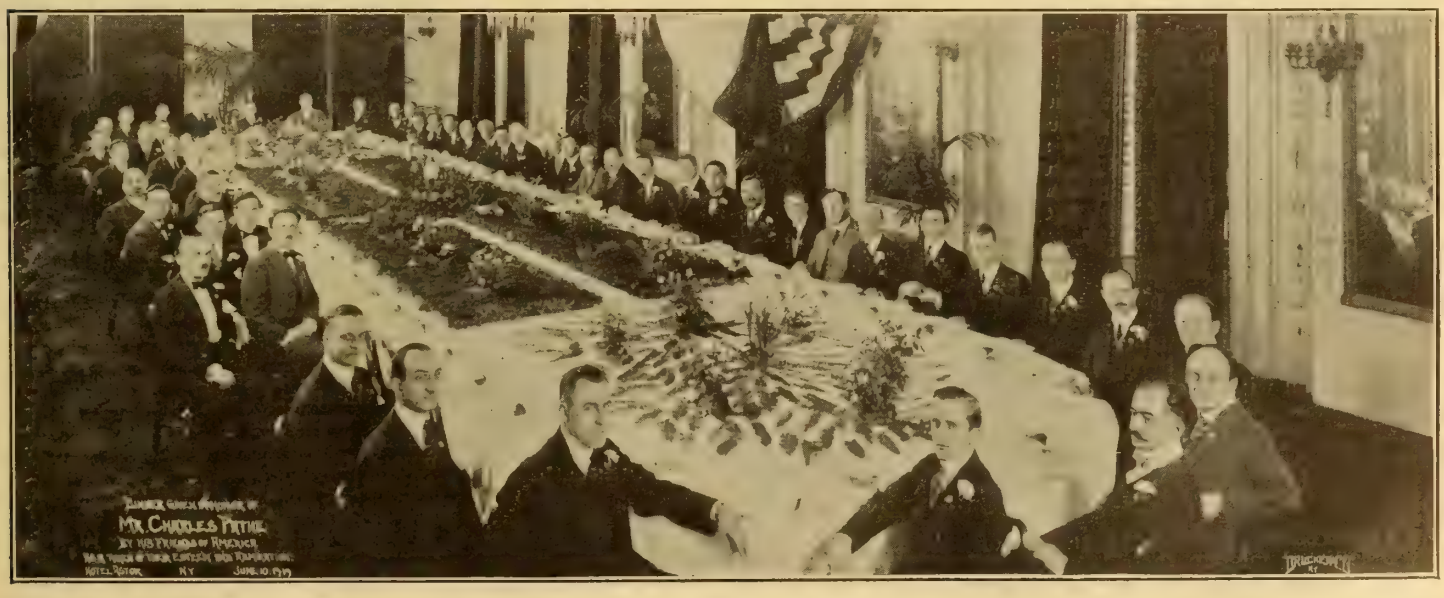
"I intend to return to New York next October and purpose studying with Mr. Brunet an arrangement with the intention of making all the immediate colleagues of the administrative, industrial and commercial management share in the profits of Pathe Exchange, Inc. Mr. Brunet and myself hope, in this way, to increase the personal activity of each of you, as well as your good will and cohesion of which I have already noticed the satisfactory condition.

"I extend my thanks to all and sincerely wish that I will be among you soon again."

Mr. Brunet Reviews Work of Firm.

"I am truly happy to welcome you all here on this most pleasant occasion," said Mr. Brunet. "Most pleasant because it means to many of us a renewal of personal association with Mr. Pathe, who has been for a long time away from us and can now be with us but for a little while. Most pleasant, too, since he has found us of the clan of the Red Rooster flourishing and filled with energy, optimism and ambition. Most pleasant, too, because the Pathe Exchange has achieved heights from which we may see far; and wide as is the field of our vision, we can see nothing but the success which will surely crown our efforts.

"We are glad to personally do this honor to Mr. Pathe when we remember that his own Government has signally



The Table of Good Food and Good Fellowship with Which the Friends of Charles Pathe Greeted Him on June 10.
The industry was well represented at this gathering at the Astor, where America paid tribute to the work of Mr. Pathe.

honored him and that the Governors of most of the states of the union have also honored him with their personal messages of appreciation. Gentlemen, it means something to be associated with Mr. Pathe.

"Little time is given tonight for speeches, so I cannot say the many things I would like to say. You, friends of the house of Pathe, will be glad to know that I have expressed to Mr. Pathe for you and myself the belief that we have in common—that prosperous as he finds us on this all too brief visit of his, it is as nothing compared to the lustiness which he will find we possess when he comes to these shores again. Doing well, we propose to do better. That is the spirit which has always animated Mr. Pathe and it has brought him far. And the same spirit will take us far also!

"Gentlemen, I propose that we drink to the honor of Mr. Pathe."

There were distributed among the diners copies of congratulatory messages received from practically every Governor in the United States.

FRANKLYN FARNUM IN SHORT WESTERNS

Will Appear in a Series of Twenty-six Two Reel Dramas To Be Made by Canyon Pictures Corporation

WITH Jack Weinberg as president and Joseph M. Goldstein as secretary and treasurer, the Canyon Pictures Corporation has just been formed, and announces the signing of Franklyn Farnum for a long period.

The first productions in which Mr. Farnum will be starred will be a series of twenty-six two-reel Western dramas which will be produced in the Selig Studios in Los Angeles and which will be distributed on a state rights basis, one being released every two weeks.

Several of the stories for these pictures have already been selected and are from the pens of B. M. Bowers, Bertram Sinclair and other well known authors. Mr. Farnum is at present appearing in Albert Capellani productions released through Pathe. It is announced, however, that his contract expires on June 20, and work will be started at an early date on the first production which it is expected will be ready for release on August 1.

Completing Preliminary Plans.

The preliminary arrangements are rapidly being made, director and supporting company will be selected within a few days and will be announced shortly.

Franklyn Farnum is well known to picture patrons, having appeared on the screen for a number of years with several companies, including Bluebird and Universal. He also was a headliner in vaudeville for several months.

Mr. Weinberg announces that no expense will be spared in the production of these two-reel Western dramas so as to make them thoroughly in keeping with up-to-date standards. In fact they will be in reality short features, produced in the same elaborate manner so far as settings, casts, and other details are concerned as are required for productions of greater length. In addition, they will be filled with punch and action, and the two-reel length will enable them to eliminate any unnecessary footage and to stick closely to the pertinant points of the story.

An extensive and comprehensive exploitation campaign will be carried on in connection with this series of productions.

Doughboys See Own Parade Gratis at Dayton Theatre

THE returning of large numbers of enlisted men to their home cities has offered many a motion picture manager the opportunity to institute some practice that reflects credit on his house. One of these managers, Mark M. Gates, of the Dayton Theatre, Dayton, established himself in immediate favor with the soldiers of the 148th Division when it landed in its home city recently.

Mr. Gates' show for the particular day was built around the Paramount picture "Pettigrew's Girl," a picture which he knew appealed particularly well to those in his audience who had worn the uniform. And this is the way that Mr. Gates got busy and got results. There was a parade of the division immediately on its arrival in the city, and the first thing that Mr. Gates did was to rush local cameramen to points of vantage along its route and secure pictures of the boys marching by.

These were printed and developed the same day, and shortly after the parade Mr. Gates threw open the doors of his theatre to the soldiers. They were admitted absolutely free of charge. They saw themselves in triumphant procession on the screen and afterwards witnessed the showing of "Pettgrew's Girl." Five hundred soldiers availed themselves of Mr. Gates' generous offer and were loud in their appreciation of the entertainment he offered them.

While the monetary results of Mr. Gates' scheme may not have been immediate, the publicity he derived for his theatre, the feature picture and himself, was in such quantity that its value could not be overestimated. The local newspapers were eager to print anything about the returning troops and Mr. Gates' activities brought him prominent position in the various newspapers published in Dayton.

I

HENRY W. KIEL

MAYOR

CITY OF SAINT LOUIS, MISSOURI

CORDIALLY INVITE YOU TO

ATTEND THE NEXT

NATIONAL CONVENTION

OF

MOTION PICTURE EXHIBITORS

OF AMERICA, INC.

TO BE HELD IN THE

CITY OF SAINT LOUIS

JUNE 25, 26, 27, 28

NINETEEN HUNDRED NINETEEN

Henry W. Kiel

MAYOR

Overrule Censor's Order on "Fit to Win" Film

JUDGE LEARNED HAND in the United States District Court has granted a decree in favor of Isaac Silverman against John F. Gilchrist, commissioner of licenses, enjoining the latter from interfering with the exhibition of the film entitled "Fit to Win."

The controversy over the exhibition of the film which was originally produced by the War Department for exhibition at the army cantonments with the object of uplifting the morals of the men in the service commenced when the film was shown at the Grand Opera House in Brooklyn several weeks ago. Commissioner Gilchrist decided that the film was unfit for public exhibition and threatened to revoke the licenses held by proprietors of motion picture theatres if they exhibited the film.

Silverman, who acquired the national rights to exhibit the film, then filed a suit against Commissioner Gilchrist to enjoin him from interfering with the exhibition of the film. Judge Augustus N. Hand and Judge Julius M. Mayer decided in Silverman's favor when applications were made for preliminary injunctions after suggestions for the elimination of certain scenes were complied with, but still Commissioner Gilchrist refused to sanction the exhibition of the film.

When the case came on for trial on the merits Judge Learned Hand after hearing the testimony and viewing the film in court decided that there is nothing in the film to warrant its suppression and granted a decree for the plaintiff.

Reggie Hammerstein Promoted.

Another one of the well-known Hammerstein family has joined the Selznick organization. Reggie Hammerstein, son of the late William Hammerstein, well known theatrical man, entered the purchasing department of the Selznick company a few days ago. It is now announced that he has been advanced to assistant to Frank Hampton, business manager of the company.

Mr. Hammerstein is grandson of Oscar Hammerstein and a cousin of Elaine Hammerstein, who is now a Selznick star. He has only recently returned from the front, where he served with the army for over a year.

EXCHANGES AND SHOWMEN AT ODDS

Cincinnati Exhibitors and Distributors Both Deliver Ultimatums on Question of Prepayment System for All Films Delivered—Theatre Owners Organizing

SEVERAL weeks ago the Associated Film Exchange of Cincinnati, sent out pamphlets containing an entire new set of rules which would govern all business transactions beginning June 15. This was done without consulting the exhibitors whom the edict concerned, and their advice was not asked before the drafting of the rules. As soon as these letters were received a meeting of the Miami Valley Exhibitors' League was called and it was decided that some of the conditions that were to be imposed were decidedly unfair.

Make Stringent Rules.

One of the rules states that film will not be shipped to theatres unless a check is received before the date of shipment. This the managers contend is not lawful, according to the contracts sent out by the exchanges. In defense of the rules hereby printed the exchange managers state that the fly-by-night exhibitor is the one to blame for the new rules. One manager made the statement that there were not over fifteen exhibitors in the state of Ohio who did not pay their bills, thus making it hard on the majority.

In answer to this assertion the theatre men members of the local League say that the only remaining "fly-by-night" members of the industry are the exchange managers themselves—their average life in the Cincinnati exchanges being from fifteen to thirty weeks.

Average Manager's Term Short.

The grievance committee of the local league claims that all its time is taken up with complaints that must be filed with exchanges, the fault of which generally lies with a discharged manager. The new manager, of course, almost invariably straightens out the difficulties caused by his predecessor, but not without spending time—valuable time—in solving who was to blame and it is generally found that the discharged employe was at fault.

Executives of the League also say that the men who have drawn up the present set of rules will not be the men who will execute them, since most of them, according to the law of averages, either will have been discharged or retired for a position with another firm—perhaps not operating in the immediate territory. Cincinnati exhibitors feel the executive offices of the prominent distributing companies should take over these matters, since they are the only authorities who rightfully can make rules for the future of their exchanges.

League Wants Credit Allowed.

The League also is responsible for the statement that it was the exhibitor who raised the theatre from a storeroom to the present institution devoted to the silent art, some of which represent an investment of millions of dollars. The smallest theatre does not have an investment of under $5,000, and although the theatre managers are not clamoring for credit they think that in case a check accidentally does not arrive before the shipment of film their theatre should not be dark for the day or week as the case might be.

For instance, in the last week eleven members of the Miami Valley League did not receive their invoices in time to make payment before shipment of film. Had the exchanges for this reason not sent film, the number of disappointments are plain. In addition to this, eight members of the League did not receive the films that they had booked in advance and were forced to get a show elsewhere than the exchange from which their show had been booked in advance.

Exhibitors Rapidly Uniting.

In view of the above mentioned facts the members in session decided that the Exchange managers made a great mistake by not co-operating with their body before drafting the new rules. It is known that the Miami League is now one of the most powerful in the United States, including as it does members from over fifteen counties surrounding Dayton, with a total membership of 116. A reply to their answer is awaited by officers of the League here. In the meantime organization is rapidly taking effect. About forty exhibitors from territory in the northern part of the state have wired evidence of their desire to join the Miami League. It is the purpose of the local League to include the entire state of Ohio in its organization when the time is ripe, which will make it a model body of its kind.

Demands of Exchanges.

The announcement of the exchange managers follows:

To All Exhibitors Served by Cincinnati Exchanges:

In order to protect the responsible from the irresponsible and careless exhibitor, the enclosed rules have been established and will be observed by all exhibitors in dealing with the undersigned exchanges who are members of this Association, commencing with service for Sunday, June 15, 1919.

We desire particularly to call your attention to Rule No. 2 calling for payment positively in advance, which is in accordance with the terms of your various contracts. If for any reason you overlook making remittance for film, telegraph the money so that your show can be shipped, as no film service will be shipped C. O. D. for your use on June 15 or thereafter.

In view of the insistence by this association that the exhibitors agree to and abide by the inclosed rules, each member of the association hereby agrees to give special attention to the conduct of the detailed end of his business, so that every exhibitor will certainly receive as nearly perfect service as is possible. Consequently any complaint from an exhibitor will receive prompt attention and be immediately corrected.

No other communication will go for-

Bert Lytell, in "One-Thing-at-a-Time O'Day," Takes the "One" Things with Grace and Abandon.
As an automobile instructor and as a prize fighter he shines with equal Metro brilliancy in the eyes of the lovely one.

ward to you from any of the exchanges in connection with these rules. If any further information is desired, address the secretary at the Chamber of Commerce.

ASSOCIATED FILM EXCHANGE MANAGERS.
C. V. Zimmerman, Secretary and General Consul.

Exhibitors' Reply.

The league replied in the following letter:

Dayton, Ohio, June 6, 1919.
Associated Film Exchange Managers, Cincinnati, Ohio.

A few days ago the Motion Picture Exhibitors of Dayton, Ohio, and vicinity, all of whom are members of the Miami Valley Exhibitors' League, received a printed form in which, without any agreement on the part of the exhibitors, there is an attempt made by you to foist upon such exhibitors a requirement that the remittance for each film shall be in the hands of the film company from whom the film is to come prior to the shipment. In case this is not done, the film will not be shipped C. O. D. This suggested requirement is presumed to take effect beginning June 15.

The Miami Valley Exhibitors' League desires to notify you a..d each one of the members of your association with whom any member of this league deals that contracts are not one sided. You have no doubt overlooked the fact that contracts have been entered into which require the shipment of films. These contracts are in writing and set among other things that the distributor shall deliver during the period as set forth during the contract motion pictures therein described, also that it is understood by both parties that all agreements which are a part of the contract are set out and set forth in writing therein.

In addition to the requirement that the film company shall ship and the further requirement that all the terms of the contract are set in the contract and nothing else binds either party, the exhibitor in most cases has deposited with the film company moneys to cover at least the last two weeks of the contract.

In some of the contracts provision is made for a C. O. D. In none of the contracts is there any provision or right given to film companies to do that which they are attempting to do in the printed notices sent out.

The members of the Miami Valley Exhibitors' League desire to notify individually and collectively the Associated Film Exchange managers that they will stand upon their contract rights and insist upon the films being shipped and not held up as suggested in the notice. Not only will the members of this league insist on their contract rights, but if the films are not sent and a consequent damage arises, the members so damaged will hold the film company failing to live up to its contract for full compensation and damage for the loss that may be sustained.

Your exchange managers seem to overlook not only contracts, but methods of enforcing these contracts as provided in same. You require exhibitors to deposit money to protect your film companies—the contracts provide a method of cancellation. It is a simple matter for your film companies to enforce the terms of the contract and avoid losses. There are comparatively few careless exhibitors; proportionately we do not hesitate to say that there are less careless, irresponsible exhibitors than there are film companies, and the film companies, under their contracts, have every opportunity to protect themselves.

Time and again not only have the film companies failed to get their films to the exhibitors in time when paid for, but have oftentimes shipped films that are in very bad condition. Again, the bills fail to reach exhibitors, through no fault of the exhibitor. A number of members of your association know that they have been notified frequently to get their bills to exhibitors in Dayton and vicinity in time, and notwithstanding this notification have failed to do so. Members of the Miami Valley Exhibitors' League are ready and willing to pay their bills and live up to their contracts; they desire to do what is fair and right, and expect the same action on the part of the Associated Film Exchange Managers. If there are any of the exhibitors who are not living up to their contracts and paying their bills promptly, we will do what we can to assist you, and your film companies can readily protect themselves by cancellation of contracts and by C. O. D. at the time of this cancellation taking effect.

We write this letter setting out the facts fully, for we have our contract rights and do not intend that they shall be thrown overboard.

Yours very truly,
THE MIAMI VALLEY EXHIBITORS' LEAGUE.
By JOHN SIEFERT, President.
A. F. KINZELER, Secretary.

Exhibitors Protest Against C. O. D. Shipment.

Exhibitors and exchange managers in the Omaha territory are waging a hot battle over a new policy of the Omaha Film Board of Trade, in sending all unpaid-for film C. O. D. even to the largest houses. The larger exhibitors declare they will cancel rather than be "clubbed" by the exchanges, and the exchange managers are politely explaining they are forced to the step as a measure to protect the responsible and businesslike exhibitors. They say the C. O. D. plan and other rules adopted by the board are in no way different from the contracts which the exhibitors have already signed. Exchange managers admit having received a large number of cancellations, but they are confident the exhibitors will not insist on canceling when they learn the same rule has been adopted by all the exchanges.

W. E. Atkinson.
Newly appointed general manager of Metro.

Rabanus Joins Triangle at New Haven.

M. Rabanus, formerly with the General Film Company, who has just returned from service, has joined the forces of Triangle, and will represent the distributing corporation as general manager of the Triangle exchange at New Haven. Manager Rabanus replaces H. D. Posey, who has now become associated with the S. A. Lynch Enterprises at Atlanta, Ga.

Evans Succeeds Eschmann as Minneapolis Board Head

R. K. EVANS, manager of the Minneapolis Exchange of the Film Clearing House and Independent Sales Corporation, is the new president of the Minneapolis Film Board of Trade. He was elected at the regular monthly meeting of the board, succeeding E. A. Eschmann, whose term had expired.

J. W. Hicks, manager of the Minneapolis Paramount Exchange, was elected a fifth member of the board of directors to take the place of E. R. Pearson, who has left Minneapolis.

Mr. Eschmann, manager of the World Exchange, was selected to fill the unexpired term of F. S. Meyer as chairman of the legislative committee. Mr. Meyer has gone to Chicago to take up his new duties with the home office of the American Film Company.

Publicity Committee Appointed.

Four members were appointed to serve on the publicity committee, of which C. V. Stenbaugh, of Pathe, is chairman. They were J. V. Bryson, M. J. Weisfeldt, F. J. Cubberley, and Tom Burke.

Mr. Eschmann, the retiring president, was voted a watch fob as a tribute to his efforts as the first permanent chairman of the organization. A. H. Fischer, manager of Metro Exchange, was also given a fob in recognition of his work as chairman of the transportation committee. He will continue as head of the committee.

Mr. Peavey, former manager of the Minneapolis Paramount office, and E. R. Pearson, two of the charter members of the board, who have since left the territory, were made honorary members.

Harry J. Cohen.
Just placed in full charge of Metro's foreign department.

GRIFFITH CONVERTS THE CRITICS

Director of "Broken Blossoms" Admits That He Built Better Than He Knew; He Also Has the Satisfaction of Receiving Praise from a Heretofore Hostile Source

By Edward Weitzel

ONE secret of D. W. Griffith's success is his open mind. When he is wrong he admits it without hesitation and smiles pleasantly the while. When Karl K. Kitchen interviewed him for the New York World just before he came East to put on "Broken Blossoms" at the George M. Cohan Theatre the famous director was credited with the following:

"There have been only two pictures that have made money at the $2 scale—'The Birth of a Nation' and 'Hearts of the World,' both of which I happened to produce. Whether the public would again pay $2 to see another spectacle is extremely doubtful; and without the spectacle, no matter how remarkable the story or the actors, the $2 scale isn't worth discussing. I am not a prophet, and in the motion picture business almost anything is possible. So I do not say that the two-dollar movie will not figure in the future, but there is none in sight at present."

What "Broken Blossoms" Will Accomplish.

Sitting in his office in the Longacre Building one day last week D. W. Griffith remarked:

"'Broken Blossoms' will do more for the moving picture than was accomplished by 'The Birth of a Nation.' I didn't recognize this when the picture was finished, but since coming to New York and putting the matter to the test it is plainly evident. I did not think that a simple story told in picture form and running only an hour and a half would take such a firm hold on the public, but the opening night at the George M. Cohan Theatre showed how little a man can guess the amusement business. Out West they preferred 'True Heart Susie.' Here in New York we have had a number of the more critical sort of amusement seekers in to see 'Broken Blossoms' three and four times, and the house has been sold out every performance."

"So the public does not put the spectacle first after all, Mr. Griffith?"

"It certainly looks like it," was the reply.

"Please explain in what way 'Broken Blossoms' will benefit the moving picture."

"It will help to classify it. There clearly is a demand for a form of screen drama that will attract a class of patrons that do not care for the regulation program. The price of admission does not weigh in the matter at all. This portion of the public is now paying $3 to see 'Broken Blossoms,' and it is fair to suppose that it will keep on paying the same price for what it wants. It is related closely to the public which attends such stage productions as the Barrymores in 'The Jest,' and its support will enable photoplays of the right kind to enjoy long runs at high prices, regardless of how much or how little the photoplays cost to produce."

Smilingly Accepts Criticism.

It is told of D. W. Griffith that when one of the biggest scenes in "Intolerance" was ready to be photographed word was brought to him that the engine which hurled the stones during the assault of the army of Cyrus on the walls of Babylon had broken down and must be repaired. Everything else was in readiness. The thousands of men and women were in their positions, the caldrons of oil lighted, and delay meant a serious expense. The situation would have driven most directors into a justifiable rage.

"How long will it take to fix the catapult?" asked Mr. Griffith.

"Half an hour," he was informed.

"Go ahead," was all he said, and it was said calmly. When the engine was fixed work was resumed on the scene as though nothing had happened. In the same unperturbed spirit he listens to criticism of himself and his pictures.

Upon asking for an opinion from his interviewer on one of his productions

David Wark Griffith
Whose "Broken Blossoms" makes epoch as did "Birth of a Nation."

and being told that its one fault was its length he exhibited no resentment, but replied smilingly: "That is said generally of my pictures."

Such frankness leads naturally to a question that has always seemed an important one to the writer of this article. Mr. Griffith had said that he did not think pictures should be restricted as to length. The development of character was the essential thing, and time should be taken to do this thoroughly.

"The moving picture," he concluded, "is becoming more and more like a story by Dickens. Not 'The Tale of Two Cities,' which is drama first of all; but like 'David Copperfield.'"

At this point the interviewer put his question to the man who has rivaled the best features of the English novelist in his screen version of "Broken Blossoms."

Two Forms of Screen Fiction.

"Have you ever thought, Mr. Griffith, that there are two forms of screen fiction—the photodrama and the photonovel?"

The director took his time before replying. It was evident that he was turning the matter over carefully.

"No, I never have," he said finally; "but it is a good idea."

"Would not the general acceptance of this fact enlarge the scope of the picture?" he was asked.

"Very much so," was his reply. "Like every other form of art the screen is bound to develop the specialist, who will be known for his particular brand of picture."

"At present," he was reminded, "directors, in most cases, have no clearly defined school of their own. They see some new thing applied successfully to the making of a photoplay and they introduce it into their next picture without stopping to find out if it belongs there. Your invention of the cut-back has been abused more times than it has been properly used by the men who have introduced it into their own work."

"We all have a great deal to learn about this profession of ours," remarked Mr. Griffith. "An entertainment which is completed at one sitting is not like a book which can be put down when the reader pleases and picked up again when he is ready to resume his reading, and it is this which has lead to the preference for the straightaway story of the same form of construction as that used in 'Broken Blossoms.'"

"And helps to make it a photodrama, Mr. Griffith. It is tragic in theme and true drama in the technical sense because none of the situations is stretched beyond the convincing point. Fifteen minutes of padding, no matter how skilful the character drawing, would have weakened the grip of your story. Your finish brings it to a perfect climax; and you never lose the mood, which is another way of saying that everything in your picture belongs there."

At the end of this speech the interviewer felt he had taken full advantage of Mr. Griffith's open mind and refrained from expressing any more of his own convictions on the subject under discussion.

Converting the Critics.

A number of clippings from Boston and Chicago dailies were lying on Mr. Griffith's desk. He picked one up and glanced it over. It was a notice on "Broken Blossoms" from the Boston Evening Transcript.

"The critic on this paper," the director remarked, "has never before written a review of a moving picture. He is known all over New England for the intellectual quality and candor of his criticism of stage plays. Here is a bit from his

first notice of a photoplay, a form of art he has always refused to accept:

"'With this new film Mr. Griffith has excelled himself. In the Chinese blue, already noted—that as an aureole about the pictured prologue in China and about the poetized scenes in Cheng-Huan's attic—he has added at least one color to the resources of the screen. In those pictures, moreover, he has attained a new softness of outline, a new play of light and shadow, a new subtlety and fineness of suggestion that are to photography as an artistry, whether on film or plate. Even in the black and white that records the rest of the photoplay he often seems to shade up and down the scale from a sepia background, while crude, hardness of line and contrast steadily diminishes. None the less every personage in "Broken Blossoms" is individually and clearly characterized upon the screen.'"

A Voice from Chicago.

"Another critic who is not noted for overpraising the photoplay—Mr. Charles Collins, of the Chicago Evening Post—has joined the ranks of the converts," said Director Griffith, handing his caller the clipping.

Part of the Collins review reads as follows:

"Mr. Griffith's 'Broken Blossoms,' now at the Illinois Theatre, is the motion picture that converts dramatic critics to whom the cinema is anathema into film fanatics. Mr. Darnton, of the New York World, for example, was seduced by it into total abandonment of a stern vow of silence on the subject of the photoplay, and Mr. Parker, of the Boston Transcript, went to the exhibition to scoff and remained to write three columns of praise. Decidedly there must be something potent in 'Broken Blossoms' if it causes such strong men as these to change their journalistic religion. . . .The thing is top-notch in movie-making; it deserves to be called a classic example of the art of narrative through cinematography."

The hurried appearance of one of Mr. Griffith's managers with the information that it was time to catch the train for the West brought an hour and a half interview to a close, and the interviewer was left to glance over a remarkable collection of "Broken Blossoms" reviews from the daily papers of Boston, Chicago and Philadelphia. Such universal high praise has never before been given a screen production.

Philipp Studios Being Renovated.

The studios of the Adolf Philipp Film Corporation located at 11 East Fourteenth street, New York, which are being entirely renovated and modernized under the personal direction of the technical director, Robert Nicholls, formerly with D. W. Griffith, Douglas Fairbanks, and Famous Players, are nearing completion.

An entirely new electric light plant has been installed, and the studios are equipped with the new automatic Excelsior photo lamp. Mr. Philipp, who will direct all productions, is now busily engaged in selecting the cast for the first picture. The Philipp corporation will produce five-reel features and two-reel comedies.

APPEAL GRANTED IN MANNERS SUIT

Author of "Peg O' My Heart" Has Chance to Contest Decision Which Denied Him Film Rights to Play

J. HARTLEY MANNERS has been granted a petition by the United States Supreme Court for a writ of certiorari bringing up on appeal his case against Oliver Morosco involving certain motion picture rights in the play "Peg O' My Heart."

This is one of the most important copyright cases which has been before the Supreme Court for some years. It involves the question whether the screen rights to the play "Peg O' My Heart," written by J. Hartley Manners, were transferred together with the theatrical rights under a contract entered into on January 12, 1912, between Mr. Manners and Mr. Morosco. The court is called upon to interpret the words "to produce, perform and represent." Suit was filed in the Federal Court for the Southern District of New York on August 26, 1918, and resulted in a decree dismissing the bill on its merits on December 9, 1918. An appeal was taken to the Circuit Court of Appeals for the Second Circuit, which affirmed the decree on April 17, 1919, Judge Ward dissenting on the question of the transfer of the moving picture rights.

Wording of the Appeal.

The question presented is as follows:

1. Whether a license contract to "produce, perform and represent" a dramatic work, which contract contained provisions relating to "theatrical seasons;" for the payment of royalties on gross weekly box office receipts; for the production of the "play" in first class theatres and on the road with a competent and satisfactory "company," and with a particular prominent actress in the title role; for rehearsals and production under the author's direction; providing that there should be no alterations, eliminations or additions made in the play without the approval of the author; for its release to stock theatres in the event of its failure in New York—all terms applicable to the spoken drama, but not to moving pictures —and which is silent as to any transfer of moving picture rights, nevertheless conveyed those rights from the author to the licensee?

2. Whether the contract gave a license in perpetuity or for a limited time only?

Similar Contracts Involved.

In the brief in support of the petition for a writ of certiorari, counsel for the petitioners take the ground that it should be granted for three main reasons, first, its public character and great importance because a large number of similar contracts involving large amounts of money are involved; second, because of the absence of uniformity in the decisions of the lower courts; and third, because copyright cases usually establish principles of wide application and a final decision of the questions presented will tend to prevent future litigation.

Stress Importance of Films.

"The marvelous development of the moving picture industry has rendered of enormous value the screen rights in modern dramatic compositions," says the brief. "They concern numerous authors and producers throughout the country under outstanding contracts entered into for oral production by living actors and without any reference to moving picture representation. Whether such screen rights passed from the author to the producer is of the greatest consequence to a large number of persons.

Court Decisions Conflict.

"A conflict between the decisions of the Federal courts and between them and the decisions of the state courts exists on the principal questions presented. Furthermore, the courts of England have expressed a view contrary to that of the Circuit Court of Appeals in the present case. A contract similar to the one in this case, therefore, entered into in England, would not carry moving picture rights, while the contract here, under the decision of the Circuit Court of Appeals, would carry such rights to the producer."

Counsel for the petitioner are former Judge Walter C. Noyes and David Gerber, of New York, and William J. Hughes, of Washington.

William Parke
Who will direct Ruth Roland with her own company which will make serials for Pathe.

Ward Visits Brother in New York.

W. D. Ward, manager of the Detroit Universal exchange, made a hurried visit to New York last week to see his brother, Elmer, who had just arrived on the hospital ship Mercy, from Italy, and is quartered in Embarkation hospital No. 3. Mr. Ward said he found him receiving the best of care and slowly recuperating.

Elmer Ward was a member of the 332nd division in Italy, the only American soldiers sent to that country.

Sennett to Strike New Note.

E. M. Asher, personal representative of Mack Sennett, arrived in New York from Los Angeles the early part of the week. Mr. Asher brings word from the Sennett studios that the comedy king is about to launch into the production of a film to include pathos besides the usual quantity of Sennett hilarity.

EVERY PICTURE NEEDS GOOD MUSIC

Belief in This Has Induced Leader Robert Cuscaden to Develop Elaborate System for Selecting Motifs Not Only to Suit Each Picture, but Also Each Actor

By Guy Leavitt

ARBITRARY reading as to tempo and dynamic signs are as worthless in motion picture playing as are academic musicians who have no real interest in moving pictures, according to Robert Cuscaden, orchestra leader at the Muse Theatre, Omaha, and rated as one of the best violinists of the Middle West.

Mr. Cuscaden leads his orchestra in the evening. During the day he wanders around to the other motion picture houses, getting an idea here, another there, and above all, satisfying his tremendous liking for moving pictures. He advances some decidedly new ideas along the lines of playing for moving pictures, one of the most striking being that each star has a particular bit of music that fits him or her, and that this bit should form the theme back of that star's acting.

Day of Baton Rapping Is Past.

"First, attention should be called, I think, to synchronizing the musical settings and the change of scene—for instance, stopping one piece in three flats, and at once jumping into another in three sharps," says Mr. Cuscaden. "The value of related keys is a wonderful thing to learn. Or the musical setting may be changed gradually. Do not make it necessary to break off in the middle of a phrase to fit a new scene. Have an understanding with the operator as to the rapidity of projection.

"I direct my orchestra with lights, operated by my foot. One light means to change to the next piece. Two flashes means to revert to the theme piece. The day of the orchestra leader who raps with his baton and breaks off the phrase in the middle, to leap into the next scene, is past.

"Needless to say, every musician should have an absolute knowledge of the contents of each composition. He should know that piece; he should know exactly what impression he wishes to convey in the use of every note he plays. The musical library for the picture theatre should be extensive; it should cover every phase of human emotion, and it should be kept constantly growing.

Original Theory Enunciated.

"Every screen star has an individual personality. The psychology of every such personality can be expressed by one particular piece of music better than by any other. For instance, to my mind, I think 'When You Are Truly Mine' expresses to perfection the psychology of Mae Marsh. I always resort to that piece somewhere in a Mae Marsh picture, and it fits, it makes no difference what picture she is playing.

"I do not think it is in the slightest degree beneath the musical director to resort to tricks in orchestra settings. I believe tricks show a rare appreciation of the possibilities in motion picture music. For instance, I find the greatest impression can sometimes be made by suddenly stopping—while the picture goes on. In comedy, everybody knows the value of trick playing there.

"Music Makes or Breaks Picture."

"Then, I would urge upon every musician interested in promoting the art of motion picture music the necessity of taking every performance seriously. It makes no difference if a picture is rotten. The patrons come, seriously and earnestly intending to see a picture. If you play through the rotten picture seriously three or four times, and then decide that because it is a rotten picture it is unnecessary to take such pains with your music, then you are not only doing an injustice to the picture, but you are doing an injustice to yourself and to your house.

"Music is the searchlight which may show up the weak points and the strong points in a picture; but it also can be made to cover up the weak points or the strong points. See a picture without music, and you will miss many things which the music shows to you. Everybody knows that. A clever orchestra can cover up the weaknesses in a picture. A clever orchestra can emphasize the strong points in a picture. A strong orchestra can make or break a picture.

Music Intensifies Dramatic Values.

"I like to think of the music interest in a picture as of an oration. The orator who does not know his business will start out in loud, bombastic fashion, and within ten minutes the interest of his audience is lagging. The orator who knows what he is about will start out calmly, quietly, and will keep steadily progressing until he reaches the climax, when he will drive home his points with all the vigor and eloquence at his command. Every picture should have this tendency, to grow toward a climax. The music can accentuate this tendency; it can increase the tensity, and at the climax it can emphasize those scenes in a way that is remarkable to the unitiated.

"But what I believe is one of the most important features of photoplay music is that the **music should always be subordinate to the screen picture interest.** People come to your house to see, not hear; to satisfy the sense of sight, not of hearing. Your music is merely to aid their seeing. It is an unobtruding stimulus to their imaginations.

Says Pictures Have "Rhythm."

"Every screen action, every emotion portrayed on the screen, vibrates with a distinct and a certain rhythm. The clever director will recognize that rhythm; he will find it, and express it in music.

"All music should seem as if composed for that picture for which it is played. It should fit. It should breathe in unison with the picture.

"In this connection, my principle is to avoid opera and well known songs that have a meaning or a text foreign to the subject matter of the picture. For instance, do not let your hearers hear a bit of music from an opera they have seen, unless the action that accompanied that music in the opera was identical with the action on the screen. For instance, I find music from 'Carmen' fits perfectly in some scene of a Spanish or Southern murder.

"There is a difference between tension and action. For instance, I have found that in some scenes a regular beat, beat, beat of music will produce a tension or will accompany a strenuous action far better than if placed in staccato time.

Small Use in Cheap Music.

"There are waltz movements and waltz movements. Every musician knows that. But there are some waltzes which picture every emotion. There are others, cheap things, that fit only into stereotyped places. I avoid these stereotyped bits wherever possible.

"I try to make my music fit into the atmosphere of the picture, of the house, of the patrons, of the lights. I try to make my music a part of the atmosphere. I mark my success by the patrons going from the house with a feeling that they have had a thoroughly enjoyable time; that everything, the seat they sat in, the ushers, the picture, the music, had been in harmony. The music has a more powerful part in this than has any other agency.

Cue Sheets Often Worthless.

"No musician has a place in motion picture theatre orchestra who has not imagination. He must picture the music as actually belonging to that scene. He must hear music with every scene.

"I am sorry to have to say it, but the cue sheets sent us are jokes. I can name the writers of worthwhile cue sheets on three fingers. In my hand here I hold a cue sheet sent by a producer who makes as many pictures as any other producer. This cue sheet is even less than a joke.

"I see each picture in advance, with a blank bit of paper before me. I jot down the musical version of each scene. Then I go up to my office and block it all out. I consider my work important."

American Cinema Completes Staff.

President Walter Niebuhr, of the American Cinema Corporation, 220 West Forty-second street, New York, this week announced the completion of the company's executive staff. Holmes C. Walton, who was for five years affiliated with Sanger & Jordan, and more recently specialized on the foreign film markets, has been selected as general sales manager for the corporation. Lucius Henderson has assumed charge of the company's producing program and is now engaged in planning future productions. Samuel Pierce Blackman, formerly president of the Memorial Photoplay Corporation, is business manager at the company studios.

TORONTO SHOWMEN WANT SUNDAY REST

"City of Churches" Men Expect no Increased Returns from Sabbath Showing—Veterans Desire It

MEMBERS of the Motion Picture Exhibitors' Protective Association of Ontario engaged in a hot debate at the regular general meeting of the association on Tuesday, June 3, over the subject of Sunday performances. Announcement was made at the meeting, which was held in the association headquarters, at 143 Yonge street, Toronto, with an attendance of over forty exhibitors, that the Great War Veterans' Association was commencing an agitation for the opening of all moving picture theatres on Sundays in order to keep the returned men off the streets. It was stated that a resolution requesting the government of Canada to take this step would be presented at the next convention of the veterans.

Exhibitors Object to Sunday Shows.

The final decision of the meeting was that the exhibitors should remain neutral during the time that an appeal is being made by the veterans, and possibly others, for Sunday shows. This opinion was reached in the form of an amendment to a motion that the association go on record as opposed to Sunday performances. Various objections were taken by exhibitors against the proposal to open Canadian theatres on Sunday. Several maintained that the business during the week would be seriously affected and little or nothing would be gained in the long run with the houses open seven days in the week.

One exhibitor declared that if the theatres were to open on Sundays he was through with the moving picture business because Sunday was a real day of rest for him and he did not propose to work continuously day in and day out. The opinion was also expressed that the exhibitors would draw upon themselves the disfavor of the churches and many citizens if performances were held on Sundays. The adopted amendment was moved by J. Hudson and seconded by Mr. Alexander, both of whom are Toronto exhibitors. The mover and seconder of the motion to oppose Sunday opening were Messrs. McCullough and R. S. Tickner, who are also Toronto exhibitors.

Demand Circuses Be Restricted.

J. A. Morrison, of Meaford, Ontario, made a plea for pressure upon the Ontario government to prohibit circus and other road shows, including carnival companies, from touring the country. He pointed out that the circus or carnival takes a considerable amount of money out of a community and that the circus does not pay its full share of taxes in comparison with assessments upon theatres. He also urged that the government should regulate the number of theatres in a center according to a population basis.

F. Guest, of Hamilton, Ontario, also objected to the freedom in which circuses travel the country, and pointed out that on the very day of the meeting there was a large circus right on a lot adjoining his theatre in Hamilton and another one would make its appearance there during the next week. On the motion of Mr. Guest, seconded by Mr. Hudson, it was decided to appoint a committee of three to draw up desired legislation covering circuses and road shows, the suggested bill to be presented to the government. It was also decided to send a letter to the councils of Meaford and Hamilton to point out the objection of exhibitors to the circus.

Machine Operators Do Not Strike.

Secretary Thomas Scott, of the Ontario association, advised the meeting that he had conferred with Moving Picture Operators' Local No. 173 regarding the stand that the operators intended to take in connection with the ordering of a general strike in Toronto. This strike had actually been called, but the operators had not gone out, and the interruption to general business had been short-lived. The operators' local had expressed the wish that all exhibitors place the union card in the box office window to show that union operators were employed. The meeting decided to co-operate with the operators.

Proportionate Dues to Be Levied.

A budget of expenses during the coming year is to be drawn up and proportionate dues will be levied upon members in place of a fixed membership fee for the year. The estimate for the coming year's expenses will be prepared after Secretary Scott makes a trip throughout the province to arrange for bookings for the new film exchange which has been established by the exhibitors' association.

Several exhibitors made donations to help defray the cost of the campaign which resulted in securing the law which enables Ontario exhibitors to conduct children's performances on Saturday and holiday afternoons.

Out-of-town members present included F. Guest, Hamilton; J. S. Smart, Port Hope; J. A. Morrison, Meaford, and E. T. Wykes, Schreiber. President J. C. Brady, owner of the Madison Theatre, Toronto, occupied the chair.

"The Westerners" To Get Los Angeles Premiere Soon

THE first of the Great Authors' Pictures, Inc., productions, Stewart Edward White's "The Westerners" will have its initial American presentation at the Kinema Theatre, Los Angeles, where it opens for a two weeks' run June 15.

This pre-release showing of Benjamin B. Hampton's first contribution through his own company was closed by Harry H. Hicks, manager of the W. W. Hodkinson organization in Los Angeles.

First for "Daddy Long Legs."

The Regent Theatre, Toronto, had the first Canadian run of Mary Pickford's "Daddy Long Legs," during the week of May 26. It is understood that a record price was paid for the booking.

Bill Desmond Doesn't Rely on His Hands Alone in "Bare-Fisted Gallagher," but Uses His Rope to Advantage.
Bill is evidently an ardent supporter of woman suffrage in this Robertson-Cole feature released by Exhibitors Mutual.

PUTTING OVER A SMALL TOWN SHOW

Lee Kugel Proves That Intelligent Advertising Will Make Business Anywhere, Even in a Hard-Boiled and Conservative Town Like Winsted and with One-Reeler

By Epes Winthrop Sargent

GEORGE M. COHAN wrote "It Pays to Advertise," but Lee Kugel, publicity promoter for World-Pictures, has provided a one-night stand version which should interest—and possibly instruct—every small house manager in the country.

Lee Kugel is what real showmen call an Agent. He can pack a cut trunk around the country ahead of a dramatic show and leave the towns ripe for the coming of his attraction. He is a real press agent and not "Director of Publicity" by grace of the man who prints his letterheads. He knows how because he has been over the circuit time and again.

For a long time he has been planning a demonstration that should prove his point that advertising, properly done, can help the small house as well as the great. The New York hit of "The Ghost of Slumber Mountain" seemed to him to give him a chance to make a double point and not only demonstrate the value of advertising, but also to prove that a feature is not necessarily 5,000 feet long.

Sought a Tough Proposition.

He wanted the toughest proposition he could find, and after long search he located what he wanted in Winsted, Conn., in the shape of the Opera House.

He wanted a conservative town. Winsted is all of that. It has a population of about 6,000, with a smaller percentage of foreign population than any town in southern New England.

He wanted a town where the natural following of the house did not insure a fair business for any attraction. The Opera House measured up to this requirement. Manager Gale put up a six-sheet one side of the structure, where you could see it if you looked sideways as you went past. He also put a one and a three at the head of the stairs and took a two-inch space in the paper. If the people came, all right, if they didn't, all right too.

House Has No Lobby.

He wanted a house with no natural advantages. This was the Opera House. It is situated upstairs with no lobby either upstairs or down. From the top step you pass right into the auditorium. There was no chance for lobby display.

From every angle the Opera House seemed to be an ideal place for the test: an upstairs house in a staid, conservative town. The usual run was from $65 to $75 a day, with a record of $234 for a holiday. There was no ardent fan class; no clientele established and held by intensive advertising. If Winsted could be won, any manager in any town could do as well and probably better.

Nothing was to be done that any showman, anywhere, could not follow. It was not the idea to go into the town with special men and get up a drive. It was planned to do exactly what any manager could do with the material to be had.

Uses Posters Freely.

After a chat with Manager Gale, Mr. Kugel decided upon his campaign. Six locations were picked, to be built into 24-sheet stands with an eight, a six and ones. The eight was a block stand, but in a pinch two sixes could have been used. For window work ten eights, ten threes and one hundred ones were used. The house had a large capacity and the 200 seats required for the billing payments could easily be spared.

The local newspaper was then visited. It was interested only in the size of the advertisement, and as the rate was only fifteen cents an inch, it could not rouse much enthusiasm over a two-inch display. A large opening display was arranged for, with follow advertisements for the succeeding days. This carried a set of six reading notices (with cuts), one for each day.

No special copy was prepared. The display spaces and the reading notices were all taken from the press book. The stuff was all prepared to be used as it stood, and it was put in without change. The display advertisements were set in the spaces indicated.

Sent Letter to School Teachers.

The nearest approach to special stuff was in two letters. One of these was sent the school teachers, the copy reading:

There will be presented on Friday, June 6, at the Opera House, Winsted, Conn., "The Ghost of Slumber Mountain." This is a photoplay that from an educational point of view surpasses anything ever attempted to further the cause of interest in prehistoric life. The picture was made with faithful fidelity to all known records of animals that existed nine million years ago. To you, as a school teacher, this picture should be of extraordinary interest, as it will help you tremendously in creating among your pupils a desire to know something of the world at a time when history was just emerging from the nebulous period and beginning to take form. It will give every student of physical geography, natural history and kindred subjects more information than they can learn in three months of concentrated study. It has the indorsement of "The American Museum of Natural History." Inasmuch as your state has furnished much material in the nature of fossil specimens of these prehistoric animals, in fact more than any other state, a stimulated desire to know more of this subject will be created by viewing "The Ghost of Slumber Mountain."

A visit to the Opera House on Friday, June 6, will be well worth your while.

"The Outcasts of Poker Flat" Had the Old-Fashioned Idea About Transmitting Their Personalities.
The scene on the right puts over the situation well in this Universal picturization of Bret Harte's story.

Manager Gale has decided not to increase the price of seats from the regular scale.

Leading Citizens Not Overlooked.

This was sent out from New York on the head of the World Film Corporation, as was this shorter form, which was sent to 150 of the leading citizens, from a list. It ran:

Manager Gale, of the Opera House of Winsted, has booked for Friday, June 6, a super feature entitled "The Ghost of Slumber Mountain." This picture is one of the most unique novelties ever put on the screen. It discloses animal life as it existed during the prehistoric period some nine millions years ago. The authenticity of the picture is vouched for by the Museum of Natural History of New York City. It offers to the patron of the motion picture theatre more genuine information concerning that period of the world's existence than can be gleaned from text books in several days concentrated study. It has been made the subject of discussion by learned men and should afford you the best value for the money that you have spent in the theatre in many years. For your information, notwithstanding the unusual interest in "The Ghost of Slumber Mountain," no increase in prices will be made.

Show and Advertising Cost $90.

A slide was given the house to be run for advance work and two thousand heralds were sent through the town. The heralds were put out under supervision and not merely thrown indiscriminately. One was placed in each house.

The total expense for all this extra work, including six two and three-column cuts left with the newspaper to be used with the press notices was slightly less than $50. The film rental for the entire bill was $40, making a total of about $90 or something less than $40 more than the usual daily expense.

The picture was not played on a holiday, but on Friday, June 6, a Friday date being selected because that was the worst night of the week. There was no lobby display, no banner work, no street wagon or other special stunt, just straight work such as any showman, however inexperienced, could handle in a town no matter how small its size, yet the picture played to 1,430 paid admissions, at 10 and 15 cents; reaching more than 30 per cent. of the total population of the town. Also there were two strong counter-attractions on the same day.

It goes to show that the investment in pictorial paper and newspaper space will bring a direct profit, if properly done, and it is not necessary to invest lavishly, at that. It proves that the cumulative effect of much paper will turn people in to the house. They see one bill and forget it. They see a dozen bills in as many windows, and they cannot forget it. It pays to advertise whether the town be Winsted or New York, and the more you advertise, within reason, the more money you will take in. You can get a couple of three sheets and do $75 on a $50 investment, or you can spend twice as much, and make twice as much.

The arithmetic is simple.

Johnson Plunges Into Land of Cannibals and Cocoanuts

MARTIN JOHNSON, explorer, who is making a second journey into the land of cannibals to make further records of their habits and costumes for Robertson-Cole to be released through Exhibitors Mutual, has reached New Zealand with his wife, Osa.

By this time the Johnsons are probably in the New Hebrides or nearing them, for it is more than five weeks since Johnson dispatched the letter from New Zealand which Robertson-Cole received.

Johnson sent on the information that the outfit he had obtained in the United States was the most complete he could purchase. In his stay at Sydney, Australia, Johnson obtained a line of trinkets that will carry him through his entire trip in the South Sea Islands. On his first trip Mr. Johnson almost lost the fruits of his entire exploration when Nagapate's men seized his three cameras and destroyed two of them. He intends taking no chances this trip, but as he makes his round of each island he will shoot the negative to Robertson-Cole's representative in California, thereby protecting himself against all eventualities. It is expected he will shortly start shipping completed films.

A Little Subterfuge as Applied by the Movies to the Subway.

Vitagraph had to get the corner of Broadway and Wall street, New York, for "The Hornet's Nest," with Earle Williams, so a Los Angeles corner was picked out, a dummy subway kiosk built, and the scene shot from a camouflaged angle.

Thomas Meighan to Star in Barrie's 'Admirable Crichton'

CECIL B. DEMILLE now definitely announces that Thomas Meighan will play the title role in DeMille's Artcraft version of Sir James M. Barrie's satirical play, "The Admirable Crichton," which will probably not be released under that title.

Thomas Meighan has been with Famous Players-Lasky for upwards of four years and in that time played opposite Pauline Frederick, Marguerite Clark, Mary Pickford, Billie Burke, Elsie Ferguson and Blanche Sweet. His last three films were with Norma Talmadge. He played the feature role of "The Miracle Man," and will be seen as the leading male actor in "Peg O' My Heart," a Paramount-Artcraft Special.

Star First Selected is Ill.

Elliott Dexter, originally slated to play the title role of Crichton, was taken ill with a nervous breakdown a few days ago and will not be able to play the part. Gloria Swanson will have the leading feminine characterization, while Lila Lee will temporarily abandon Paramount to play a role that is said to be made to order for her in this Artcraft production.

Jeanie Macpherson, who is writing practically a new play founded on Barrie's work, has nearly finished the task. Major Ian Hay Beith, soldier, author and lecturer, will work with Miss Macpherson and DeMille in an advisory capacity as to the customs and manners of the English aristocracy, as well as other phases of British life with which the play deals. The picture will be started at the Lasky studio and then the producer will take his entire cast to Santa Barbara Island, where the principal action of the play will be enacted.

Mrs. Pickford Acclaimed.

Large audiences attended Moore's Rialto Theatre, Washington, D. C., on the evening of June 9, to pay tribute to Mrs. Charlotte Pickford, who is spending a few days in that city. A crowd that entirely blocked the street in front of the theatre cheered Mrs. Pickford when she appeared, and the ovation was enthusiastically repeated by the audience.

The regular program was suspended for the evening and, instead, "Daddy Long Legs" was run twice. Mrs. Pickford did not make any stage appearance, her visit to the theatre being entirely for the purpose of seeing in what manner the film had been presented here. The lobby of the Rialto was banked high with flowers from friends of "Little Mary's" mother. Mr. Moore also arranged special decorations for the theatre.

Sennett Girls at Broadway.

Mack Sennett, the farce-maker, will soon present at the Broadway Theatre his famous bathing beauties, the top of the California peach basket, in person and on the screen, in an elaborate and costly production, titled "Yankee Doodle in Berlin."

The feature has been playing the larger Eastern cities, and is said to have created a sensation. Seven of Sennett's beauties are en route to New York from his California studio.

CHARLES PATHÉ

COMING THROUGH WITH A MADHOUSE

John C. Fanning Took Over the Crazy Theatre of Mineral Wells, Texas, But Its Name and the Many Accompanying Prejudices Made Incentive For Him

FELLOWS, meet John C. Fanning, impresario of the Elk's Minstrels, owner of the Crazy Theatre and general all around good fellow of Mineral Wells, Texas. And if you don't know where that is, you have failed in availing yourself of the opportunity to acquaint yourself through Ring W. Lardner.

Anyhow, Mineral Wells, Texas, is about sixty miles west of Fort Worth, and until John went there to put on a minstrel show for the Elks, folks in that city did not know what a really good motion picture theatre was. But after John finished with the Elks, they liked his style so well they almost made him a present of the Crazy Theatre, in order that they might have some place to go where they could see first class picture plays amid first class surroundings.

Crazy Theatre Was Properly Named.

In the first place, the Crazy Theatre had never had anything better in it than a ten cent "tab" show, one of the kind that Sunday School teachers pray that their children may be kept away from, and when they did have a picture show in it, it was one of those "shoot 'em up" kind.

That's what Fanning was up against. He had a theatre that was in bad repute; he was an outsider of whom the local people knew nothing, and he had the church crowd to buck against. But seventeen years experience in the newspaper advertising game had proved to John the value of advertising. It was advertising, coupled with original ideas, that put the Crazy Theatre over.

The first thing John did after he took over the Crazy Theatre was to put in his application for membership in the Chamber of Commerce and pay his year's dues in advance. This according to John was the one best bet, for it put him in touch with the live wire business men of the city and showed them that he desired to make his residence there permanent.

Pulled for Liberty Loan and Red Cross.

Not long after that, the Liberty Loan came along, and as almost everybody knows, it was the hardest of all to put over because of the newness of the small bond proposition. But John saw his opportunity, studied up in advance the details of the loan, and then got another business man of the city to help him out and these two alone put over the first Liberty Loan in Mineral Wells. Here's where John registered again, for some of the old moss-backs thought he was making a commission on the sales until he explained what it was all about and from then on John was in solid.

Next came the organization of the Red Cross and John was there in the front ranks. He helped organized the first chapter in Mineral Wells and the result was that he was made chairman. Again John had hit the bull's eye, for this put him in touch with the women of the city, in the same way that the Liberty Loan campaign had put him in touch with the men.

But this personal advertising was not the only advertising Fanning did, for all the time he was establishing himself as a citizen of Mineral Wells he was using every means of bringing his theatre before those with whom he did not come in direct contact.

Raised Prices on "Commutation."

First he booked all the good pictures he could find, witnessed the first showing of his picture each day and eliminated anything that might be objectionable and then ran a slide on his curtain and a line in his newspaper ads saying that nothing would be seen on the screen at the Crazy Theatre that would bring a blush to the cheeks of the most innocent.

> **"'Tho This Be Madness— There's Method In It"**
> **John C. Fanning,**
> Manager of the Crazy Theatre.
> Mineral Wells, Texas, ——
>
> Uses ten inches of advertising space every day in the local paper, and more when the feature is big.
> Frames trade paper advertisements for his lobby.
> Sends every possible inch of publicity on appropriate pictures to heads of local societies.
> Meets his patrons before or after the show and builds up a roster of friends.
> Has a "commutation" admission ticket extending over a period of sixty days.
> Gets into civic affairs that bring him in contact with both men and women.
> Lends his theatre to the Baptist congregation which is building a new place of worship.
> Has one-sheet stands on every street corner.
> Shows clean pictures.

Everybody who attends the Crazy Theatre, and that includes nearly everybody in the city, knows John Fanning, for from opening time to closing time he is in the lobby, greeting those he knows and making friends with those he does not know.

Uses Trade Paper Advertising.

One of the cleverest stunts Fanning did when he first took over the Crazy Theatre was used in connection with advancing the prices. Under the old management the price had been 10 cents, but with the higher class of productions that Fanning booked he could no longer operate at that price. So he advanced his price to 20 cents and naturally there was considerable kick from the old guard. But he got them, too, for he inaugurated a combination ticket that entitled the holder to fourteen admissions at will during a period of sixty days and made the admission price 15 cents.

John's lobby is one of his biggest assets. Almost every day, he makes some change in the lobby display, if it is only to move a one sheet board from one side of the lobby to the other. He believes that a front that is the same each time a patron comes to the theatre grows monotonous and so some change, no matter how small will affect the patrons. In his lobby he also makes use of the trade journals in a unique way. Full page ads of attractions that he has booked are framed in a gilt frame under the heading "Coming Events" and hung in the lobby. These attract attention, as many of them are really more artistic than anything that is sent out in the regular accessory line by the distributor.

Not the least of Fanning's advertising is that done outside the theatre. He uses ten inches on the back page of the local paper every day and when he has a big feature more. On each corner of the city streets he has an ornamental one sheet stand that he considers a real decoration, while on every vacant location on the main streets he has ornamental six sheet stands that are worthy of a place in any Class A bill posting plant.

Appeals to Various Societies.

Whenever Fanning has a picture booked that he knows will appeal to the women or to their children, he compiles a scrap book of everything that appears in the trade journals on the subject, ads, synopsis, reviews and criticisms and sends it to the president of the local women's organization, and on several occasions, the contents of these books have not only been placed where the other members of the organization can read them, but the president has read them aloud to the membership.

At present the local Baptists are without a church. The old church is being torn down and a new one erected. And who was Johnnie on the spot with a place for them to worship? John C. Fanning, offering them the use of his theatre on Sunday free of charge and even running slides in his show, telling his audiences that while the Crazy Theatre was a place of amusement on week days, it was used as a church on Sunday. Naturally, such efforts as John has made to give his community first class amusement with clean surroundings have made many friends for him, including the preachers who are all regular attendants at the Crazy Theatre.

Such a success as that of John Fanning, would not be exceptional in a larger city, but when one stops to consider the prejudice that existed in Mineral Wells among its eight thousand inhabitants, against the Crazy Theatre, one cannot blame John Fanning for being proud of the achievement. It is just another proof of the fact that the "show business" is no longer the fly-by-night, graft game of years ago, but a thoroughly modern business proposition in which gentlemen are engaged and which will prosper only through the use of modern business methods.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Mail Found in Our Screen Letter Box.

SOME time before we, ourself (out of our own head) had thought of the idea, Jack Cohan beat us to it, and here's how it works: "A fan has written in asking" (we quote publicity) "how actresses cry in the movies. Instead of replying to this by the printed word, a scene has been filmed with director, player and cameraman and just how an actress brings herself to tears is graphically presented.

"Arrangements have been made whereby a prominent actress and instructor at many of the well known studios will pose for this new department of the Screen Letter Box."

Questions are pouring in on Mr. Cohan, and to make sure he gets enough to keep the reels turning, here are a few we have found in our own screen letter box:

What becomes of the sprocket holes?

What theatre possesses a musical library large enough to play all the music suggested in cue sheets and tradepaper service departments?

Will a snare drum stretch when a bathing girl picture is run?

When the audience eats peanuts is the organist annoyed?

How long must a film be to be long enough?

When was a first run first run?

Will exposure to the sun rays Blanche Sweet films?

And this out of only one morning's mail!

—w s s—

Don't use drunken reels.

—w s s—

Here is Montiville Morris Hanford's very worst:

When an aviator landed at the gate St. Peter asked him how he got there.

"Flu," answered the bird-man.

—w s s—

Playing an Organ
Must be a Pipe.

—w s s—

And It's Still Just a Kid.

Somebody's been trying to get Agnes Ayres' goat. No, not what you think. It's the one she keeps in her Flatbush backyard—the one sent her from the family farm—when it was a kid.

—w s s—

Money makes the merger go.

—w s s—

"Did you ever see a fireman fire a loco-motive without a shovel?" asks Gordon H. Place in F. P.-L. publicity.

Yes, indeed. When they were oil-burners.

—w s s—

Unique Dedication for New Fox Film Plant.—Tradepaper Headline.

What's unique about a deluge of rain—even if the story was written before the downpour?

If You Use All Your Senses Here's What Movies Will Do:

They'll permit you to
Feel a Sound
See a Taste
Hear a Look
Smell a Touch
Taste a Noise.

—w s s—

Some foreign rights are wrongs.

—w s s—

Ben Grimm, who every week reviews from twelve to twenty pictures for Wid's, has a happy time on his night off.

His best girl always insists upon him taking her to the movies.

—w s s—

Did you know that a
Blonde is xanthous?

—w s s—

The heated term of last week knocked business gally-west at all of the local theatres.

Harry Reichenbach met Joseph Limerick Kelley at the height of the sizzle:

"Who was that," said Harry, "who paid his admission to the Park last night? I understand he left his rubbers and I want to send them to him."

—w s s—

Big Advertising Campaign for "Virtuous Men."—Tradepaper Headline.

In the "Want" columns?

—w s s—

We do not suppose that Kitty Gordon's "Playthings of Passion" include bombs, firearms and knives.

—w s s—

Blood and Thunder
Films are
Thud and Blunder.

—w s s—

In up-to-date Irish fashion:

Marshall Neilan Declares His Independence.—Tradepaper Headline.

—w s s—

Rough Usages in Film Titles.

"Holding her at arm's length."
"Folding her to his breast."
"Crushing her in strong embrace."
"Dropping to his knees."
"Dashing madly away."

—w s s—

Don't be Rough
With
The Film Cans.

—w s s—

Even a deaf man will hear a knock.

—w s s—

Elmer J. McGovern, according to best information, is butting in on "Everybody's Business." He's editing a feature thus entitled for W. H. Productions.

—w s s—

"No man," says Ed Weitzel, "should believe in wastefulness; but when a man makes two comedies and divides one laugh between them, that is carrying economy too far."

—w s s—

Good Now As Summer Feature.

"Beauty Proof" is to be released shortly. This is the picture that has many snow scenes, to take which Director Paul Scardon spent many days and nights up in the snow country a few months ago, watching, waiting, and praying for snow while his company rejoiced in a vacation.

Framing Up for a Record.

Barrington, Vt., millionaire had movies taken of his marriage preparations, the cranks grinding from daybreak until after the ceremony.

It is barely possible that right there is one film that may ultimately be destroyed by the producer.

—w s s—

Paul Henkle is now reserving tables at Keene's Chop House for Prohibition Eve.—Advert.

—w s s—

"Oshkosh like all small towns" (we are quoting story telling of Carl Laemmle's arrival in his old home town) "has its station gang and train meeters."

Such flippant references to a city of around 40,000 population are likely to make a hit with the editor of the Oshkosh Northwestern and his fellow townsmen.

—w s s—

Whip up on your advertising drives.

—w s s—

Ralph Ruffner Sets Butte Afire With Rialto Publicity for "The Roaring Road."—Publicity Headline.

"Ruff Stuff," as Sargent might say—and a roaring fire.

—w s s—

Some film magnates think
they're the whole cheese.

—w s s—

Metros in Release Sequence.

"Full of Pep."
"Almost Married."
"Some Bride."
"The Family Tree."

—w s s—

One of the clergymen in our town had heard so much about the movies that he decided to give them a look.

Carefully selecting a Chaplin—he asked for his money back because he thought it was a religious subject.

—w s s—

Selling bull sells nix.

—w s s—

Director Finds 20 Good Reasons for A Divorce.—Morning Telegraph.

One good reason is enough.

—w s s—

Drinking like a fish
quenches no thirsts.

—w s s—

Facts on Film Footage.

We were fortunate enough to happen in on a projection room showing when the star, in the gown she wore, was showing more than her great versatility.

It was ten foot of costume in a five reel feature.

—w s s—

Use double-trucks on single reels.

—w s s—

"New Production Company Formed" may be kept as a standing headline. But this time the first release will be "Moonshine."

—w s s—

Metro's Hale Hamilton declares that his clock is a Bolshevist. It strikes every hour.

—w s s—

Anybody going to spend their vacation in Cheat Haven, Pa.?

—w s s—

Keeping the Record Straight.

Pete Smith publicizes the engagement of "The Knickerbocker Buckaroo" thusly: "For the first time in the history of the Rialto and Rivoli theatres the same production has been scheduled for a week's engagement."

Sorry, Pete; but we must remind you that "Pershing's Crusaders" played both the Rivoli and Rialto simultaneously—in the same week, so to say.

MOVING PICTURE WORLD

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SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, June 21, 1919

Toronto Men Oppose Sunday Opening.

THERE is an unusual situation in Toronto, where the members of the Motion Picture Exhibitors' Protective Association by indirection have indicated their opposition to the Sunday showing of pictures. It seems that at the next gathering of Canadian veterans there is an excellent chance of the passing of a resolution asking the government to open all picture theatres on Sundays. The exhibitors, although expressing their hostility to the general proposition, decided outwardly to remain neutral pending the session of the veterans.

One of the objections advanced to Sunday opening was that business during the week would be seriously affected and that in the long run little or nothing would be gained. One exhibitor declared if he had to open on Sundays he would quit the business—that he did not propose to work day in and day out. Possibly the thought that he might remain away from his house on Tuesday, say, did not occur to him. Also expressed at the meeting was the fear that the change in present arrangements might bring down on the exhibitors the condemnation of churchmen and other citizens.

We question whether the showing on the Sabbath would have any noticeable effect on attendance on the remaining days of the week. Perhaps some of our subscribers situated in Empire State cities where the ban has been removed might be able to give light on the controversy. We believe the difference will be small in any event.

After all the general subject of opening theatres on Sunday is not so much a matter of what the manager wants or what his employes want. It is what the public wants.

Are You Going to St. Louis?

ARE you one of those going to St. Louis for the convention of the exhibitors, June 25 to 28? Talking with one of the men who figured largely in the stormy sessions at the Chicago convention of two years ago the question was asked: "What is it going to be, a fight or a frolic?"

"A nice, peaceable time," was the answer. "So far as now can be foretold there will be none of the wrangling of two years ago. Everything is straightened out and there will be plenty of time for constructive work. I have talked with quite a number the last couple of days who said they were going."

Exhibitors everywhere have large interests to protect, to conserve. These interests are getting larger every week. Patrons are coming to the theatres in increasing numbers. The day of the motion picture showman is here, now. All these facts supply added reasons why the managers should foregather and exchange ideas as to the better way of solving problems that press.

As to Advertisements During Show.

A CORRESPONDENT in the New Orleans Times-Picayune inquires if it would not be a good move on the part of picture showmen to eliminate all advertisements from their performances. He says he "has heard many complain most distressingly of this nuisance."

"We go to the movies for pleasure," the correspondent goes on, "and why should we have to sit for about five minutes or more and look at a series of uninteresting, eye-destroying 'ads' passes my understanding. If they are space fillers or time fillers they certainly are not pleasure fillers."

The writer further expresses the opinion that if the settlement of the matter were left to a vote of the theatre's patrons a majority would request the elimination. We heartily agree with the complainant. It has been our observation, too, that the more pretentious the house, the greater the effort to cater to every possible wish of the public, the less there is said on the screen about the shows soon to appear.

Chevalier Pathe Is Honored.

CHARLES PATHE, Chevalier of the Legion of Honor, was signally honored by his associates at a dinner in the Hotel Astor on the evening of June 10, prior to his departure for home. Mr. Pathe has had a notable career. That fact was attested on this occasion by the men who in the United States carry forward the work which he began nearly a generation ago. One of the more striking of the incidents of the evening was the speech of Frank Keenan, who generally is credited with being a good business man as well as a popular player. Mr. Keenan laid great stress on the integrity represented by the name of Pathe.

As was said by one of the speakers during the evening, Mr. Pathe is more than a pioneer. He is a

survivor—a survivor of keen, brainy competition. During all the years in which throughout the civilized world the brand of the rooster has stood for high-class entertainment the head of the house has kept pace with the stiffening stride of those fast-moving persons who always are attracted to a new and generally reputed remunerative industry.

A notable evidence of the keenness of the head of the house of Pathe, of his up-to-dateness, was uncovered in the course of his speech. That was the announcement that on his return to this country next October he would take up with Mr. Brunet the study of an arrangement under the working of which all the immediate colleagues of the administrative, industrial and commercial management would share in the profits of Pathe Exchange, Inc.

American producers learned much from Pathe subjects in the old days. They saw for themselves the possibilities that lay in adequate interiors, wonderful backgrounds and—the employment of actors eminent on the regular stage. Long life to Chevalier Pathe!

Nationalizing Film Exchanges.

THERE is much discussion among exchangemen as to forming a national organization. There are a score of "clubs" throughout the country composed of distributors. When in one given locality there is a threat of antagonistic legislation the fourteen members of the National Association all receive telegrams of warning from each of their representatives. In the course of a year this duplication is multiplied many times. Among the objects of grouping these "clubs" is that of doing away with this lost motion, to centralize complaints in the hands of an agreed official in New York.

One of the men interested in the formation of the new organization, when asked as to how exhibitor relations with local clubs would be affected, said they would be for the better if at all. The person referred to declared it was the desire of the chiefs of the distributing companies to see that exhibitors get a square deal from their exchanges.

The members of the Miami Valley Exhibitors' League plainly are under the impression they are not getting a square deal from the exchange organizations. The Associated Film Exchange of Cincinnati has mailed a list of new rules to the customers of the members. One of these edicts is to the effect that film will not be sent out unless a check is received prior to the date of shipment. The exhibitors claim this is not in accord with contracts now in force. The exchangemen say they are after the fly-by-nights. Exhibitors, on the other hand, insist that in the state of Ohio there are not more than fifteen showmen who do not pay their bills, and the majority very properly object, and strongly, to being included in the category of the former. It is a valid complaint.

The exhibitors also retaliate by saying that the exchangemen supply the best example of "fly-by-nights," declaring the average life of the Ohio managers is from fifteen to thirty weeks. They add that in sifting complaints against the exchanges it frequently develops that the fault is laid at the door of a discharged manager. The members of the Miami league demand that credit be given to those showmen who as individuals in any other line of industry would have it extended to them—gladly. The story will be found on another page. It's worth reading.

In Kansas the new exhibitors' organization also is taking steps to secure redress from the Kansas City Film Board of Trade in case through accident over which the showmen have no control they are deprived of service.

A distributing group the organization of which is not founded on the basis of the square deal to its clients cannot survive any more than can any other business body. The film industry has erected several tombstones to the memory of concerns that rode roughshod over the rights of their customers.

The exchange organization that lays down rules to be applied alike to the just and the unjust displays bad judgment. The exhibitor whose credit is A1 has a right to have the fact recognized. If an exchange, either in the person of its manager or of one of its employes, fails to take account of that fact the injured showman would be less than human if he did not urge upon his associates combined action in the direction of readjustment of arbitrary and unfair rules.

A Record That's Not So Bad.

A NEW YORK film man, in order to learn to his own satisfaction just what attention newspapers were giving to motion picture trade papers, bought 300 dailies of an approximate date. The places of publication of these journals ranged from St. Petersburg, Fla., to Red Wing, Minn., and from Bangor, Me., to Houquiam, Washington. As a result of his search for excerpts from trade papers he reports that for one that he found of all other motion picture journals there were five from the Moving Picture World.

Which is not so bad.

The Longer Run and Return Dates.

THE experiment of extending the life of the motion picture by playing return dates within four weeks of the original showing has been tried by the Rivoli-Rialto management in New York with encouraging results. The return engagement of the Metro production "The Red Lantern" at the Rivoli last week found the public still eager to fill the theatre at each performance. While some of this feeling was due to the excellence of the picture's presentation and the special nature of the numbers which surrounded it, this condition is only what is to be expected of an exhibitor who pretends to any knowledge of showmanship. The point is that the repeated bill made good financially and vindicated the judgment of the man who signed the contract for its return.

The Douglas Fairbanks picture "The Knickerbocker Buckaroo" is now being shown at the Rialto three weeks after an engagement at the Rivoli. The picture opened to the usual big Sunday business of the house and has been keeping up to the mark in spite of the warm weather. For a management that is forced to decide on one hundred and four features a year under the one-week-run system any practical method that can cut down this number of pictures will mean the elimination of a number of the weaker features and a corresponding length of life for the most worthy photoplays on the list.

By the introduction of "Broken Blossoms" to Broadway D. W. Griffith has opened a new field for motion pictures which do not depend upon their spectacular nature for success and shown the way by which they may be given long runs at high enough prices to make them a source of profit to their producers. It is evident that there is a large class of amusement seekers which is eager to support pictures of superior merit. With these it is quality and not quantity, and a six-reel story told by a small but superior cast will secure their enthusiastic support.

Personal and Otherwise

By Sam Spedon.

T. R. GARDINER of the Gardiner Syndicate has purchased the rights of "Yankee Doodle in Berlin," with the Mack Sennett bathing girls, for Northern New York territory. He has just closed with the Shubert Buffalo house, the "Teck," for fifteen days' run. This is what Mr. Gardiner told us when we met him on Broadway the early part of this week.

* * *

A few minutes after leaving Mr. Gardiner we met Frederick M. Zimmerman, sales manager of the Gardiner Syndicate, with offices at Buffalo and Albany.

* * *

H. L. Conway, branch manager of the Exhibitors Mutual at Milwaukee, has been appointed branch manager of the Exhibitors Mutual office, of Indianapolis.

* * *

Ronald A. Reader, assistant manager of the Vitagraph studios, Brooklyn, left on business for Paris, France, on Thursday morning June 12. He will be gone for two months. Mr. Reader used to be manager of the Vitagraph manufacturing plant at Paris and we understand it has been kept in operation, in a limited way, all through the war.

* * *

L. Wingham, branch manager of the Exhibitors Mutual at Portland, Ore., has been transferred to Seattle.

* * *

B. M. Conlon, who was assistant to Paul Lazarus, has been made, since Mr. Lazarus has gone with the United Artists, head of the Vitagraph publicity department.

* * *

J. C. Conlen, New Jersey representative, and Charles Rosenfeld, Brooklyn salesman of the Exhibitors Mutual, were the winners of the two leather portfolios which were offered as prizes for the great increase of business shown in the United States the first two and the last two weeks of May.

* * *

R. D. Marson of Boston, representative of United Pictures Theatres Corporation, was in town the latter part of last week.

* * *

Paul Panzer, who began his career with the Vitagraph players and who was associated with the Pathe company for several years in serials, came from San Antonio, Texas, last week. At San Antonio, Mr. Panzer was playing in "The Masked Rider," a serial produced by William Steiner. After a ten-day stay in New York he will return to San Antonio with his family to remain indefinitely. He says that the building of the Whartons' studio at Rock Wells, adjacent to San Antonio, makes this locality quite a producing center. Among other well known players in Texas he mentioned Harry Meyers, who was also engaged in "The Masked Rider."

* * *

Our old friend Stan Twist was in New York a few days last week. He is now employed at the Rothacker laboratories in an executive capacity. He returned to Chicago on Saturday, June 7.

* * *

A meeting of the executive committee of the New York Exhibitors State League will be held at the Hotel Astor on Thursday, June 19. Many subjects of state and national importance are to be discussed, and as many members of the industry are expected to attend the dinner to Messrs. Cohen, O'Reilly and Berman, it was thought the time would be opportune for such a meeting.

* * *

J. Stuart Blackton has just returned from the Cumberland mountains, where he has been taking some of the exterior scenes of "Moonshine." This week he is engaged on the indoor scenes at the Blackton studio at 423 Clausen avenue, Brooklyn. The J. Stuart Blackton Pictures, Inc., will enlarge the Clausen avenue studio and for that purpose has purchased the building adjoining, which will be razed and a two-story addition made to the present structure, thus making a spacious two-story studio, giving ample opportunity to portray the large scenes under construction.

* * *

Theodore Johnson has been appointed branch manager of the Exhibitors Mutual exchange at Portland, Ore.

* * *

Harry Revier and Lester Park have come on from the Coast bringing with them 50,000 feet of postive, taken in the Jess Willard feature, the "Challenge of Chance." They and Roy Somerville, the author of the story, are working night and day cutting and assembling it to have it ready by June 15.

* * *

Jack Gorman is producing a superfeature, "The Fiery Trail," at the Joe Byron Totten studio, Wesley, R. I. The picture was written and is being directed by Mr. Gorman. The cast includes Lucile De Tarr and Florence Hackett, who played in Mr. Gorman's "Corruption," will play a dual role. The other members of the cast are Charles Eldredge, Mildred Gregory and Alfred Hackett, who played on Broadway in the "Copperhead."

* * *

Samuel Goldstein of the Broadway Theatre, Springfield, Mass., was seen on Broadway looking for the Plymouth Hotel. Mr. Goldstein is owner of a chain of theatres in New England and stands by old Plymouth even while in Gotham.

* * *

Albert Capellani will finish the last scenes of "The Gutter" at the Soax studios at Fort Lee this week.

* * *

Lois Weber and Philipps Smalley, her husband, are stopping at the Claridge, New York.

* * *

Charles Bartlett, the director, is in New York from the Coast.

* * *

Richard Livingstone, recently discharged from the army, is contemplating resuming directing and producing his own pictures.

* * *

Donald MacKenzie will direct Helen Holmes in a sixteen reel serial. Their offices are located at 110 West Forty-second street.

* * *

"Doc" Willatt will start the Jack London pictures at the Paragon studios at Fort Lee this coming week.

* * *

"Vic" Eubank, formerly general manager of the Essanay studios, is in New York City. He is busily engaged on some special scenario work and free-lance writing. He makes his headquarters at the Friars Club.

Someone Has Been Keeping Open House
And Bill Farnum's going to take advantage of the open window in his Fox, "The Lone Star Ranger."

William Gilmore Dead.

The sudden death in New York City of William Gilmore on Saturday, June 7, has cast a gloom over the local industry. Mr. Gilmore was for several years associated with the General Film and recently was employed as manager of the Grand Theatre, Brooklyn. He was to assume a position on Monday, June 9, with the United Pictures Theatre Corporation as salesman. Only recently death claimed his wife and one of his children. His demise leaves his four children orphans entirely dependent upon his friends. For the purpose of aiding these helpless ones those who knew Mr. Gilmore and appreciated his many good qualities have started a fund. Donations can be sent to William Hilkemeier as treasurer, care of Exhibitors Mutual Distributing Corporation, 1600 Broadway, New York City. Mr. Gilmore died almost penniless. He was thirty-eight years old.

Elliott Dexter Convalescing.

Suffering from a nervous breakdown and under the constant care of a special nurse in a diet sanitarium, Elliott Dexter, Famous Players-Lasky screen star, is now reported to be considerably improved, but still far from being able to return to work.

It is denied that his illness will force his retirement from the screen for many months.

Kenyon Ill with Typhoid Fever.

A. G. Kenyon, who was engaged by Universal to prepare the screen script from J. G. Hawks' "Sundown Trail," which is to be produced with Monroe Salisbury as the star, has fallen ill with an attack of typhoid fever. Waldemar Young, Universal's staff author, has taken up the script laid down by Kenyon.

SOLDIERS PARTIAL TO RELIGIOUS FILM

Pathe's "Life of Christ" Shown to Doughboys Who Maintain Watch on the Rhine and Scores Great Hit

BACK from his service in France, where he was in charge of the Knights of Columbus cinema department, Walter A. Morton brings additional testimony to witness the great benefits our soldiers have received from moving pictures. Mr. Morton was notified immediately upon his arrival in New York of the serious illness of his mother, and he hastened to her bedside at Albert Lea, Minn., where he was soon gratified by the realization that his mother was out of danger.

In a letter to the editor of Moving Picture World Mr. Morton relates some of his experiences while overseas. "I made a contract with the Community Motion Picture Bureau to supply to the Knights of Columbus projecting machines and film service, covering all of France and part of Italy, placing projecting machines in the Knights of Columbus Clubs, Army Recreation centers and hospitals.

"The films were circulated much in the same manner as in the States, through film exchanges located in the larger centers. The pictures shown were the best American-made feature films. After completing this territory, I did much the same thing in Germany for the Army of Occupation.

Opened Film Season in Germany.

"While in Germany, the Lenten season was approaching and it appeared to me that it would be well to get officers' and men of that combat army a picture they had not seen there—The Passion Play, Pathe, hand-colored in eleven reels. This would involve great expense so a meeting was called at the suggestion of Major Cooper, of the Welfare Board, the idea being to get all of the Welfare workers together for this one special attraction.

"The scheme met with the approval of Senior Chaplain Dunnegan, Third Army, Major Styner of the entertainment office, Third Army, Senior Chaplain of the Y. M. C. A., Mr. Brewer of the Community Motion Picture Bureau and the Knights of Columbus. The Third Army to furnish trucks for transportation, the Community Bureau and Y. M. C. A. to furnish projecting machines, delco generator electrical machines and operators, and the Knights of Columbus to furnish the films.

"All working together, we opened at the Fest Hall at Coblenz—and a big hit. Four of these special shows are now traveling through the Army of Occupation as a special feature attraction.

The Knights of Columbus photographic department has film scenes in the Argonne and Chateau Thierry of the actual warfare. After the armistice was signed, we made scenes showing all of the athletic meets, devastated cities of France, famous shrines and everything of interest pertaining to the army. We have now on hand 40,000 feet of excellent educational films.

"Before the armistice was signed, comedies in film were by all odds the most popular of photoplays among our soldiers overseas. Since the actual fighting was stopped, this popularity has switched to 'Life of Christ.'

"The film is certainly responsible for a remarkable interest in religion shown by Pershing's Army of Occupation. We first showed it at Coblenz, where the Knights of Columbus have a clubhouse with a seating capacity nearly equalling that of Madison Square Garden.

"It made a tremendous hit and news regarding the film spread rapidly through the army. Men walked miles to see it and sat as if spellbound during almost three hours required to show it. Every camp in the occupied district sent in a call for the film.

Religious Film a Great Hit.

"The religious spirit of a half-million American soldiers was awakened by this remarkable picture and the beneficial results can hardly be measured. The Knights of Columbus conduct almost a hundred film exhibitions every night overseas and the combined attendance of these performances aggregate 150,000 men. Half that number visit afternoon film shows where it is possible to conduct them.

"One of the big factors in maintaining the morale of our boys during the actual war was the film show. Today it is doing more than any other agency I know of to cultivate contentment among our doughboys."

Walter A. Morton,
Former Head of K. of C. Cinema department.

This Well-Worn Poster on an Overseas Bulletin Board Tells a Big Story
Of the entertainment given the army and some of the organizations which supplied it.

"Sea Wolf" Goes to Famous Players.

C. E. Shurtleff, president of C. E. Shurtleff, Inc., and who has control of all releases of Jack London stories, announces that he has sold the picture rights to the "Sea Wolf" to the Famous Players-Lasky Corporation. Mr. Shurtleff stated that owing to the fact that the Famous Players Company once before filmed the "Sea Wolf" and were anxious to do it a second time, he was approached with a handsome offer which he accepted on one condition. This was the Famous Players Company release all rights to two other London productions which they made and four other London stories which they claimed they had the rights to. These are "Smoke Bellow," "Burning Daylight," "John Barleycorn," "Martin Eden," "Valley of the Moon," "Odessy of the North."

Robert Ellis Signs with Selznick for Long Term

MYRON SELZNICK announces that he has signed Robert Ellis on a long term contract to appear as leading man in Selznick productions. He has already appeared in two Selznick productions, "Upstairs and Down" and "The Spite Bride," in support of Olive Thomas.

Robert Ellis is well known to screen fans, having appeared in the silent drama at numerous times during the past few years. He left the screen several months ago to resume stage work and became leading man for the Morosco Stock Company in Los Angeles. When Selznick began producing the screen version of the Hatton play Ellis was engaged to play the same part he had been playing behind the footlights, and scored such a hit that he was engaged to play opposite Miss Thomas in "The Spite Bride."

Mr. Ellis has already arrived in New York, and is ready to begin work. His first part will probably be as leading man for Elaine Hammerstein in "Love or Fame?" the star's first Selznick production.

Reorganize Southwestern Company.

The Southwestern Film Corporation has been completely reorganized with Wallace Walthall, brother of Henry Walthall, moving picture star, as vice president and general manager. Mr. Walthall was in charge of the General offices in Dallas before the disintegration of the company. Frank Fay is now president of this concern. F. M. Sanford and L. C. McHenry, formerly in charge of the company, have sold out their interest. The company has offices at 1911½ Commerce street, Dallas, and has started in by acquiring rights to the Craig Kennedy serials in that territory.

RUBBERNECKING IN FILMLAND

Every Pot Seething, Summer "Has Came," and Studios Are Working at Night—Many Things Doing

By Giebler

EVERYBODY busy in Filmland. The seven days that have just winged themselves into the erstwhile has been the most active week in months. The municipal election is over and Meredith P. Snyder, the movies' choice for mayor, is in by a big majority.

Every lot is seething, and hot as it is, fur is flying in Filmland as it never flew before. Summer is here with bells on, and right now is a good time to register a rebuke and a resolution.

For the past several weeks we have been poking fun and the finger of scorn at the weather with what we now realize was a devotion worthy of a better cause. We did this because we fondly believed we were helping the movies. We railed and ranted at the rain; we fumed at the fogs; we said bitter, cutting things about the climatic conditions in general. We earned the contumely of the native sons, the baleful glares of the boosters. We accused the weather of poor direction, rotten continuity, awful lighting, weak story, everything.

Rubbernecking Is off Weather Stuff.

And now that our devoted work has begun to bear fruit, and the weather has quit acting up and any director can go out on the lot and get all the most glee-orious California sunshine that ever shone—do you know what they are doing?

They are shooting their scenes at night, that's what they are doing. Can you imagine that, and can you beat it? And after all that Rubbernecking has done in the campaign for clear skies.

I'm off the weather stuff from now on.

Some of the most elaborate scenes of the past month have been shot after sunset. Two weeks ago I wrote of Director Sydney Franklin and Mary Pickford's big street scene, made at night; and this week Frank Lloyd, who is making Geraldine Farrar's new film at Goldwyn, staged a Russian theatre scene with five hundred extras, and kept the echoes and the good citizens of Culver City awake until long after curfew hours.

Everybody Is Doing Night Scenes.

And only last night Fred Stone and Frank Borzage, his director, and a bunch of buckaroos and bronchos made a lot of frontier street stuff in the evening dews and damps.

Tonight, Henry Kolker is going to make a big water spectacle scene at Brunton, with Bessie Barriscale in a swing over a pool seventy-five feet long and deep enough to dive in, and there will be twenty-five swimming girls and some real swans, and the Rubbernecker is going to be there if he has to impersonate one of the swans.

I did quite a lot of visiting this week. One day Mitchell Lewis picked me up from a dry and dusty highway and took me out to his place in his closed car. "Mitch" wasn't doing any acting that day, but the other members of his cast were.

How Things Look on Lewis Lot.

Robert Bradbury was engineering Gloria Peyton, Frank Whitson, Patricia Palmer and Joseph Swickard through the action of a north woods story. Cliff Elfelt was assisting and "Mac" McManigle was doing the camera work.

Miss Peyton was supposed to be living in a cabin, a very realistic looking cabin with a real cook stove, and some real soup stewing away on its top.

There was a bunk in the cabin, and under it a little basket filled with baby clothes, little shoes, socks, and other things that new kids wear.

Bradbury told Miss Peyton what she was to do. He lifted the things out of the basket one at a time, explaining as he went. There was nothing much in that. Then Miss Peyton took up each little article of apparel, stroked it lovingly, folded it and laid it away in the basket.

Seeking the Reason for Throat Lump.

I suppose the baby that had worn the clothes, or the baby that was to have worn them, was dead—something like that. It was simple stuff, only a movie scene, and the clothes were only props, and a carpenter was hammering away like mad at one side, and a prop boy was negotiating a cigarette from an unwilling friend on the other side, and the soup was burning, but as the girl put the clothes back into the basket her hands trembled, and there came a look into her eyes, and—at any rate it got my goat and made a lump come in my throat.

Maybe it was because I am a sentimental goop, or maybe it was because the soup was burning; or maybe—now, isn't it queer I didn't think of that before—maybe it's because Gloria Peyton is a good actress—that must be why.

After this scene was finished I went over and took a bite of lunch at the new cafeteria, an institution that fills a long felt want and the famished insides of the many actors that throng the Brunton lot.

I met Howard Hickman in the cafeteria, and he told me he would be on the job directing the next Bessie Barriscale picture.

William Worthing was treating himself to something fizzy at the soda fountain, and Ted Reed was surrounding a sandwich.

Meets the Whole Push.

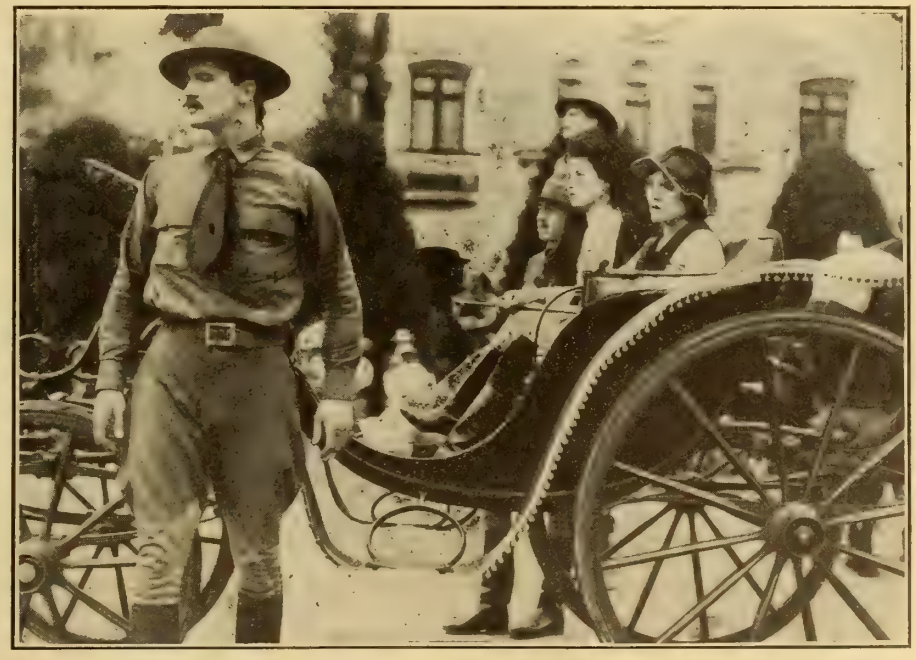
Out on the lot I ran into Frank Campeau and Doug Fairbanks and little Doug, who is here visiting his pa, and Eddie Hammer and Jack Pickford and Mark Larkin and J. H. Walraven, publicity expert, and Jack Holt and Wallace Beery and T. Lawson Perkins, called "Troy" by folks who know him well, and Robert Brunton, the big boss of the lot, and August Wolf, right hand man for Frank Keenan, and J. L. Frothingham, general manager of the B. B. Features, who told me about the big set for Bessie Barriscale's new picture, and Si Snyder, the B. B.'s publicity director, and thirty-five assorted Mexicans all made up as South American soldiers.

Then I listened to Tom Geraghty, who has a story about catching a trout in an automobile, just an ordinary "it happened on location" fish story, which I accepted as I do all piscatorial tales, with a grain of salt.

I went and looked at the B. B. set, which was magnificent, splendiferous, and all the other things Mr. Frothingham said about it. Every piece of furniture, including a piano stool, was done in gold leaf.

One Fish Story as Good as Another.

Sessue Hayakawa was getting ready to shoot a scene on the next stage. I know



"Soldiers of Fortune" Runs Heavily to Boots with Few Exceptions.
Herald Lindsay is the only exception, Norman Kerry and Pauline Stark both favoring high footgear.

that Mr. Hayakawa is a great fisherman, and I just happened to remember a good fish story—an experience of catching a mudcat in a motor car, but the bird Tom Geraghty was there telling an almost identical story about a trout. Of course I didn't even mention fish after that. I just called it a day and went back to the office.

The next day, I went out to see Allan Dwan making "Soldiers of Fortune."

Allan is getting fat again and looks more like his old self than he did when he left here for the East a few weeks ago.

He had just got back from San Diego, where he used about half of the town in some of his scenes. Allan says he had ten thousand people in one street shot and would have had as many more if the street had been longer and wider.

"Soldiers of Fortune" Looks Good.

I got out to the set just in time to see some fine rapid fire action. Dwan was making a scene on a stairway. Philo McCullough starts down the steps—a squad of soldiers rush into the room below, shoot up the stairs and Philo falls bumpety, bump to the bottom.

Then Norman Kerry, who is playing Clay, the engineer of the story, comes in with help, the soldiers are routed, and Pauline Stark and Herald Lindsey, a lady from Ladysmith or some other South African city who Allan Dwan declares is a find, come down the stairs and weep over the fallen Philo until Dwan says "cut it."

And then they do it all over again—several times, to be exact. "Soldiers of Fortune" is going to be a big picture or I miss my guess.

Ruth Roland Returns to Coast.

Ruth Roland, who now heads her own producing company, Ruth Roland Serials, Inc., which is to make serials for Pathe, has concluded her two weeks' visit in New York, and is now on her way back to the Pacific Coast, where she will begin work at once on her first picture for her new company.

On her way back to the Coast, Miss Roland will make personal appearances in Montreal, Buffalo, Cleveland, Chicago and Milwaukee. She plans to have her new serial well under way by July 10.

Page Mike! They're Shooting His Wife!
J. L. Frothingham and Marcia Manon watch Henry Kolker tell L. Guy Wilkie how to shoot Bessie Barriscale in "The Woman Michael Married."

Garrett Leased Through Export and Import.

The article in the June 14 issue of the World concerning the purchase by Sidney Garrett, of the European rights of the Nazimova films for the Mundus Film Company omitted reference to the Export and Import Film Company from which concern Mr. Garrett acquired the rights.

The Export and Import Film Company owns the rights to the Nazimova pictures for all of Continental Europe and leased them to the Mundus Company through Mr. Garrett.

Bill Hart as Bill Tell Makes a Telling Shot and Then Enjoys the Apple.
Ann Little helps him eat the apple sliced by his shot. A six-shooter would make apple sauce of an apple, so Bill used a cartridge loaded with a safety razor blade.

Minneapolis Branch of Pathe Plans Special Sales Drive

SPECIAL sales meetings of all Pathe salesmen of the Minneapolis branch of Pathe and executives of the local office will be held on June 7, 8, 9 and 10, at which time plans are to be discussed for making the balance of the month of June by far the biggest in the history of the local branch. "A special drive is on for new business in honor of Charles Pathe, now in this country, the man who made the first motion picture drama, and who recently was made a member of the French Legion of Honor," said Manager C. W. Stombaugh.

Joseph M. Fieldman, Pathe Special Feature sales representative, is rapidly closing up towns in this territory on the new Pathe star series contract, which includes eight Frank Keenans, eight Virginia Pearsons, eight Alma Reubens, the June Caprice and Creighton Hale subjects and the special feature attractions, "The Unknown Love" and "Oh, Boy," directed by Albert Capallani.

Ruben & Finklestein, who have been using the new Harold Lloyd Comedies in their Strand Theatre, Minneapolis, for some time past, have just signed a contract for a first and second run showing on them in St. Paul, where they will be shown first run at the New Garrick and second run at the New Princess and Majestic.

In "Trailer" on "The Great Gamble," George Hutchinson, the Western photoplays stunt man, pulls off some hair-raisers. Release date on "The Great Gamble" will be August 3 and the serial will be followed by Pearl White in a Robert W. Chambers serial, "In Secret." Contracts are now being taken on both serials.

Cornelius Tells Status of Mutual Chaplin Films

THE following statement was authorized by H. C. Cornelius, vice-president of Exhibitors Mutual Distributing Corporation: "It has been a matter of common gossip within the industry for a period of several weeks that the purchase of the negative rights to the twelve Charles Chaplin comedies, known as the Chaplin-Mutual specials, was in negotiation.

"In view of the fact that the Exhibitors Mutual Distributing Corporation is the successor to the Mutual Film Corporation, which originally released these pictures, much speculation has centered around the part Exhibitors Mutual is taking in these negotiations.

"Exhibitors Mutual is negotiating for the Chaplin comedies with the Lone Star Corporation, which produced them. I know that several other bids have been entered and that competition has become spirited.

"Exhibitors Mutual as the distributor of the original prints has been served with a notice by Lone Star Corporation exercising an option under its original contract with the Mutual Film Corporation ordering withdrawal of all prints of the Chaplin Mutual specials from our exchanges.

"Notice has been served upon all exhibitors who had made contracts for these pictures with Exhibitors Mutual exercising a few weeks' cancellation clause, and upon the expiration of these notices all prints of the Chaplin Mutual comedies will be withdrawn from circulation in the United States and Canada."

Chicago News Letter

by Jas. S. McQuade

FAMOUS PLAYERS-LASKY HEADS MEET

Session at Hotel Sherman Is Addressed by President Zukor, Who Outlines Future Policy

A CONVENTON of the exchange managers of the Famous Players-Lasky Corporation and leading members of their respective office forces from the fifth and sixth territorial districts was held at the Hotel Sherman June 2, 3 and 4. J. W. Allen, district manager of the sixth district, which includes the Chicago, Minneapolis and Detroit exchanges, and M. H. Lewis, district manager of the fifth district, including the Kansas City, St. Louis, Omaha and Des Moines exchanges, issued the call in their respective territories and alternated as chairman of the convention.

Adolph Zukor, president of Famous Players-Lasky, came on from New York to open the convention. In his opening address he dwelt chiefly on the policy that will be followed during the fiscal year, beginning September 1, with respect to production and distribution. He also outlined the sales plan that will govern exchanges during that period.

Advertising, publicity and exploitation were thoroughly discussed during Tuesday's meetings, every one present taking a part in the proceedings. New systems and forms for taking care of the details of exchange work also were carefully considered. At 5 o'clock adjournment was taken to meet at a banquet given by Mr. Zukor in the Rose Room at 6 o'clock.

Zukor Addresses Managers.

An interesting impromptu address was given by Mr. Zukor while coffee was being served. He briefly outlined his entire experience in the moving picture business, from the time he opened a small store theatre in West Fourteenth street, New York (around 1906), up to the present day. He reminded his hearers constantly in narrating his experiences that he had always retained a persistent clinging to the ideals formed right at the beginning of the industry—or at least from the time when pictures of any considerable length were being made, that it was absolutely essential to the continued life and success of the business that pictures should have artistic merit and above all things that they should be clean.

Those present were impressed deeply by the sincerity and earnestness of the speaker and were further enthused when he expressed his appreciation of the services of the men who are now working with him throughout the entire organization.

After the banquet Mr. Zukor left for Kansas City and passed through Friday morning, on his way back to New York.

Many Exchangemen Attend.

Wednesday was devoted to a further consideration of the various systems and methods employed for a better handling of the business and to meet the higher demands of the present day.

The following were present: Kansas City, G. E. Akers, manager; A. A. Cole, manager accessories; J. W. Bartlett, head booker, and Salesmen J. H. Gilday, R. J. McManus and S. J. Mayer.

Managers and Department Heads of Exchanges in the Middle West
Controlled by Famous Players-Lasky Corporation in convention at Hotel Sherman, June 2, 3 and 4.

St. Louis, F. W. Weeks, manager; E. H. Brent, assistant manager; T. W. Stoddard, manager accessories; A. J. Irvine, head booker, and Salesmen R. Allison and M. Stahl.

Minneapolis, J. W. Hicks, Jr., manager; R. A. Fleischbein, manager accessories; A. L. Burnstein, booking manager, and Salesmen Bruce Burgess, C. F. Rose and S. B. Rahn.

Des Moines, R. C. LiBeau, manager; J. A. Richmore, assistant manager, and A. W. Nicolls, salesman.

Omaha, C. L. Peavey, manager, and Salesmen E. O'Neill and J. H. Stakes.

Detroit, H. A. Ross, manager; T. J. Planch, publicity manager, and Salesmen George M. Rowell, C. H. Weeks, R. H. Ramsery and F. E. North.

Chicago, Fred F. Creswell, manager; E. J. Eichenlaub, sales manager; Milton Hirsch, assistant manager; E. Grossman, chief accountant; W. L. Hill, publicity manager; H. A. Washburn, manager accessories; R. C. White, booking manager, and Salesmen L. Y. Crump, C. Bond, T. H. Gibbs, T. Stover, E. Dawson and F. R. Traub.

Billie Rhodes and Company Film "Blue Bonnet" Scene

SMILING BILL" PARSONS and his wife, Billie Rhodes, arrived in Chicago June 5. They were accompanied by Director Chaudet and ten of the company engaged in the production of "The Blue Bonnet," which will be released by the W. W. Hodkinson Corporation.

The stopover in Chicago was made for the purpose of filming a scene in the Chicago stockyards district. They were on their way to Los Angeles, where the subject will be produced.

The day of arrival was a rather unfortunate one for the party, as it was dedicated to the arrival of the third section of the Prairie Division from France. The city was crowded with down-state visitors and it was impossible to secure rooms at any of the leading hotels. The sidewalks were impassable, owing to the crowds on the line of march welcoming the returning heroes.

"Broken Blossoms" Big Favorite in Chicago

THE attendance at the Illinois Theatre last week to see "Broken Blossoms" was fully equal to that at "The Passing Show," at the Palace, and the two are pronounced the greatest attractions in town at the present time. Lillian Gish, accompanied by her mother, came in from New York, June 4, and was received with great enthusiasm when she appeared on the stage at the Illinois Theatre. Richard Barthelmess, who appears as the Chink in "Broken Blossoms," arrived Sunday, June 8, and also appeared in person at

the matinee. The reception given him was worthy of the occasion.

The prices of "Broken Blossoms" range from 25 cents to $2, the latter figure being the price of box seats, while the entire lower floor is held at $1.50 a seat.

D. W. Griffith, at the time of writing, is in Columbus, Ohio, directing the pageant of the big Methodist gathering assembled there. The film made of the scenes will be used by that organization in raising $120,000,000 for propaganda work.

"Auction of Souls" Wins Decided Favor in Chicago

"AUCTION OF SOULS" has been showing to capacity business most of the time at the Bandbox since the opening day. The remarkable picture is well worthy of the largest theatres in Chicago, and it is expected it will appear in these in the near future. Every one who has seen it at the Bandbox is a powerful advertiser of the picture, and the impression that it was not a picture which every one could see is fast disappearing.

The great success made by "Auction of Souls" at the Marcus Loew theatres in New York is now becoming widely known, and there is no doubt that Chicago will give the great picture the attention and patronage it so well deserves.

The writer takes great pleasure in complimenting Colonel William N. Selig on the magnificence and realism of the production.

"True Heart Susie" at Orchestra Hall.

The chief number on the program at Orchestra Hall for the week beginning Sunday, June 8, is "True Heart Susie," an Artcraft picture directed by D. W. Griffith, with Lillian Gish, Clarine Seymour and Robert Harron in the leading roles. The week ending Saturday, June 7, was marked by good business. "Putting It Over," in which Bryant Washburn takes the leading role, was greatly enjoyed by many thousands of people throughout the week.

"Whom the Gods Would Destroy" at Randolph.

The big First National production, "Whom the Gods Would Destroy," ran all last week at the Randolph to capacity business. The critics of the daily press have devoted much space to reviewing the picture, and this has tended to increase the patronage still further.

Exhibitors Mutual Notes.

William J. Clark, president of the Exhibitors Mutual Distributing Corporation, made a brief stopover in the city Monday morning, June 2, on his way to Grand Rapids from New York. He will remain in his home town for four or five days, and will return to New York in about a week. He was accompanied by H. C. Cornelius, vice president of the organization mentioned.

O. R. Hanson, central division manager for the corporation, returned last week from a trip to Milwaukee, where he appointed H. C. Conway manager of the Milwaukee exchange. Mr. Conway was formerly manager of the Indianapolis branch office, where he has been succeeded by Samuel Saxe, who was formerly salesman for Universal. Mr. Saxe lately returned from France, where he was with the A. E. F. for over a year.

Manager Levey, manager of Mutual's Chicago office, stated last week that business in Chicago was fully up to expectations. "The Man Who Turned White," with H. B. Warner as the star, will be the attraction at the Ziegfeld for the week of Saturday, June 7.

Lawhead Managing Decatur House.

Rex Lawhead, well known in New York and Chicago exhibiting and exchange circles, took over the Lincoln Square Theatre, Decatur, Ill., in February last. This theatre was built by Clarence Waite, a Decatur man, who leased it to a Danville organization. After losing considerable money the leading men of Decatur, headed by John L. Bennett, formed a corporation which took over the lease from the Danville man. Mr. Lawhead was then appointed manager and also became interested as a leaseholder.

The Lincoln Square seats 1,450 persons, and under Mr. Lawhead's management is running high-class features of all the best makes. For regular programs Mr. Lawhead is charging 15 and 20 cents, and for extra attractions shows to a top price of 50 cents.

While in Chicago, several years ago, Mr. Lawhead presented at The Playhouse "Neptune's Daughter," "Traffic in Souls" and the first Williamson Brothers undersea pictures. He is also known as the man who opened Universal booking offices in Chicago for the handling of big features.

Hodkinson Corporation Notes.

E. C. Fielder, director of sales in Chicago and Indianapolis and tributary territory for the W. W. Hodkinson Corporation, has appointed H. E. Belford as traveling salesman in territory adjoining Chicago, and other outside districts. Mr. Belford held a similar position with the American Film Company, Inc., for about a year, and previous to that was connected with the exchange business in this city for six years. He is well known in this territory and has a host of friends.

Mr. Fielder announces that his office closed with the Lubliner & Trinz Circuit last week for "Sahara," featuring Louise Glaum. This feature will be run for one week at the Pantheon and for two days at each of the remaining houses on the circuit.

E. S. Rowley, formerly salesman with General Film in Chicago for over four years, has been appointed assistant to Mr. Fielder in the Chicago office. Mr. Rowley is one of the most popular salesmen in Chicago territory.

Peters Chicago Salesman for American.

H. W. Peters, who has had wide experience as salesman, has been appointed salesman in Chicago and territory adjoining for the American. He was formerly with Unity Photoplays Company and Universal in the same capacity for over five years. Prior to that he managed theatres in Chicago for the Ascher Brothers for three years. Mr. Peters also had considerable experience in the vaudeville business and in circus life, and is well known throughout the entire Middle West. He informed me last week that business for pictures of American make is very brisk at the present time.

A Goldwyn Feature at Randolph.

Jones, Linick & Schaefer have installed "The City of Comrades" at the Randolph, in which Tom Moore is winning high favor with the fans who frequent that busy theatre. This is a Goldwyn offering which has been adapted from Basil King's book.

William N. Selig Goes to Los Angeles.

William N. Selig arrived in the city from New York, Saturday, June 7, and left the following evening for Los Angeles, where he will remain for some time on business.

D. W. Griffith Finishing Another Feature.

D. W. Griffith left for Los Angeles Sunday evening, June 8, where he will complete a feature picture which is already under way.

Baker Signs to Direct Four for International

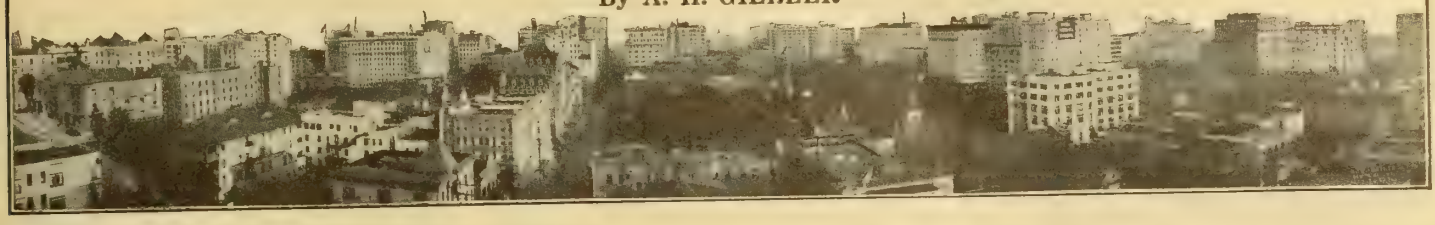
IT became known this week that George D. Baker, who recently severed relations with Metro, would direct four pictures for International, to be released by Famous Players-Lasky. These four will be Cosmopolitan productions, the first of which will have Marion Davies as its star. Miss Davies will soon finish "April Folly" for Select.

Mr. Baker, it is stated, will start with International on June 27. Fifteen Cosmopolitan productions a year are to be delivered to Paramount, according to the contract, and Robert Leonard will start simultaneously with Mr. Baker on the second picture.

Alice Joyce Seeks to Bring Forth Some Musical Fire in "The Spark Divine."
Her attitude indicates that she is waiting for the spark to function in this, her newest Vitagraph.

News of Los Angeles and Vicinity

By A. H. GIEBLER



FILM MEN ORGANIZE FOR PROTECTION

Committee Representing Theatres and Exchanges Create a Corporation to Push Their Interests

A NEW organization to be known as the "Affiliated Picture Interests," which will take in motion picture people in all branches of the industry, is being formed in Los Angeles.

A large number of important members of the film industry, including producers, exchangemen and exhibitors, have already signed, and it is believed that as fast as the matter is presented to others they will all become members of the association. There have been two preliminary meetings, and at the first of these meetings a committee on organizattion was appointed consisting of W. H. Clune and Sid Grauman, representing the city theatres; Michel Gore, of the suburban theatres; Michael Narlian and F. E. Hancock, of the Exchange Men's Board of Trade; and Frank E. Garbutt and W. J. Reynolds, of the producers.

This committee prepared incorporation papers, which were submitted and approved at the second meeting, and which will be sent to Sacramento. The corporation, besides taking a deep interest in public, civic and political affairs, will oppose the passage of unjust legislation, and will take steps to bring about the passage of all helpful and just laws.

The corporation will also be enabled to buy and sell goods, wares and merchandise and to hold real property, specifying, however, that "pecuniary profit is not the object of this corporation."

The organization is to endure for fifty years, with Los Angeles as its place of business. There are to be twenty-five directors, and the membership fee is $5. There is no capital stock. Among those who have signed are: Charles H. Christie, Thos H. Ince, Inc., Mack Sennett Comedies, Metro Pictures Corp., H. P. Caulifield, Roy Miller, J. M. Young, Seymour Tally, H. E. Roach, Charles Eyton, Abraham Lehr, Glenn Harper and others.

Ford Studio Officially Opened.

Nearly a thousand picture people attended the formal opening of the new studio recently erected by Francis Ford for the production of serial thrillers and other photoplay features. The studio, which is at 6040 Sunset Boulevard, Hollywood, is modern, and equipped with all the latest improvements for artistic picture making. The opening festivities, which included dancing and a buffet lunch, permitted the guests to inspect the elaborate stages and dressing rooms, and the ornamental landscape garden that is still in process of laying out. The members of the Ford serial company acted as guides in piloting the guests through the plant.

Ince Offers Trans-Pacific Trophy.

Thomas H. Ince, motion picture producer, is offering prizes of $50,000 to any aviator flying across the Pacific, starting from the Venice aviation field; $35,000 to any flyer reaching Australia; $10,000 to any aviator reaching Honolulu, and $5,000 as a consolation prize.

Writer Launches Film Company.

A new film company has been organized by A. Lincoln Miller, short story writer and son of A. F. Miller, former New York editor. Mr. Miller announces that he will build a model studio on the West Coast. For his first production he has secured the services of Craig Hutchinson as director-general. Harry Gribbon, featured with Sennett, Keystone and Sunshine comedies, and Dave Morris, have been signed up as leading players in the new company.

New Head of Sales Department.

Mrs. Kate Corbaley, author and photoplaywright, has been made manager of the manuscript sales department of the Palmer Photoplay Corporation, succeeding Miss Ruth S. Allen. Mrs. Corbaley has for several months been in charge of the reading department of the Palmer corporation.

Fire Department at Brunton.

Robert Brunton has installed a fire engine and other equipment for fighting fires in a new engine house just completed at the Brunton studios on Melrose avenue, and a fire brigade has been organized among the employes of the studio, who are training and learning the best methods of fighting fires.

Exhibitors Elect New Officers.

At a meeting of the Theatre Owners' Association of Southern California, held on June 4, for the purpose of electing new officers, Frank Baker, of the Walker Auditorium, became president; E. J. McDonnell, of the Shamrock Theatre, first vice-president; and F. O. Adler, of the Victoria and Metropolitan theatre at San Pedro, second vice-president. Frank A. MacDonald, former president, was elected financial and recording secretary, and Willard Wyatt, of the Rosebud Theatre, is the new treasurer. Hugh Nesbit, of the Paramount exchange, re-

The Act in the Center Is "One Minute Intermission for Change of Horses" in "The Challenge of Chance."
As you will see by noting the difference in color scheme between Jess Willard's mounts in his picture produced by Continental.

cently returned from France, made an address at the meeting.

Sells Two Theatres.

S. U. Anderson, motion picture exhibitor of Pomona, California, disposed of his interest in the Belvedere and American theatres last week to Edward M. Smith, a veteran theatrical man from the middle west. The deal is one of the largest put through in Pomona in several years.

Symphony Theatre Sold.

C. H. DuBois, owner and operator of the Symphony Theatre, has sold that house to Dr. H. B. Breeknedel, who also owns the Palace Theatre on Seventh street. Mr. DuBois has been in charge of the Symphony for the last five years, and poor health was his only reason for not continuing in business.

The Playhouse Opened.

The Playhouse, a theatre on West Seventh street between Hartford and Garland, was opened on June 1 with Chester F. Bailey and Walter H. McCree as director and manager of the house, and J. M. Leonard in the projection booth. A Nazimova picture was the opening attraction.

Anderson Books Local Attractions.

J. W. Anderson, former manager of Clune's Broadway Theatre, and now proprietor of a string of theatres in and around Santa Barbara, was in Los Angeles last week booking up shows for his houses. He secured the Kolb and Dill musical revue, Mary Pickford's "Daddy Long Legs," "The Shepherd of the Hills," and other films.

Leonhardt in New York.

Harry Leonhardt, one of the proprietors of the California, and an official of the Poppy Comedy Company, has left for New York.

Theatrical Lawyer Here to Stay.

Jacob Weissberger, for thirteen years a theatrical lawyer in Times Square, New York, has come to Los Angeles to take up his residence and to renew acquaintance with his friends of the footlights and the studios who are now on the West Coast.

Mabel Condon Returns.

Mabel Condon, who has been in New York for the past month conferring with film authors and other notables, has returned to her offices in Hollywood. Miss Condon reports having closed several important deals while in the East.

Studio Shots

DOUGLAS FAIRBANKS celebrated his thirty-sixth birthday one day last week. A case of cartridges and several barrels of powder were used in the demonstration by the Fairbanks cowboys in a wild west entertainment.

Neal Burns has signed a contract to produce and star in a series of western features for a firm of Chicago capitalists. The pictures will be made at Universal City.

Noble M. Johnson, playing a heavy role in the James J. Corbett serial at Universal Ctiy, suffered a broken nose during a fight scene with the ex-pugilist.

Wallace Reid, Lasky star, made a flying trip to Kansas City to officiate at the opening of the new Newman Theatre in that city last week.

Bebe Daniels, star in Rolin-Pathe comedies, will have a prominent part in Cecil B. De Mille's production of "The Admiral Crichton."

Mr. and Mrs. Thomas H. Ince commute back and forth nearly every week between Los Angeles and Catalina Island since Tom has had his new speed boat.

Edward J. Le Saint, director of Fox productions, will visit his home in Cincinnati upon the completion of the current Tom Mix picture. Mrs. Le Saint will accompany her husband.

The William Duncan company is located at Lake Huntington in the mountains to film the opening chapters of a new Vitagraph serial.

Viola Dana is now a member of the "We've Been Up" club. Viola made her first voyage in the air in an airplane last week.

Daniel F. Whitcomb, who has been in Santa Barbara writing stories for Margarita Fisher, has returned to his home in Hollywood.

Franklyn Hall has been put in charge of the scenario department at the National studios.

Madge Kennedy left this week for New York upon completion of her new Goldwyn picture. Captain Harold Bolster, her husband, accompanied her.

Jack Pickford left for New York on June 4 to sign a new contract, perhaps—after which he will return to California.

Herbert Standing, at present working in a Goldwyn production, has lost a leather pocket book containing, among other things, letters from Israel Zangwill, George Bernard Shaw, Ellen Terry, Henry Irving and Hubert Herkomer.

Louise Lovely, leading lady for William Farnum, cabled congratulations to Harry Hawker, Australian aviator, upon his daring attempt to cross the Atlantic, and his rescue. Miss Lovely is herself an Australian.

Elaborate plans are being formed at Universal City for the celebration of the seventh anniversary of the company, for which event Carl Laemmle, president of the company, will be at the film city.

Jack Oberle, son of Mrs. Florence Oberle, formerly of the Essanay company, has reached New York from France. A few months ago Jack was reported "among the missing."

Gladys Brockwell began last week on a new Fox production entitled "A Sporting Chance."

New sets are being erected for the next Bessie Love feature at the Vitagraph plant in Hollyowood, although Miss Love's current picture is no yet completed.

John Flinn, publicity director for the Famous Players-Lasky Corporation, of New York, has arrived in Los Angeles.

Maurice Tourneur has returned from the east and is once more on the Goldwyn lot making preparations to film another big production.

Joseph J. Franz is directing William Desmond in "A Sage Brush Hamlet."

Ruth Ward, an usherette at Grauman's Theatre, plays a small part in "Greased Lightning," the new Charles Ray picture.

Noah Beery has built a new home for himself and his family in the Hollywood foothills.

Active preparations are being made at Goldwyn for the reception of Will Rogers, who is coming soon to the west coast to star in a number of Goldwyn productions.

The Metro baseball nine was defeated last Sunday by the Salt Lake Railroad nine in a score of 12 to 2.

Jim Corbett is said to have signed a contract with Universal for another year's work in serials.

Lloyd Ingraham, after directing one picture at Ince, is directing a Haworth feature at Brunton, with Peggy May as the star.

Alice Lake has been engaged to head the cast of the next Christie Special comedy.

Priscilla Dean will soon begin on a new picture at Universal City to be made from the story "Undraped," by H. H. Van Loan.

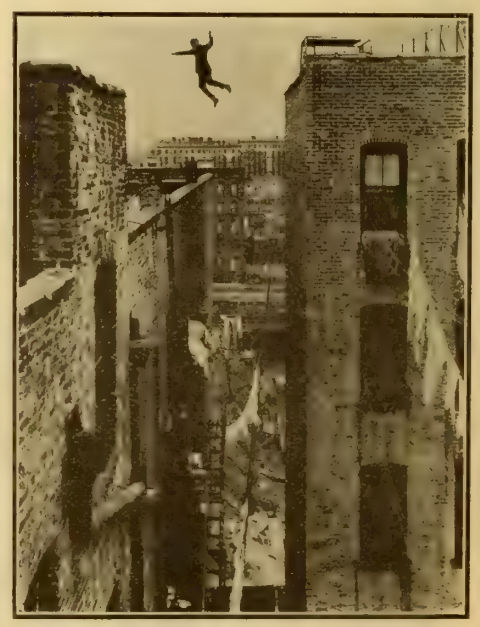
William Farnum presented his brother Dusty with a huge box of fishing tackle to be used on Dustin's new sea-going yacht, The Ding, on Dustin's birthday, which was celebrated last week.

Marguerite Snow, who has not been seen in pictures for some time, has been engaged by Metro to play one of the leading parts opposite Hale Hamilton in a duel role production. Mary McIvor plays the other opposite role.

Antonio Moreno and Carol Holloway have made almost daily trips to the San Pedro Harbor during the past few weeks, to make certain water and boat scenes for several episodes of "The Man of Might."

Bertram Bracken, with Mrs. Bracken (Margaret Landis) has returned from a belated honeymoon trip to San Francisco.

Charles Hutchinson Isn't an Engineer.
But he can bridge a mountain torrent in his own way in his Pathe serial, "The Great Gamble."



Another Charles Hutchinson Thrill.
Pathe star jumps across a 14-foot alley to a roof 12 feet down and still 80 feet up in "The Great Gamble."

KID APPEAL REACHES GROWN-UPS

Manager Fischer of Milwaukee's Alhambra Just Ignored Adults in His Exploitation of "Daddy Long Legs"—Converted Lobby Into Interior of Red Schoolhouse

EXHIBITOR judgment of human nature guessed right when George Fisher, manager of the Alhambra Theatre, Milwaukee, decided that the matured veneer of years of education, experience and the "long clothes" of grown-ups could be returned to the susceptible age of childhood by a few strokes of a chalk stick in the hands of a capable artist.

Literally, Fischer turned Milwaukee into a City of Children for a week by appealing strictly to the "kid" element in the character of every adult of either sex during his presentation of Mary Pickford in "Daddy Long Legs," first of that star's special feature attractions to be distributed through First National Exhibitors' Circuit.

"Let's see," Fischer began, in the discussion of exploitation plans with Eddie Weisfeldt, staff artist for the Alhambra Theatre, "what is there we can create as a lobby display, or for newspaper copy, that will be most reminescent to every adult of his or her childhood days? What is the chief recollection you have of your early efforts to terrorize the neighborhood in which you lived and donned your first long pants?"

Renewing Memories of Childhood.

"A red haired, cross-eyed teacher," Weisfeldt answered. "She never failed to catch me making line sketches of her on my slate or on top of my desk."

"Well, my school day Nemesis wasn't red-haired or cross-eyed, but she made up for it in other ways," Fischer continued. "I don't think there is a grown-up girl or boy, married or single, living in Milwaukee, whose childhood memories cannot be refreshed most quickly by something that will suggest their former school days to them.

"We'll get a lot of blackboards, some first grade size desks, and we'll make the Alhambra lobby look like the First Place of Torture in the Life of Every Kid."

Fortified with a copy of the book, "Daddy Long Legs," Weisfeldt started work on a lobby display that attracted more attention and received more comment than anything Milwaukee exhibitors have attempted in a long time.

Puts School Desks in Lobby.

Fischer believed that the average person would remember the cartoon illustrations in the story of "Daddy Long Legs" more clearly than text excerpts from the story itself. Hence, the two extremely long blackboards, which covered each of the lobby walls, were thoroughly decorated by Weisfeldt with a series of humorous sketches in white chalk.

Two rows of desks gave the finishing touch to the schoolroom atmosphere Mr. Fisher wanted. On top of each desk was a small slate, with a slate pencil attached by string. On each of these slates Weisfeldt drew additional caricatures of the same grotesque shapes as those in the book.

Over the door of the lobby leading into the foyer Mr. Fischer placed a cut-out of the heads of Mary Pickford as Judy Abbott, surrounded by a group of little orphans. The effect was that of making them seem to be peering through the glass paneling at the array of blackboards.

Newspaper Ads Perfect Display.

The first newspaper advertisement for "Daddy Long Legs" appeared on the Wednesday preceding the opening. The text and illustrations carried out the idea in the lobby display. The background for each ad was a slate, on which the copy was lettered in real Judy Abbott style, and supplemented with caricature figures similar to those on the blackboards. The harmony of text, illustration and appeal was perfect. All of the "s" letters were printed backward on the slates, and the other letters had slants peculiarly their own.

In Thursday's ads the same lettering appeared in larger space, with a cartoon of a fat person appearing opposite the tall, gangling figure of "Daddy Long Legs." On the slate also appeared a notice that there would be an added attraction—a ballet by the pupils of Miss Gretchen Berndt. On Friday the ads contained a quaint picture of "any orphan—front view" and "any orphan—back view," drawn on black slate backgrounds, with the text in scrawly white letters.

Ballet a Feature of Program.

The ballet was a decided feature of the program, and served its purpose well in providing a real "kid" atmosphere for the production. A special stage setting was arranged by Mr. Fischer, which gave the ballet a background of real trees when the curtain was raised. The lights were gradually brightened with a sunrise effect, and the children—from five to fifteen years old—danced down the steps amid a storm of applause from every audience.

Without in the least suspecting that they were giving the astute mind of George Fischer abundant food for thought and reflection about the "kid" traits which always are dormant in adults of from twenty to eighty, thousands of curious folk packed the Alhambra lobby to study, read and laugh at the grotesque and novel method of advertising "Daddy Long Legs." The school desks received their due share of attention, while blackboards seemed to have an irresistible lure.

"Which goes to show," commented Mr. Fischer as he checked up the last day's receipts and found that the total for the week had established a new house record, "that we're just a lot of grown-up kids after all."

A Lobby with an Immense Pulling Power and the Child Ballet That Put Over "Daddy Long Legs."
At the Alhambra Theatre, Milwaukee, where many backward letters were used by a forward forging exhibitor with the First National attraction.

MINNESOTA OPPOSES DAYLIGHT SAVING

Exhibitors Seek to Divert Public from Outdoor Sports by Making Darkness Encourage Movie-Going

THE Minneapolis Film Board of Trade has taken up the fight of the farmers and cattle raisers of the Northwest to have the daylight saving law repealed. Decision to join sides with the farmers in an effort to bring pressure in Congress against the plan was made at a meeting of the board Monday night, June 2. It is pointed out that this territory, being located in a northern country, gets more daylight than other sections of the United States. During the summer months a large part of the Northwest has daylight under the old time schedule as late as 9.30 p. m. in southern Minnesota, and as late as 10 p. m. in North Dakota and Montana. Under the daylight saving system it does not get dark in a large part of this territory until 10.30 and 11 p. m.

Show Patrons Prefer Outdoors.

Consequently, thousands of picture fans who would ordinarily go to the theatre are busy in their gardens, playing baseball, motoring, or enjoying various outdoor sports, while the farmers, most of whom are not observing the new time schedule, are working late into the night.

Much opposition has developed to the efforts of the farmers and the moving picture men to have the daylight saving law repealed. This opposition comes chiefly from the large cities, where the merchants and big industries are finding the new time schedule an advantage.

Board Starts Propaganda.

At the present time the Minneapolis Film Board of Trade is preparing a propaganda campaign in favor of the repeal of the act. It is having printed a large quantity of literature urging exhibitors of the Northwest to join hands with the farmers in their fight to have the old time restored. This literature will be distributed to exhibitors throughout the territory within the next two weeks. The exhibitors will be asked to communicate with their Representatives and Senators in Congress with a view to defeating the present law.

An effort is also being made to gain the co-operation of other film boards in the country to bring about the desired result.

Logansport Agitated by Sunday Closing Question

THE Sunday closing question, which the Indiana State Legislature failed to act on one way or the other when it was in session earlier in the year, has bobbed up again in Hoosierdom—this time at Logansport.

According to reports, a movement has been started there with a view to closing the motion picture theatres on Sundays, and a committee has been appointed to prepare plans for backing up the movement. It is understood the Union Missionary Society is back of the campaign.

Petitions are to be circulated throughout the city, with a view to obtaining the signatures of all persons who are opposed to the operation of Sunday shows. The petitions will then be presented to the city authorities for their consideration and action.

At the request of the executive committee of the Missionary Society, the ministers of the various churches were asked recently to place the matter before their respective congregations in order to "feel out" the sentiment on the question. The members of the churches were asked to stand if they favored the movement, and it is said that with only few exceptions every member present stood on the question.

Sunday Classes in Washington Houses.

Tom Moore has turned over his Rialto Theatre, at Washington, D. C., for Sunday morning meetings of the Burrall class of the Calvary Baptist Church. Like the organizations meeting at the Crandall theatres, this Sunday school class needed more room, and appealed to the movie man to help. Mr. Moore is going the limit to make the theatre a desirable meeting place. There will be orchestral music and the pipe organ will be used for the class songs.

The Burrall Class was organized in November, 1917, with six girls. It now has a membership of 435 and is constantly growing. It is progressive, and conducts a weekly bulletin of its doings. With the rapid growth of congregations and Sunday school classes and the difficulties faced by the churches in the matter of suitable accommodations, it is probably but a question of time when all of the movie houses will be used for church purposes. The exhibition of pictures do not begin on Sunday afternoons until 3 P. M.

Outlook Bright for Sunday Shows.

Despite opposition of a most vigorous kind the ordinance permitting Sunday baseball in Rochester was passed by the Common Council without a dissenting vote. It had been whispered that such would be the case and now those in a position to know the lay of the land say that the ordinance permitting the moving picture theatres to open will be shot through in the same manner. It seems that the powers that be in the ranks of the political party which has always had things their own way here have been forcibly impressed with the fact that the great mass of the voters want these things. The fact that it is getting near election time makes the voters a real factor.

Hickman Ill with Pneumonia.

Howard Hickman, director of all the Bessie Barriscale features, released by Robertson-Cole through Exhibitors' Mutual, was in the midst of work on "Tangled Threads" when he contracted pneumonia which sent him to a hospital. Henry Kolker, who was acting in the play, immediately took up the directorial reins and completed the job.

Katherine MacDonald and Pauline Frederick Are Given Quite Different Treatment in Their Goldwyns.
Katherine is ringed around by romance and Louis Bennison in "High Pockets," but Pauline is surrounded by the villainous ones in "The Fear Woman."

FOX CORNERSTONE LAID IMPRESSIVELY

Rain and William Fox's Illness Do Not Halt the Ceremonies of Dedication of Big New York Plant

THE cornerstone of the new William Fox building, occupying the block between Fifty-fifth and Fifty-sixth streets, fronting on Tenth avenue, New York City, was laid on Friday afternoon, June 6, in the presence of city officials, prominent motion picture actors, visiting exchange managers of the Fox Film Corporation who had come from all parts of the country and Canada to attend the Fox annual convention, the entire local force of that organization and a crowd of hundreds of citizens attracted to the scene by the ceremonies.

A dozen traffic policemen halted vehicular travel on Tenth avenue from Fifty-fourth to Fifty-sixth streets. In front of the building a grandstand was erected for the accommodation of the speakers and other guests.

Frank Dowling, president of the Borough of Manhattan, represented the city government and delivered the chief address.

Notables Assist at Ceremonies.

On the grandstand with Mr. Dowling were Winfield R. Sheehan, general manager of the Fox Film Corporation; Reverend Justin Corcoran of the Church of the Madonna at Fort Lee, New Jersey; former Senator Thomas McManus; John C. Eisele, treasurer of the Fox Film Corporation, the Misses Fox, daughters of William Fox; Mrs. J. W. Loeb; William Fried, architect of the building; William Bach, associated with its construction; Samuel F. Kingston, and Daniel L. Ryan, assistant to Public Service Commissioner Delaney.

The opening speech, made by Rabbi Mayer Kepfstein, of the Temple Adath Israel—noted as a strong advocate of motion pictures for his congregation—was a tribute to the idealism of William Fox and his organization in service to the public.

"I hope and trust that Mr. Fox will give us one picture at least to immortalize this company—that is, this world war and the backing that the American nation has given in settling it for the betterment of all the people in general.

"I will not give you the sanction of the clergy as such, because we have one common feeling and one common sentiment in education—and that is, to further the welfare of the human race, to maintain in the name of God all that is holy, good and true. I hope and believe that the laying of this cornerstone will mean a new era in the life of this particular organization—that it will mean the advancement and education of the human race—and, above all, the Americanization of our people."

The Rev. Justin Corcoran, of the Church of the Madonna in Fort Lee, the next speaker, a motion picture enthusiast and supporter, said:

Fort Lee Misses Movies.

"While we of Fort Lee, as a community, feel great pleasure in the progress of this corporation, we also feel lively regret at its departure from us. Personally, I have seen at Fort Lee so many battles fought in our back yards, so many boys run away, so many Huns killed, so many people married, that I will be lonesome without you.

"There is one favor that I am going to ask in behalf of the clergy before speaking my final word. Please do not make us in future pictures such 'sissies' as we have been in the past. We clergymen have hearts just as strong as any other men."

"I have come here today," said Frank Dowling, president of Manhattan Borough, "to lay the cornerstone of this building. Representing the city of New York, it is a pleasure to me to see a corporation of this kind concentrate within the city its various great departments—away from the backwoods of various sections of the country.

No Censorship Needed.

"I hope and trust that this corporation will produce no pictures that will need the censorship now being agitated by people in this city. I am opposed to censorship of motion pictures, because I think public opinion is strong enough to keep from the theatre any picture dangerous to the morals of our community."

The aims of the Fox Film Corporation and the extent of its activities were ably presented in a brief speech by John C. Eisle, treasurer of the company, who said:

"Because of the illness of Mr. Fox, whom we all hoped would be here today, it is my privilege to appear in his stead at the dedication of this building and the laying of the cornerstone.

"This I do with a lively sense of the responsibility to the public assumed by the Fox Film Corporation in this large enterprise, and I wish to state that, while it has always been the aim of Mr. Fox to produce pictures of the highest class—pictures intended to instruct and educate as well as to entertain—this aim will be intensified, and I do not doubt achieved, by the vast improvement in methods of production made possible by this new building, the first of its kind to be erected in this city or any city.

Fox Corporation Wide Organization.

"The Fox Film Corporation today is selling its photoplay in all parts of the world—in North and South America, throughout Europe, in Asia, Africa, Australia, New Zealand—in fact, wherever human eyes await human entertainment."

Led by President Dowling, at the conclusion of Mr. Eisele's speech those present marched off to the southwest corner of the building, where with a silver trowel on which was engraved "Fox Film Corporation, 1919," Mr. Dowling began the task of laying the stone. Within the cornerstone was laid a box containing records of the Fox Film Corporation, together with a motion picture of the crowd and the ceremony filmed by a camera on the speaker's platform. Miss Mona Fox, daughter of William Fox, was accorded the honor of placing the box in the cornerstone.

White Joins Big "U" Publicity Staff.

Himey White, well known in newspaper circles in Missouri, has been assigned as publicity representative at the Kansas City Universal exchange. Mr. White is the latest addition to Universal's large staff of exchange publicity men which was organized several months ago.

"The Devil's Trail," at the Left, Has Led Straight into "Love and the Woman" with June Elvidge.

Betty Compson seems to be right glad that such is the case, but June doesn't like the crowd in her World picture at the right. George Larkin stars with Betty Compson.

"IF YOU KNOWS BETTER EXPLOITATION"

"You Can 'Op to It" but San Francisco Work on "Better 'Ole" Will Make You Go 'Ard to Beat It

SPEAKING of "stunts," the exploitation of "The Better 'Ole" in San Francisco developed a few printed description which should enthuse the exhibitor with publicity leanings. The feature was "sold" to the public from so many angles that it had to hit home. These angles are practicable for employment in any section of the country, depending solely on the willingness of the exhibitor or his press department to exploit them, as the San Francisco adventures of World Manager St. John will show.

Hooked with Army and Navy.

Firstly, Mr. St. John used a stunt that is available the country over just now because of the navy recruiting campaign. In the Golden Gate were one hundred one-sheet stands of the navy department, and the World Film man wired to Washington for permission to post on these stands a cartoon of Old Bill advising recruits of the addresses of the recruiting stations.

He next arranged with the army department to have a man dressed as Old Bill to stand before the army recruiting offices, giving similar advices.

With the prestige of the acceptance of the Old Bill advertising scheme by Uncle Sam himself, Mr. St. John went to the restaurants with special signs showing the Old Bill head and this injunction: "If you know of a better 'ole to eat in 'op to it." One restaurant in each section was given exclusive use of this sign and fifty restaurants were quickly found who were glad to post it.

Cigar Stores, Restaurants and Bakers Used.

A similar sign, based on "smokes" was made up for the cigar stores and stands and as these had central locations throughout the city they became a valuable publicity channel. Cigar dealers saw the value of the co-operative publicity quickly and were glad to follow the example of the restaurants and of the Government itself.

The Local Advertising Club was giving a masque ball and the World Film manager fitted in here, too—with the offer of cash prizes to the character representing Old Bill most accurately. These prizes were awarded at the Curran Theatre, where the picture opened.

The crowning achievement of Mr. St. John's campaign was his persuading the bakeries to advertise "Better 'Ole" doughnuts. Some of the bakers found the sale of doughnuts so increased that they continued to use the name long after the film's opening at the Curran Theatre.

The publishers of the "Better 'Ole" music gave Mr. St. John and the Curran Theatre complete co-operation. The Leo Feist Company put on a special singer at the Curran and arranged for the use of World Film's publicity matter in the windows of stores advertising the music.

The business at the Curran Theatre was in keeping with the extraordinary efforts put into the exploitation of the feature by the World Film, San Francisco branch.

A 'Ole Lot of Books That 'Ooked Up with "The Better 'Ole"
During the exploitation of this World release in San Francisco.

Robbins Is Guest of Honor at a Testimonial Dinner

HARRY F. CAMPBELL, district manager in New England for the Fox Film Corporation, walked into the office of Herman Robbins, assistant general manager, late on the afternoon of June 6, and told Mr. Robbins he had a prospect he could not sell. The man, he said, was at the Pennsylvania Hotel, when the Fox convention had been held. Would Mr. Robbins go with him and assist in converting the exhibitor?

Mr. Robbins would.

When the two men reached the street Mr. Campbell motioned to a waiting automobile.

The automobile traveled many blocks. Mr. Robbins became uneasy. "What's this all about, anyway?" he demanded.

"Wait and see," responded Mr. Campbell.

Eventually, the automobile stopped at Tappen Inn, Sheepshead Bay, and as Mr. Robbins alighted he noted that there were four big cars lined up back of the one which he had just left. From these cars leaped twenty men—district and branch managers of the William Fox organization.

Robbins Gets a Surprise.

Only managers and district managers who had been three years in the service of William Fox were eligible to act as hosts, and it was early brought to the attention of the guest of honor that about ninety per cent. of the executives of the sales organization was present.

A shore dinner was served immediately after the arrival of the party, during which Mr. Robbins was presented with a leather traveling bag and was repeatedly eulogized on the score of his managerial capacity and his good fellowship. George F. Dewbow, branch manager at Philadelphia, was toastmaster.

The hosts at the affair included George and Sam Dembow, Louis S. Levin, A. S. Moritz, Joseph Kaliski, Harry F. Campbell, William D. Shapiro, Maurice West, Vincent J. McCabe, Lester Sturm, Joseph B. Roden, Ben P. Rogers, I. J. Schmertz, Clayton P. Sheehan, Earl H. Wachter, Clyde W. Eckhardt, Rudolph Knoepfle, Nate Scheinberg and Joseph A. DePisa.

National Association Meets at Rochester in September

EXTENSIVE plans are being formulated for the third annual meeting of the National Association of the Motion Picture Industry, which will be held in Rochester on Tuesday, September 23. That city was selected at the invitation of the Eastman Kodak Company. Assurance has already been given that it will be the most interesting meeting in the history of the association.

Desire to continue the campaign in behalf of censorship reforms, Sunday opening and other movements is given as the reason for holding the meeting much earlier than was originally planned. Committees are being organized to take up various problems in the industry and will report at the meeting.

Members of the executive board of the association will be the guests of the Eastman Kodak Company, which will charter a car to carry them from New York city and back. During the stay in this city of the members of the association it is planned to entertain them in an extensive manner. They will also be given a first hand opportunity to see the plants of the Eastman company in which the largest share of all the world's film is manufactured.

It is assured that practically every person of any importance in the industry will be present at the sessions owing to the many important questions facing the industry today. Not the least among these is the after war problems and the plans which are on foot to secure proper recognition for the industry in all its fields and phases.

ACTOR-TO-EXHIBITOR SERVICE STARTED

"Big Four" Independent Corporation Uses Open Booking System — Controls All Distribution

IN January of this year when the show world was startled by the formation of the United Artists Association, one of the reasons given for the move for independence by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith from the limitations of their existing arrangements, was the necessity for a closer relationship between the artists themselves and the exhibitors of the country.

The official statement, issued at that time, read in part:

"A new combination of motion picture stars and producers was formed yesterday, and we, the undersigned, in furtherance of the artistic welfare of the motion picture industry, believing we can better serve the great and growing industry of picture production, have decided to unite our work into one association, and after finishing our existing contracts which are now rapidly drawing to a close, to release our combined productions through our own organization."

Stars Wanted Independence.

"When Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith formed their association, they had in mind, not merely the seeking of a different channel of distribution for their products," says General Manager Hiram Abrams. "It was not their intention to go from one distributing company to another. They intended to depart from all the plans and traditions of then existing distributors, for they felt that nowhere in the industry was there an outlet for their product that would assure to exhibitors the freedom of action that was essential for the proper exploitation of their pictures. Likewise, they felt that their own freedom of action was not assured under contracts that they would be obliged to enter into if their pictures were to be released through outside distributors.

"Only one way seemed open to them; the formation of their own distributing organizations, leaving them free to deal direct with the showmen of America, and enabling them to work hand in hand with the men who exhibited their pictures to the public. On this was built United Artists Corporation, the first and only organization of its kind, in which the master-artists of the screen were to sell their product direct to the exhibitors.

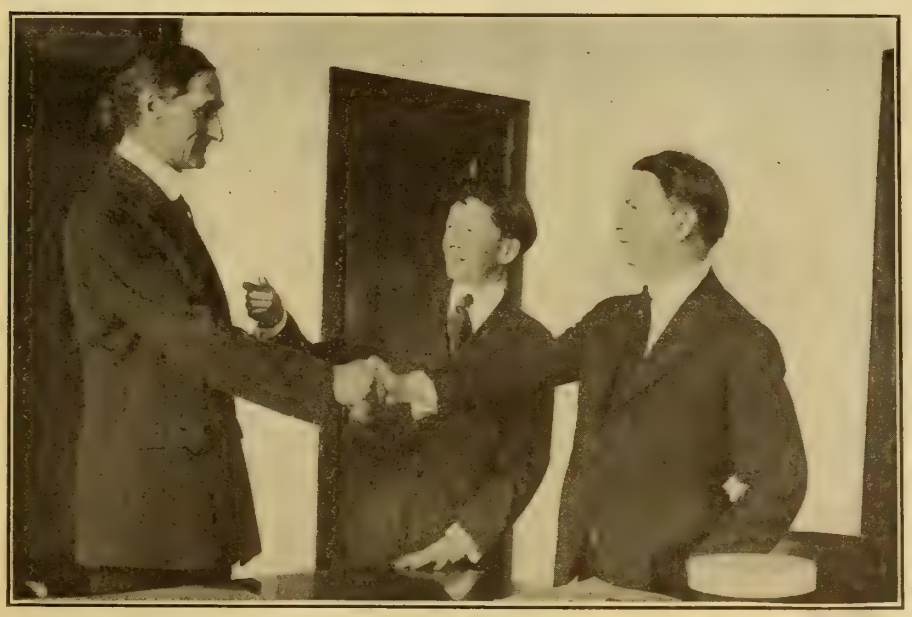
Used Open Booking from Start.

"And what has been the result, so far? In the first place, exhibitors for a long time had demanded genuine open booking, single picture rental that would leave them free to handle pictures as individual units on a basis of pure merit. In answer to this exhibitor demand the United Artists committed themselves to single picture booking, a move that would have been impossible if they had not had their own distributing organization over which they could exercise full and complete control.

"At no time, and under no circumstances, will any productions of United Artists Corporation be handled in any other way than through our own organization. Every exhibitor in the country will at all times know that full and complete control of their productions remain with the United Artists so that in renting the pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, the exhibitor, in dealing with United Artists Corporation, is working with the producer-artists themselves.

No Outside Interests in Concern.

"Despite innumerable rumors from sources that seek to enhance their own prestige by appearing to have some interest in the operations of United Artists Corporation, I want to state as plainly and emphatically as I can, that no distributing organization, or theatre circuit of any kind or any locality, will have any control or interest whatsoever in the productions of this company. At no time will even the remotest control over our releases pass from our hands. Once and for all, we want to urge exhibitors to ignore absolutely any rumors of this sort, and to remember at all times that this company will deal direct with the exhibitors themselves, either through our home office or through our local distributing depots."



Skinny Is on the Job When the Boy Scouts "Need a Friend."

Johnny Carr, "Skinny" in Paramount-Briggs comedies, got Cartoonist Briggs, creator of his subjects, to enroll as an associate member of the Boy Scouts. And he got William G. McAdoo to do the enrolling.

Seattle Starts Advertising Motion Picture Convention

A PUBLICITY campaign for the motion picture convention and ball to be held in Seattle in July was started this week. Stickers are being sent out with the roadmen from all the exchanges. Ad cards and one sheets are also being plastered all over the country in the four Northwest states.

The presence of three stars has already been assured, and several others are considering coming. Acceptances from high state dignitaries, who will lead the grand march with the stars, have also been received.

Arrangements for the holding of the convention and the entertainment of the guests are rapidly being perfected. The Arena and the Hippodrome, which furnish the two largest dancing floors in the city, have been leased for the event. These two buildings, which are separated at the end only by a side street, are to be connected with a canvass covering and the street closed, so that the two buildings will be combined into practically one.

The convention proper closes July 18 with the ball. July 19 will be devoted to the entertainment of the visiting delegates and their women guests. A steamer has been chartered for the day to take them to Bremerton for a clam bake, after which they will be shown about the Navy Yard. From there the steamer will proceed to Tacoma, where the visitors will be the guests of the Tacoma Theatre Managers' Association. They will be taken by automobile to Camp Lewis, where they will be shown all over the camp, then back to Tacoma and a trip around the city, dinner, and finally a moonlight ride back to Seattle.

Buckley Made "Big Four" Sales Head at Kansas City

THAT Hiram Abrams, general manager of United Artists' Corporation, is seeking out a group of specialists to head the distributing depots of the company is further shown this week by the appointment of Harry D. Buckley, of St. Louis, to the post of sales manager of the Kansas City office of the "Big Four."

For the last six years Mr. Buckley has managed the Columbia and Strand theatres of St. Louis, operated by the Cella & Tate interests. Prior to that he managed the Garrick in St. Louis for the Shuberts. In connection with his appointment to the Kansas City office it was stated on behalf of United Artists' Corporation that mere ability to sell film was not the gauge by which its sales organization is to be measured. It is felt that Mr. Buckley will bring to his new work an understanding of exhibitor problems, their limitations and their possibilities that will be of immense value in rendering genuine constructive aid to the theatres in the territory.

BLACKTON ORGANIZES NEW COMPANY

Forms the Stuart Blackton Feature Pictures, Inc.—Interests of Old Firm Taken Over—Discusses Plans

J. STUART BLACKTON announces the formation of a new production company, to be called the J. Stuart Blackton Feature Pictures, Inc., of which he will be president and director-general. The new corporation is to take over the interests of Blackton Productions, Inc., the independent company organized by the producer two years ago after he severed active connection with the Vitagraph Company, of which he was a founder.

The J. Stuart Blackton Feature Pictures, Inc., is capitalized at $1,000,000, and though the names of those associated with the producer in the new organization have not been given, it is announced that the new company has the backing of several of New York's influential and financially responsible commercial representatives.

Plans Six to Ten Pictures a Year.

In discussing the details of his new company, which is in line with recent announcements concerning his production expansion plans, Commodore Blackton said: "The J. Stuart Blackton Feature Pictures, Inc., is naturally a source of gratification to me since it realizes many film production ideas of long standing. It is my plan to make from six to ten special pictures annually, supervising all the productions made and continuing to personally direct the superfeatures we shall release.

"We have acquired valuable property adjoining my present studios in Brooklyn, which will enable us to greatly increase our working space along plans already drawn up.

Personnel of Staff.

"Associated with me in the work of the new organization will be Martin Justice, the artist, whom I have engaged to direct some of our new productions and to collaborate with me as art director on all of our features; Jack Martin, my right-hand man, who will continue in charge of our studio and technical staff; my son, J. Stuart Blackton, Jr., who will work in the executive offices, and Stanley Olmstead, who will be the chief of our scenario department.

"Sylvia Breamer and Robert Gordon will play the leads in the special features; the comedy roles will be handled by Eddie Dunn and "Lefty" Alexander; Charles and Violet Blackton will appear in juvenile roles from time to time, and it is probable that I shall put several other members of my present company under contract.

"O'Brien, Malevinsky & Driscoll, my attorneys, who engineered the commercial details of the new organization for me, have the placing of distribution for our entire product in hand, and are now negotiating with representative interests for these rights."

"Moonshine" Name of First Release.

With this news of the new organization Commodore Blackton also announced that its first release will be "Moonshine," which the producer now has well under way. "Moonshine" has until this announcement been referred to as "the nameless Blackton picture." For obvious reasons the title was withheld, and is now divulged for the first time. "Moonshine" is described as a human comedy-drama, dealing with a timely subject.

The story, which promises to be a surprise, was written by Mr. Blackton, and the continuity is the collaborative work of himself and Stanley Olmstead. Sylvia Breamer and Robert Gordon are featured, with the supporting cast including Charles and Violet Blackton, Van Dyke Brooke, Eddie Dunn, "Lefty" Alexander, Fanny Rice, Madame Margaret Barry, Julia Swayne Gordon (loaned by the Vitagraph company), Louis Dean, Richard Milasch, Leo Delaney and Jay Strong.

In line with this first announcement of the plans of the J. Stuart Blackton Feature Pictures, Inc., is the previous news of the producer's acquisition of rights to "Dawn," by Eleanor H. Porter, and to "Phantoms," by Wallace Irwin, two of the feature stories to be screened under the new banner.

Billy Meck Says Soldiers Make the Best Audiences

A FORMER manager of the New Broadway Theatre, in Philadelphia, Billy Meck, who is official photographer for the Y. M. C. A. on overseas service, writes the following letter to the World correspondent in that city:

Biarritz, May 12, 1919.

Just received a copy of the old reliable Moving Picture World, and was more than pleased to get it, as I had not seen a copy since December. I was sure surprised to see myself in there with an account of my work over here.

I am having the pleasantest time of my life, entertaining the boys in khaki, who make the best audience I have ever faced. The Y. M. C. A. now has a number of large trucks with Delco portable electric plants and Power's 6A machines, which cover the most remote camps at least once a week. They show five to eight reels a night.

I am now at Bourges, acting as camera director. Under my supervision are fifty-five machines (stationary) and two Delco trucks, and they keep me busy. I will possibly have to remain in France until October, and then may accept a contract to go to China for a year. Will you kindly give my best regards to all my friends around the film row.

Peggy Would Pose for Peggy Wood.

And we're glad for this picture of Peggy Wood, who supports Will Rogers in his Goldwyn, "Billy Fortune."

Select's Sales Head Back from Trip; Off on Another

CHARLES R. ROGERS, director of sales of Select Pictures Corporation, returned to his desk in the home office on Tuesday, June 10, after a two week tour of Select exchanges, and on Thursday started on another trip which will complete his survey of the Eastern branches.

The Select exchanges which Mr. Rogers visited on his first trip included Pittsburgh, Cleveland and Buffalo, with short trips to the high spots in those territories in company with the branch managers of the respective exchanges.

Mr. Rogers reports that business is exceptionally good in the districts he has visited, especially in Cleveland and Buffalo.

Mr. Rogers' present tour will take in the Select exchanges at Washington, Philadelphia and Boston. In each district he will make short trips to the theatres of the first-run exhibitors in company with the branch managers. It is expected that Mr. Rogers' present tour will cover about two weeks, after which he will return to New York to map out a tour of the Middle West branches.

Late Star of "Maytime" Signs with Goldwyn Films

PEGGY WOOD, late star of "Maytime," has just broken a record by signing with the Goldwyn Pictures Corporation to play lead for Will Rogers in a series of pictures now under way in the Culver City, Cal., studios.

Miss Wood has broken a record because, never before in her history as an actress has she played more than a block away from the Shubert Theatre. Now she is taking a long jump to the Coast.

Peggy Wood has scored a hit in many stage successes, notably in "Naughty Marietta," "Hello Broadway," "Young America," "Love O' Mike" and "Maytime." This will be her first appearance on the screen.

Ingersoll Joins Goldwyn's Press Staff.

The newest addition to the publicity staff of the Goldwyn organization is George Ingersoll, who has been selected by Ralph Block to take charge of the press work in connection with Eminent Authors' Pictures, Inc.

The new Goldwyn acquisition was formerly with Charles Frohman, Inc., as press representative and assistant in producing plays.

Mr. Ingersoll's magazine experience covers a period of twelve years, during which time he has contributed articles and short stories to leading periodicals.

FRANK HALL SECURES WILLARD PICTURE

Acquires Rights to "Challenge of Chance" for This Country and Canada—Big Billboard Campaign Planned

FRANK G. HALL, president of Independent Sales Corporation, has acquired the rights to United States and Canada to the big seven-reel special, "The Challenge of Chance," featuring the world's heavyweight champion, Jess Willard, who on July 4 will defend his title against Jack Dempsey at Toledo, Ohio. "The Challenge of Chance" was completed recently under the direction of Harry Revier. The story and scenario were written by Roy Summerville. The first print of the special reaches New York this week. And as Fred L. Wilke, president of the Continental Pictures Corporation, producers of the picture, said: "With Jess Willard, the most advertised figure ever shown in a theatre, now at the height of his fame and preparing to defend his title against the world on July 4 in a role that radiates strength in physique and personality and in a picture crowded with power, strength, size and quality, there is not a chance for the exhibitor to keep the S. R. O. down during a performance."

To Open on Broadway.

The deal which was closed Monday, June 9, with Mr. Wilke, acting for Continental Pictures, and Mr. Hall for the Hall interests, gives Mr. Hall the exclusive rights of distribution for the Willard picture to the United States and Canada. Immediately after the signing of the papers, Mr. Hall commenced negotiations for a Broadway house in which to open the Willard picture for an indefinite run and expects to be in a position to announce the time, place and date of opening in the near future. Harry P. Diggs, exploitation manager for the Hall interests, has set on foot one of the most extensive advertising and publicity campaigns ever inaugurated in the interests of a Broadway opening. Following the completion of the plans for the opening on Broadway, Mr. Diggs will leave for Chicago, where he will arrange for the opening in one of the prominent theatres of the Loop district.

To Launch Big Billboard Campaign.

Prior to the release of the picture a national billboard campaign will be launched covering every centre of importance from coast to coast and this campaign will be supplemented by a newspaper campaign which has been carried on for the past several weeks in the news columns and sport pages of the dailies.

In the principal supporting role opposite Willard appears Arline Pretty. Albert Hart, one of the screen's best known character men, is seen in a strong role in support of the champion.

Picture Cost More Than $178,000.

The production of "The Challenge of Chance" is said to have cost more than $178,000. The features of the production are two fight scenes in which Willard displays the prowess that has won for him the world's title in the prize ring and a racing scene which is a true picture of the famed Kentucky Derby with all the spirit of the racing track as exhibited in the Blue Grass country. The scenes were taken on and near Willard's ranch in the West, and Director Revier is said to have given the picture an atmosphere and a quota of actionable drama that is in keeping with the pep displayed by the big fellow when he dons the fighting togs and taps his hands for a battle in the prize ring.

Universal to Institute Short Subject Division

WITHIN the last year, producers have realized the necessity of the shorter subject to balance the feature program and have installed complete short subject departments. Universal was among the first to do this, but Universal believes it is the first producing company to divide its selling agencies into divisions for the selling of the shorter subjects. This plan has been under consideration for some time, and was recently announced by Carl Laemmle, president.

"Universal's sales," Mr. Laemmle said, "have increased astoundingly within the last year. And the shorter reels were among the increases to such an extent that we have deemed it advisable to divide the sales forces of our exchanges into separate divisions."

Joe Schnitzer, general sales manager of the Universal; Art Schmidt, of the Cleveland office; S. J. Goldsmith, of the Chicago branch, and Gus Metzger, of the Portland exchange are now covering each of Universal's exchanges in the United States and installing and perfecting the new selling plan.

Miami Valley League Opens Dayton Headquarters Soon

THE new rooms recently taken over by the Miami Valley Exhibitors' League in the Lindsay building, Dayton, will have a formal opening Tuesday, June 17. John Seifert, president of the League, stated that over one thousand dollars had been spent for office furniture and equipment for the benefit of the members of the League. The suite occupies four rooms on the ninth floor of the building and is easily accessible from the downtown section of Dayton. It is planned to make this office the central headquarters for all of the state of Ohio, which is gradually being brought into the League.

A syndicate controlling three theatres in Chillicothe, Ohio, gave out a statement friendly to the League last week, and it is thought that this firm will have joined before time of going to press. A summer headquarters and outing place has not been found as yet.

Since the announcement was made one week ago that salesmen would be allowed to join the Miami Valley Exhibitors' League upon payment of a small fee eleven "knights of the road" have paid their yearly dues and will be allowed the use of the rooms when they open June 17, 1919.

Ben Turpin, in the Scene at the Left, Is Glad It Is His Right and Not His Left Eye Which Is Crossed.
Otherwise he'd be missing out on—but suffice it to say that the title of this Paramount-Sennett, "No Mother to Guide Him." is particularly appropriate.

ALLENS NOW PREDOMINATE IN CANADA

Acquisition of Schuberg Interests in Western Provinces Adds Eleven Theatres to Circuit

ONE of the most important deals consummated in the Canadian field for many years took place this week, when negotiations were completed between Jule and Jay J. Allen, who operate the Famous Players Film Service, Ltd., the Monarch Film Company, Ltd., and the Allen Theatre Enterprises; and John A. Schuberg, of western Canada, whereby Mr. Schuberg disposed of his vast interests in his large chain of theatres in western Canada, and all of his interest in the First National franchise for western Canada.

Mr. Schuberg and his associates owned and operated three first-run theatres in Winnipeg—the Province, Bijou and Gayety—as well as being interested in eleven of the leading theatres in the Province of British Columbia, which includes three first-run theatres in Vancouver—the Rex, Dominion and Globe—as well as two first-run theatres in Victoria. He had interests in theatres in Nanaimo and elsewhere.

Allens Have Four in Winnipeg.

In Winnipeg, the Allens will now control four first-run theatres, as they now operate the Dominion as part of their long chain of theatres.

The acquisition of this string of theatres, strengthens the Allens in their present position in western Canada and gives them a strong list of first-class houses from coast to coast.

Schuberg's interests in the First National Exchange of western Canada, which are taken over by Jule and Jay J. Allen, practically give the latter control of the First National releases in that territory.

Building Ten Theatres.

For the past year, Messrs. Jule and Jay J. Allen have been the largest theatre operators in the Dominion of Canada. Plans were announced this spring for the erection of fifteen new houses to be built during the current year. Ten of these are well under way and the other five will be announced just as soon as pending negotiations are completed.

The acquisition of Mr. Schuberg's interests in the West will not effect the plans of the Allens for the construction of new houses in both Winnipeg and Vancouver. Construction of the Winnipeg theatre has been started, but the work has been temporarily delayed on account of the strike in that city. The Allens plan to rush this work as soon as the labor difficulties have been settled.

The site for the new Allen Theatre, in Vancouver, has been selected, and the property has been arranged for at a price of $200,000. Construction plans are well under way and work will be started as soon as the plans are approved.

Control Forty-five Theatres.

With the addition of the eleven new western theatres the Allens now have forty-five of the best houses in the Dominion in active operation or rapidly nearing completion. This is one of the largest chains of first-class theatres in the world under one control through one organization, and this virtually gives the Allens control of the Canadian situation, with one or more houses in every city of importance.

Negotiations between the parties concerned have been proceeding for over six months, and it was through the efforts of H. J. Allen, of the Allens' western organization, that the deal was finally brought to a satisfactory conclusion.

Newark Now Has Million Dollar Film Corporation

WITH the filing of articles of incorporation, last week, with the Secretary of State, at Trenton, Newark becomes the home of a new million dollar film corporation. The latest addition to the ranks of film producers is known as the United States Film Corporation of New Jersey. The papers were filed by the registered agent of the corporation, Max A. Ern, with offices at 20 Clinton street, Newark. Besides producing motion pictures, the company's charter allows it to operate theatres and conduct a general amusement business.

The personnel of the new concern is John Channing Bernard, of New York, president and director-general, and Robert Braitsch, of Newark, secretary and treasurer. Mr. Bernard has had considerable experience along theatrical lines, and particularly the motion picture end of the business.

Opens Offices in Globe Building.

The company has opened temporary offices in the Globe building, 800 Broad street, but after July 1, will be located in the Proctor Theatre building, 116 Market street, Newark. It is the intention of the concern to build a modern studio in Newark in which to produce its pictures.

The policy, as outlined by President Bernard in an interview with the representative of the Moving Picture World, includes the production of six five-reel pictures a year, six two-reel comedies a year, and several one-reel novelties such as a semi-monthly traveling picture, a weekly release of New Jersey news, etc.

The first release will feature Paul Panzer, who has severed his connections with Pathe, in "Souls Beckoning." This is the initial five-reel feature.

Gladys Brockwell Takes a Straw Vote
As to whether she likes the ring or not in her Fox feature, "The Sneak."

Zukor at Kansas City for Newman Theatre Opening

THE big event in moving picture circles for the Kansas City territory the past week was the opening of the Newman Theatre.

Adolph Zukor, president of the Famous Players-Lasky Corporation, made an address, complimenting the people of this community on the wonderful accomplishment of Mr. Newman. Will Rogers, a Goldwyn star, and Wallace Reid, of Mr. Zukor's company, were the representatives of the acting profession.

The opening took place June 6. It had been suitably heralded in newspaper display space and in news stories; and by 4 p. m. those who wished to be the first to see the new house were forming in a line which stretched for more than two blocks in the busiest part of the city. The audience for the second show was not seated until nearly half past ten, when several hundred persons were unable to get in.

Management Presented with Flowers.

Flowers had been coming to the theater all day—bouquets sent by producers, exchanges, fellow exhibitors and business men friends of Mr. Newman. These were arranged quickly and artistically in the auditorium, fitting in with the decorative scheme for the opening night, and provided an additional element of attractiveness to the scene.

Kansas City people saw at this opening a class of entertainment that was in some ways new, and yet which seemed to be so exactly what they wanted, that it seemed vaguely familiar. The lighting effects on the screen with which the entertainment opened were good. The picture was "For Better, For Worse." Forbstein's orchestra, of forty pieces, rendered music that the audience was accustomed to hearing only at formal musical events. Mlle. Rhea, a Kansas City dancer, and Mlle. Alys Michot, soprano, supplied numbers on the program.

Following the last performance, Mr. Newman entertained a few friends and business associates.

Field Carmichael Joins Pathe.

Pathe Exchange, Inc., announces the appointment of Field Carmichael as manager of the Los Angeles branch. Mr. Carmichael left for Los Angeles Wednesday, June 11. He has been in the amusement business since he was twelve years old. After several years on the road with circuses and theatrical troupes he entered the picture industry about eight years ago. He has been with Fox for the past five years, and has just returned from an extended European trip for that concern.

GOLDWYN REVIVES USE OF CATALOGUE

Issue of Elaborate Film List Is Reminiscent of Past and Indicates Present Worth of Pictures

PERHAPS you remember the film catalogues of yesteryear. You do if you were in the game in the days when the release program was still unthought of and releases approximated anywhere from 300 to 1,000 feet. Back in those days some of the old-fashioned manufacturers—of seven or eight years' standing—issued really important looking volumes of several hundred pages, listing all the films they had and sometimes film they did not have.

Then came the contract system and the stated release days and the catalogues were promptly dropped and the manufacturers tried to help you forget yesterday's release in the hope of selling you tomorrow's issue. There may be some old catalogues still extant, but they are merely curiosities.

Reissue Growing in Importance.

But of late the business has undergone another change. No longer is the merit of a film judged by the date. It is realized that some of the productions of last year and earlier times still possess the merit which helped put the pictures in the position they occupy today, and the reissue has become a recognized factor in the business, and a very valuable one to houses where capacity or location require moderation in film appropriations. To meet the new condition the Goldwyn Pictures Corporation has issued what is practically the first catalogue of film to be published in nearly ten years. It is the first, but merely the forerunner of many others.

Lists of old favorites have been published of late, but this appears to be the first effort to prepare a catalogue rather than a list, and appearing as the June 15 issue of The Goldwynner, this is really a catalogue of all of the Goldwyn releases.

Book Is Expensively Finished.

And to mark the difference between the old days and the present, the new catalogue is a work of real merit and not merely a compilation of releases. It runs only twelve pages, for there are fewer titles to list than in the old fifty foot days, but the comparison in typography with, for example, the old Lubin catalogue, is interesting.

The publication is on heavy paper of cream tint, printed in black and picked out with an ornamental border in green. Each title is accompanied by a cut showing the star or a group from the play, and lists the length, star, title, author, director and the chief players in the support, as well as giving a paragraph to the story.

There are thirty releases in the "star" series, followed by the twenty-six productions made in the first year, which are more briefly treated and yet are fully explained. Two more pages are given the special productions, such as "The Eternal Magdalene" and "The Border Legion," with another page for the Louis Bennison series, with a page divided between Bill Parson's Capitol comedies and the Ford Educationals to date.

Conciseness Attained.

Compactness rather than size was the object aimed at, and this assuredly is achieved. There are no long descriptions, no superfluous adjectives. It is a brief summary of slightly more than two years' work in such small compass that it occupies scarcely any desk room and yet gives the details on 62 features, 3 super-features, 30 comedies and 23 educationals. It is much in small compass and together with the admirable designing and excellent typographical work, it forms a standard for the new series of catalogues to be expected. Others may be more elaborate in bulk and detail, but none can be more compact nor, for that matter, attractive.

Is Contrast with Previous Issues.

It places at the disposal of the reader the entire summary of the Goldwyn activities to date and it emphasizes sharply the difference between present day methods and the days back of 1908, both in production and advertising methods. In those old days the scenario editor, where there was one, was also press agent, publicity man and advertising manager, and even at that he was not always fully occupied. When Edison started to beat the Vitagraph semi-monthly catalogue by putting a red border around the cuts, it was felt that a great step in advance had been made. Today this "elaborate" advertising would be considered archaic compared with such a sightly publication as Hunt Stromberg has turned out for Goldwyn. And in the same way the productions listed in those old catalogues would compare with the sumptuous presentations of today.

Films Now Have Permanent Value.

But more important than all the rest, it marks the coming of a new system of doing business. No longer will a production be made and forgotten. The best product of each company will remain in demand, just as published fiction appears and either takes its place on the shelves or falls into the obscurity it deserves because of its lack of merit. The good productions of the past will no longer be dug up to be offered in a limited series or retitled and reissued. The product will be catalogued and remain at the disposal of the showmen, and the program of tomorrow will not necessarily be made up of the releases of tomorrow, but old favorites will be played back in the lesser houses just as the Broadway hits of today will find their place in the stock houses throughout the country next season.

The Goldwyn catalogue is something more than a novelty. It is a sign of the times and a forerunner of a more intelligent booking plan which shall include novelties for the big houses and a reliable list of proved plays for those less able to afford first run prices.

SARGENT.

KREMER CLOSES BIG DEAL WITH SPOOR

Secures All Essanay Subjects Handled by General Film—Will Release Them on the State Right Market

VICTOR KREMER announces that he has taken over the entire library of the Essanay Film Manufacturing Company's pictures handled by the General Film Company; and within a short time will be ready to release a sufficient quantity of film to supply exhibitors with complete programs of different length subjects for a long period.

Mr. Kremer also advises that arrangements have been made with another company which will enable him to release also an entirely different lot of productions sufficient to make up entirely different programs, details of which will be furnished later.

Victor Kremer.

By his deal with Mr. Spoor, president of the Essanay Company, Mr. Kremer has obtained several million feet of negatives and positive prints. These productions will be disposed of on a state rights basis, and buyers will be able to secure either the entire lot for their respective territories or any portion, if they may desire. As the productions are in various lengths, running from one to six reels, of comedies, dramas, fables, series and features, with various well known stars, it will enable the exchanges to arrange complete programs sufficient for a large number of entire performances.

To Make New Prints.

This is said to be one of the largest film deals ever contracted for by a single individual, embracing subjects running into the thousands. It is announced that new prints will be made and up to date publicity and exploitation aids of all kinds prepared.

In addition to the Essanay subjects, the other assortment of films previously referred to which will be distributed by Mr. Kremer, will enable him to supply two different exchanges in each territory with materials for complete programs without conflicting with one another.

For the present, Mr. Kremer will make his headquarters in Chicago with branches in New York and on the Pacific Coast, and he intends to release simultaneously in every film center in the country.

BRAY STUDIOS, INC., TO REORGANIZE

Million Dollar Corporation Backs Pictograph, Secret Processes and Industrial Production

THE announcement that the Bray Studios, Inc., is being enlarged to a million-dollar corporation is one of the most significant moves in the industry. It marks the entry of a new faith in the value of the educational film—it marks the beginning of the commercialization of the animated drawing and the development of a field in which the ground merely has been broken. It means also that the production of the educational and industrial film will be entered into on a big scale, and that a radically improved Greater Bray Pictograph will be issued.

During the past year the Bray Studios, Inc., has given its attention largely to war activities, especially to producing pictures for training the military recruits of the draft army, and providing them with competent officers. By means of new and secret processes developed by the Bray personnel, thousands of soldiers were given intensive training in modern warfare in a remarkably short time.

Secret Processes Now Released.

The patents of the Bray Studios, which were placed at the disposal of the Government during the war, are now permitted to be used for entertainment purposes, and the secret processes of animation, some of which have already made their bow to the public, will be turned into Pictograph channels, and to the illustration of scientific and other serious subjects as well as into the field of comedy. It is even possible that certain forms of the drama may find successful interpretation by means of newly developed processes of the animated drawing invented at the Bray Studios, Inc. In fact, the field for the animated cartoon as recently demonstrated seems almost unlimited.

J. R. Bray, of the Bray Studios, Inc., was the first man to foresee the possibilities of the animated cartoon, and it was the Bray Studios, Inc., that originated the moving picture comedy cartoon. Since 1914, when he decided to devote his time to the development of the idea, he has advanced steadily toward the big goal, associating himself with other talented artists of the pen, until now his evident accomplishments and devotion to his art have brought him the well deserved reward—capital for the unhampered development of a useful art.

Under the new organization the staff of the Bray Studios is being enlarged, and increased facilities for novelty work are being added to the studio equipment.

The Greater Bray Pictographs are to be released to the theatres in September, under a new distribution arrangement, which will permit the maximum development of the single reel magazine as a star attraction.

Armand Kaliz in Pictures Again.

The part of "Count Zoulack" in "The Temperamental Wife," the first of the Constance Talmadge First National series of pictures, will be played by Armand Kaliz, who has just canceled five weeks of his vaudeville contract with his co-partner, Amelia Stone, in order to make this special picture. Mr. Kaliz was last seen on Broadway at the Palace Theatre, and previous to that with Fay Bainter in "The Kiss Burglar," and in "Going Up." Some of his recent pictures have been "The Zero Hour," with June Elvidge, and "Get a Divorce," with Billie Burke.

Attractive Campaign Book for First Rothapfel Unit

AN attractive press book has been prepared by the Rothapfel Pictures Corporation to assist exhibitors in their publicity and advertising campaigns on the First Rothapfel Unit. The cover bears a replica in green and gold of the elaborate design used in the advertising inserts published in the Moving Picture World. The inside cover bears an attractive ad on a reverse plate while other advertising cuts and layouts are shown throughout the book.

Among the other items of interest and value are a sketch of Samuel L. Rothapfel, suggestions regarding exploitation, synopses of the various parts of the completed unit, ready-prepared newspaper notices, reproductions of the lithographs, list of accessories, and opinions of well-known critics throughout the country regarding the first Rothapfel Unit.

How "Our Boys" Got the Movies.

The illustration below is from an exceedingly interesting article by Homer Croy, entitled "The Movie of the Rhine," which appeared in a prominent magazine May 24.

This article should be read by every one who has the welfare of the motion picture at heart. It is an American article. It is an American machine in that cart—one of the many Power's Cameragraphs that went overseas—and it serves to show what American motion pictures did for the boys, and how they ministered to them in the hour of need.

In this picture the entire equipment is not shown. Only the projector appears—the main thing—sturdy and strong to withstand the unusual, wearing conditions; the gas engine used in developing the electric current being out of sight.

Here is what may be termed an itinerant theatre, traveling from place to place as the occasion demanded, bringing relief and well earned relaxation to our boys, and despite the primitive surroundings giving them a Broadway show for all that.

As Mr. Croy well says: "Wherever the American flag goes there goes the motion picture; and long may she wave!"

Whitaker Is Made Select's Eastern Representative

THE announcement is made by General Manager Sam E. Morris, of Select Pictures Corporation, that V. P. Whitaker, formerly branch manager of Select's Washington exchange, has been promoted to the position of Eastern representative, which berth in the Select's organization has been created especially for Mr. Whitaker.

Manager Whitaker has had charge of Select's Washington branch continuously from the early days of the Select organization until the present, having relinquished this position Saturday, June 7, and entering immediately upon the duties of his new position as Eastern representative. Mr. Whitaker has been since Sunday, June 8, at Select headquarters in New York City, conferring with President Lewis J. Selznick regarding Select policies and work to be covered in the new field.

Mr. Whitaker will have under his charge the entire territory east of the Mississippi River. Traveling out of the home office, Mr. Whitaker expects to keep in the field almost continuously.

(Courtesy Community Motion Picture Bureau)

The Movie on the Rhine Served by Power's Cameragraph "A La Cart."

The Power's projector is shown here in this "traveling theatre," which gave the American soldier a Broadway show under unusual conditions.

FOX BRANCH HEADS HOLD CONVENTION

Decide on Policy for Season of 1919-20 at New York Meeting—To Make Announcement June 15

DISTRICT branch managers of the Fox Film Corporation are en route to their homes in all parts of the United States and Canada after attendance in New York last week at the fifth annual convention of the William Fox organization.

The policy of the company for the season of 1919-20 was decided at the convention and simultaneous announcement of details will be made by the managers soon after their return home. June 15 has been fixed as the date for outlining the plan to exhibitors.

Convention sessions were held this year in the ballroom of the Pennsylvania Hotel, beginning with the morning of June 2 and continuing, morning and afteroon, through the week. The covention was presided over by Mr. Fox and Winfield R. Sheehan, general manager. At the executive table were John C. Eisele, treasurer; Jack G. Leo, vice president, and Herman Robbins, assistant general manager.

Bright Outlook for Next Season.

In his opening address, Mr. Fox spoke of the conclusion of the war as affording wonderful opportunities for motion pictures throughout the world, and contrasted this year's convention with that of 1918 when the Fox organization, the industry and the nation were interested above all things else in doing what they could to bring the world war to a successful end. The speaker referred briefly to his recent trip to Europe and declared that despite newspaper reports there were many evidences abroad of returning prosperity. In America, he said, we have mo e wealth than we ever have had and the outlook for 1919-20 is that the season will be the most prosperous in the history of the motion picture industry.

Delegates Entertained Evenings.

No convention sessions were held during the evenings, these being given over to the entertainment of the delegates. Tuesday night the managers attended the performance of "Up in Mabel's Room" at the Eltinge Theatre. Wednesday night they saw "Monte Cristo, Jr." at the Winter Garden and the "Midnight Whirl" at the Century Grove. The annual beefsteak dinner was held Thursday night at Castle Cave. Friday afternoon the managers were guests of honor at the laying of the cornerstone of the new William Fox Building, Fifty-fifth and Fifty-sixth streets and Tenth avenue, and Saturday was given over to conferences with the general manager at the administration offices in West Forty-sixth street.

Those Who Attended.

The district managers in attendance were Harry F. Campbell of Boston, Clyde W. Eckhardt of Chicago, Vincent J. McCabe of Toronto, Clayton P. Sheehan of Buffalo, and Earl H. Wachter of Kansas City.

Branch managers included Tracy Barham, Atlanta; Thomas W. Brady, Buffalo; George F. Dembow, Philadelphia; L. M. Devaney, Toronto; L. E. Harrington, Dallas; Joseph Kaliski, Denver; Joseph Lieberman, St. John; George E. McKean, St. Louis; Sidney Meyer, Omaha; A. S. Moritz, New Orleans; C. E. Penrod, Indianapolis; Joseph B. Roden, Salt Lake City; Ben P. Rogers, Washington; Louis Rosenbluh, New York; William D. Shapiro, Cleveland; Howard J. Sheehan, Pittsburgh; Lester Sturm, Cincinnati; M. J. Weisfeldt, Minneapolis; Maurice West, Montreal.

Others in attendance were Albert C. Wyckoff, controller; Lewis S. Levin, assistant to the general manager; Walter B. Garyn, manager contract department; Carl Downing, advertising manager; Henry R. Heitman of the general manager's office; Lloyd J. Levy and Sam Dembow, Jr., of the assistant general manager's office; Hamilton Thompson, scenario editor; Jay A. Gove, director Exhibitors' Service Bureau; Emmanuel P. Preiss, Fenimore P. Hill and Max Golden, auditing department; Robert C. Buttolph and Jacob Sicholman, contract department; Harry Reinhardt, disbursement department; Fred W. Lange, Frank J. Shea and Acquielo C. Calvo, foreign department; George H. Fleming, Jack Francis, Sam J. Warshewsky, David A. Morrissey of Los Angeles, Benjamin Garetson, of Chicago, and Joseph A. Depisa, Exhibitors' Service Bureau; Isidore Krotosky, purchasing agent; William E. Sennett, requisition manager.

HELEN HOLMES TO STAR IN NEW SERIAL

This Intrepid Player Will Be Presented by S-L-K Serial Corporation in Fifteen Episode Thriller

AN important news event of the past week is the announcement of the formation of the S-L-K Serial Corporation, organized for the purpose of presenting Helen Holmes in a fifteen episode "thriller" of two reels each. The name of the author responsible for this latest serial has not yet been divulged, but it is said it will be a surprise to the entire motion picture industry, as he has an international reputation, and incidentally, this marks his first work for the screen.

Helen Holmes.

Helen Holmes, to be presented as the star of the S-L-K Serial, is one of the most popular performers in this type of film on the screen. During the past five years, she has acquired a reputation as one of the most daring serial actresses in the field.

Beginning her screen career with Keystone more than five years ago, her work attracted the attention of the Kalem organization, then one of the important factors in the field. With this company, Miss Holmes appeared in the first railroad serial ever filmed, entitled "The Hazards of Helen." The popularity achieved by her in this production was responsible for the issuance of two other railroad serials, namely, "The Girl in the Game" and "The Railroad Raiders," in both of which she starred. Her latest appearances have been in "The Lass of the Lumberland" and "The Lost Express."

Miss Holmes is very versatile. She has written some of the serials in which she played, and also directed several episodes of her last production, while her director, J. P. MacGowan, was in a hospital.

The S-L-K Serial Corporation plan to make this one of the biggest and most elaborate screen serials yet produced, and will conduct an extensive exploitation campaign designed to make Miss Holmes one of the best known of serial stars.

Work will be started on the initial episode within the next two weeks, at which time, the name of the story, author, director and supporting cast will be announced.

Douglas Fairbanks Opens New Studio at Hollywood

WORD comes out of the West that Douglas Fairbanks is going at the making of his first independent production like a whirlwind. He has opened his big, new studio, and from all the signs about the place more real money is being spent for the new picture than has ever before gone into the making of a Fairbanks release. Now that he is to market his pictures himself through United Artists' Corporation it is evident that he is going to put the money that would ordinarily go to the outside distributor into the production itself.

The new studio occupies fifteen acres of ground and is situated at the foot of a range of Hollywood mountains. It has a big indoor stage, an adjoining outdoor stage, with a number of acres set aside for special sets. The first of these sets—a little village—has been erected for the present production at a cost of about $40,000.

Surrounding the studio are beautiful lawns and flower gardens. The mechanical equipment of the studio is said to offer every modern device for perfect picture-making.

ANIMATED FIGURES USED IN LOBBY

Plaza Theatre, San Diego, Uses Cut-Outs, Which Move Heads and Arms, to Boom "Cannibals" Film

A REMARKABLE demonstration of the almost limitless possibilities of properly exercised originality in lobby displays and in the "playing up" of a picture is afforded by the work of Manager Bishop, of the Plaza Theatre, San Diego, Cal., in featuring Martin Johnson's "Cannibals of the South Seas," released by Robertson-Cole through Exhibitors-Mutual. The films had a record-breaking run of a week at the theatre, and the intelligent showmanship of the manager had much to do with the success which came to his house.

Animated Cut-Outs Used.

One of the most interesting phases of the Plaza lobby exhibition was the use of life-size cannibal figures in cut-outs that were put into motion by mechanical contrivances. One figure was that of a giant cannibal swinging a large club. The arm in which the club swung was made to raise slowly and then quickly drop as though the savage was about to batter in the head of an enemy.

In another corner of the lobby four cannibal heads were placed behind a screen of palm leaves. They were arranged so that the heads would slowly rise behind the leaves, much as savages peering out of the bush, and would, after gazing a moment at the spectators, suddenly drop from sight.

Much Realism Shown.

Real grass mats, palm leaves, bows and arrows, and spears were used in decorating the several posters and photographs which were placed about the entrance, and they gave realism to the whole layout. The secret of the successful showing is apparently found in the fact that the manager was careful in the details of his display and liberal in its extent.

Picture Corporations Will Have Charity Gifts Taxed

MOTION picture and other corporations are not to be permitted to deduct contributions to charity or war work made by them from gross income, in figuring income and excess profits taxes. The regulations of the Bureau of Internal Revenue to this effect were sustained by a decision of the Attorney General on May 19. A number of inquiries concerning the deductibility of these taxes have come to the Washington Bureau of the Moving Picture World.

The Commissioner of Internal Revenue announces that the tax on contributions cannot be made the subject of a bona fide claim for abatement, and all such claims filed will be promptly rejected. The Commissioner feels that it is only just to corporations that they be advised in advance of filing their returns on June 15, that corporations deducting contributions from gross income, knowing that such deductions are not permissible under the regulations, may subject themselves to a penalty of five per cent. of the amount of tax improperly withheld, and also run the risk of prosecution and of a 50 per cent. additional assessment for filing false or fraudulent returns. Furthermore, the withholding of tax due on contributions improperly deducted may result in the taxpayer being declared in default with respect to the second installment of tax due on June 15, which would make all taxes payable on 1918 income immediately due.

Corporations should proceed in accordance with existing regulations and pay the full amount of tax due without deduction for contributions. Any corporation which questions the validity of these regulations may test them by filing claim for refund and bringing suit in the manner provided by law.

Zierler Grateful for World Story of Salesmen's Troubles

BIG U FILM EXCHANGE
1600 Broadway, New York
June 9, 1919.

Editor,
Moving Picture World:

I read your article published in the Moving Picture World, issue of June 14th, entitled "Don't Treat the Road Men Roughly."

I am certainly grateful to you, and I believe that everybody in the sales end of the exchange business ought to give you a vote of thanks for mentioning the manner in which salesmen are received at different theatres. I trust that you will dwell on this subject in a good many more such interesting articles, as they will benefit everybody in the industry.

The salesmen report to me that they have to transact their business with the exhibitors in the lobby of the theatre, or on the corner up against a lamp-post, or they have to chase him around the theatre and hold on to him by his coat-lapels, before he will finally give them an audience to explain what their purpose of calling on him might be.

S. ZIERLER,
General Sales Manager.

Jans Will Buy Negatives or Entire World Rights

WE ARE now in the market to buy negatives and entire world rights on any good screen production," declared F. E. Backer, general sales manager for Jans Productions, Inc., 729 Seventh avenue, New York.

"Mr. Jans determined to take this step some time ago, and our plans were made accordingly. Any completed motion picture of special caliber will be bought outright and we will pay spot cash for the right productions.

Spot Cash for World Rights.

"The days where a producer had to wait long for his money while the territories were being slowly disposed of are now dead and gone, we believe," continued Mr. Backer. "We encourage the making of high class productions by offering spot cash for the entire world rights, and the better the picture, the better the price we shall be only too glad to pay.

"H. F. Jans knows his business thoroughly. He is at present the holder of Metro, Nazimova and Rolfe franchises for New Jersey, but he has also secured New Jersey rights for other big special motion picture productions, such as "The Unpardonable Sin," "Stolen Orders," "Hearts of Men," etc.

"The big success attending his recent purchases for the United States rights on the Tom Mix single reelers from Selig, and single reel Ham and Bud comedies from Kalem, finally convinced Mr. Jans that he could make just a success as a cash buyer for the entire world rights on good pictures. And the faster they come the better H. F. Jans will be pleased."

Frank Hall to Distribute "Film Letter Box" Feature

FRANK C. HALL closed a deal this week whereby he controls the exclusive distributing rights for the United States and Canada to the Screen Letter Box, the big-little feature, the idea for which was conceived by Morris Kashin, exhibitor and theatre manager, and which was produced by Jack Cohn. The first release of this subject, one a week, will be placed in the hands of the Film Clearing House, Inc., exchanges, Mr. Hall's distributing medium, July 15, and each week thereafter.

Embodies Questions and Answers.

The Screen Letter Box, according to Messrs. Kashin and Cohn, is the result of a study of box-office conditions by Mr. Kashin, produced with the idea of giving to the exhibitor and public an attractive short subject, which at the same time advertises the theatre in which it is shown.

As described by Mr. Kashin, the man who conceived the idea, the Screen Letter Box is a series of questions and answers to the public. "Not alone will cold type be used to awaken the interest," said Mr. Kashin, "but the patrons of the theatres will be answered through the medium of animated cartoons, illustrating every question answered. Another feature of this offering is the showing of actual scene is enacted by artists to demonstrate the point wished to be brought out."

Will Localize the Subject.

The Screen Letter Box will be localized and special prints made for the various territories. In this manner questions asked by the individual patrons of any theatre will be answered and the film will give all the appearances of having been made specially for the theatre offering it.

Whooping Cough Worrying Showmen.

Exhibitors in Washington, D. C., are becoming anxious over the whooping cough situation, and the rapid increase in the number of cases reported to the Health Department is causing considerable worry as to what steps may be taken in the future to restrict public gatherings.

It is a violation of the law for any person with whooping cough to go into motion picture houses, street cars or other places where large numbers of people congregate, and the Health Officer has announced his intention of seeing that this law is complied with.

MUNICIPAL THEATRE OWNERSHIP FAILS

So Experience Has Taught W. Barrington Miller in New Zealand, Country of Advanced Theories

THE Socialist doctrine of municipal or state ownership of theatres will not pick up any headway if W. Barrington Miller, of Sydney, Australia, for five years managing director of Union Theatres and Australasian Films, Ltd., can do his bit in frustrating the socializing of amusement.

Attracted by an article in the Moving Picture World of June 7, concerning the operations of the film Bolshevists in Norway, Mr. Miller was moved to express his views to a representative of the World on the total failure of municipal ownership of motion picture theatres in New Zealand, where his activities have given him experience of the first water.

New Zealand Bold in New Ideas.

Although Mr. Miller has retired from Union Theatres and Australasian Films, in which he was associated with Harry G. Musgrove, and is taking a "vacation" of a year, his interest in the industry could not let him sit back and see the communistic idea in amusement ownership prosper. At the Hotel Astor, in his room whose photographic decorations bore evidence of the fact that he had been having a good time at the Chaplin studios on the Coast during his visit there, Mr. Miller put his best shock troops into wordy war with the Bolshevists.

"Yes, I have seen a little of the working of moving picture theatres under municipal ownership," he said, "and I cannot believe the movement will succeed in any country.

"In the amusement business you must have competition and capable and independent managament to secure the best results. New Zealand, as you probably know, has done much in the way of advanced and bold legislation. Many of the labor laws now existing in England and America were first seen in operation in New Zealand. That possibly explains why New Zealand took up the idea of municipal control of theatres.

Municipal Control Given Fair Trial.

"It was even seriously suggested in certain quarters that the moving picture business be nationalized by bringing all exhibition under the control and direction of the state.

"The suggestion never was taken seriously by the country as a whole, but certainly was given a fair trial in several towns and in every case proved a failure. In most instances the management was under the direction of the town council, whose estimable old gentlemen were under the illusion that the money being made by the individual owners could just as well be made by the town and devoted to the reduction of local taxes.

"But the theory never worked. The management of the theatres was given to friends of the politicians and square pegs were put into round holes. State owned enterprises seldom succeed against private corporations, I find.

"When the New Zealand Government, in response to the demand of the labor leaders, purchased certain coal mines and worked them as state enterprises, it was thought that the movement would go a long way toward preventing strikes among the coal miners and at the same time realize a profit for the citizen.

"But the mines are not paying, and there are more strikes and labor troubles than ever. In Australia we have had similar experience, where state ownership of the fishing industry, bread baking, and the lumber business have all proved failures."

First National in Australasia.

A specific instance of the failure of municipal theatre control was cited by Mr. Miller in the case of Palmerston North, New Zealand. The local government took control of the one theatre there, turned it from a house for traveling shows into a motion picture theatre, but, managed illy, the house went from bad to worse, and is now back on the traveling show basis, making less money than ever.

The operations of Union Theatres and Australasian Films were given detailed attention in the June 7 issue of the World. The First National franchise is one of the holdings of the two concerns whose leaders are in full sympathy with the work of James D. Williams' circuit. Both Mr. Williams and C. L. Yearsley, advertising manager of First National, had a large amount of experience in Australasia and brought some advanced moving picture ideas from there to America.

Mr. Miller intends visiting his mother country, England, and returning to America after the hot months have passed. It is possible that he may "settle down" in America, whose moving picture manners he admires warmly.

Metro Entertains Doughboys.

Metro gave a show exclusively for the overseas veterans the other day, and in the audience assembled in their projection room in the Longacre Building, New York, were a score or more O. D.-clad, brown-skinned fighters who have just returned from the trenches of France.

"Which one of the Metro stars do you want to see most?" asked W. E. Atkinson, Metro's new general manager, and the unanimous verdict was "Viola Dana—Dana—Dana," from the boys. "All right, then. Sam, start with 'The Gold Cure,'" said Mr. Atkinson to the operator, and the lights went out.

The boys were "tipped off," they said, by Captain J. M. Loughborough, who told them that if they called on Metro they would be glad to give them a picture show for themselves, and they forthwith presented themselves.

That's a Nice Pose, Hold It.

Say we to Virginia Pearson, who gives us this pretty picture to celebrate the starting of "Impossible Catharine," her second production for Pathe.

MacManus' Reconstruction of History a New Departure

MUCH emphasis is laid by the producers of the "Lost Battalion" on the fact that this production has combined reality of cast with authenticity of narrative. The picture is played by famous military leaders and the actual survivors of the episode. Hitherto the dramatic episodes of history have reached the screen by a representation of fact accomplished by assembling professional actors and recreating scenes. The MacManus film, although not utilizing the actual scene of the action of the Lost Battalion, has utilized the actual participators in the action.

"Where has this form of film making been paralleled?" asks Mr. MacManus. "You may recall that there have been a few isolated cases of single war heroes or persons of public prominence appearing in films purporting to visualize fact. But these instances never pretended to be flawless reproductions, and in no case did such a film present a full cast of the original characters."

"The Lost Battalion" is completed, and next week will probably see an announcement of the date of its initial showing to the trade press, leading military officials and men prominent in the public life of the nation.

Select Makes McCormick Head of Washington Branch

SELECT announces the appointment of J. U. McCormick to the executive control of Select's Washington branch, which position had been made vacant by the appointment of former branch manager, V. P. Whitaker, to the office of Eastern representatives in the Select organization. Branch Manager McCormick took charge Monday, June 9.

Mr. McCormick has been connected with Select's Washington exchange for many months, having previously held the position of assistant branch manager. Select's business in the Washington territory, which has been heavy during the past months, has been largely due to the able manner in which Mr. McCormick backed up the efforts of Mr. Whitaker, who was then branch manager. Mr. McCormick's promotion to the executive control is a popular move and meets with the approval of his host of friends in and around Washington.

Branch Manager McCormick will be assisted by the services of R. Childs, formerly of the Washington exchange sales force, who has been promoted to the position of assistant manager.

NEW DISTRIBUTOR OPENS IN NEW YORK

Realart Pictures Corporation to Start Releasing in September—Twenty Exchanges Open in July

REALART PICTURES CORPORATION opened for business at 112 West Forty-second street, New York, last week. The organizer and president of the new company is Arthur S. Kane. Mr. Kane retired from the general management of Select five weeks ago to perfect his plans for the new organization

Realart expects to begin releasing September 1, and plans to have three pictures ready that month. It is the intention of the new organization to distribute from thirty-five to fifty pictures the first year.

Offices in Theatre District.

The suite of offices the new company has opened is on the second floor of the building at 110-112-114 West Forty-second street. This is a half block east of the Knickerbocker Hotel at Forty-second street and Broadway, and is above the United States Railroad Administration Ticket Office. The quarters are divided up into a large reception room with leather furniture, two large private offices on Forty-second street and numerous smaller rooms for department heads, working forces and executive staff.

Realart's selling plans include opening twenty exchanges in the principal cities of the United States. These exchanges will be started at once and are to be located in New York, Boston, Philadelphia, Washington, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Atlanta, Dallas, Kansas City, Omaha, Minneapolis, Denver, Los Angeles, San Francisco and Seattle.

Expect to Open Exchanges by July.

J. S. Woody and Ben F. Simpson left New York headquarters separately the last of this week to visit all of the above cities, engage managers, secure offices and open exchanges. One or the other will establish the office in each city named. It is planned to have most if not all of the exchanges going by the middle of July. Fast work will be staged to be all ready for the releases starting in September.

Kane Long in Motion Pictures.

Mr. Kane began his career as a theatrical manager along about 1902. In July, 1907, he took up the motion picture profession when he became personal representative and general manager for O. T. Crawford at St. Louis in the manufacture, distribution and exhibition of motion pictures. He continued there for three years and since he has been continually identified with the distribution of motion pictures for some of the biggest producers. Upon the organization August 1, 1917, of Select Pictures Corporation, he was made general manager and many regard him as one of the potent factors in the success of that institution.

J. S. Woody will be general sales manager for the Realart corporation. In 1912 Mr. Woody became associated with the General Film Company in a special capacity covering all territory west of Denver. He stayed with this concern until 1914, when the Mutual Film Corporation signed him to handle their Pacific Northwest District with general headquarters in Seattle. Two years later Woody came East and joined forces with the Triangle Distributing Corporation in New York. Mr. Kane, then general manager of Select Pictures, appointed him field manager for Select covering the entire United States. Shortly after he was elevated to the post of general sales manager. It was in this position that he won wide recognition as an organizer and director of sales.

Simpson Is Field Manager.

Ben F. Simpson, who has just resigned as San Francisco manager for Triangle Distributing Corporation for three and a half years to become field manager for Realart, will share the work of opening exchanges and installing managers with Mr. Woody. His last work was with the late Henry B. Harris in putting over the advertising for "The Third Degree."

Mr. Simpson began his motion picture career in 1912 with George Kleine, exploiting "Quo Vadis" over the United States. He afterward opened an office in Atlanta to develop the Southern territory for the Kleine enterprises. He went with the Triangle Film Corporation when it was organized in November, 1915, as manager of its San Francisco branch. He has been with Triangle ever since, being the oldest man in point of service with that company.

Arthur S. Kane.
President of Realart Pictures Corporation.

John Pond Fritts is director of publicity for the new organization. Mr. Fritts was for many years associated with Mr. Kane in newspaper work in the West. Fourteen years ago he took up magazine and publicity work in New York and latterly has conducted the printing firm of Clark & Fritts at 229 West Twenty-eighth street, New York.

Strand Has Rest Room for Ushers.

Managing Director Joseph L. Plunkett, of the Strand Theatre, New York, has arranged a rest and recreation place for the women ushers on the roof of the theatre. The space will be fitted out with wicker armchairs, a large table with periodicals and daily newspapers, a swing and flowers. A corner in which the table and chairs are to be placed will be covered with a canopy. In the fall the furniture will be moved to the basement under the stage, where a rest room will be fitted out for the female employes.

Fox Films Are Victims of Censorship Unreliability

THAT the ways of picture censors are sometimes extremely contradictory appears to be evidenced by the experiences of two exhibitors in different cities—Springfield, Mo., and Buffalo, N. Y.

The Buffalo Evening Times, issue of Friday, May 23, tells of the censorship imposed on Manager Samuel Carver:

Captain John Marnon, of the third police precinct, walked to the front of the Family Theatre, yesterday afternoon, and ripped from the lobby display frames three pictures of Miss Annette Kellerman, who shows at the Family next week, in "Queen of the Sea," the film which has made a tremendous sensation in Boston, New York and Chicago.

"These pictures are not fit to be exhibited," said the Captain to the caretaker. "Tell the manager I want to see him."

Manager Samuel Carver later, when seen by a reporter for The Times, said:

"I did not go over to police station No. 3, but I called up Captain Marnon on the 'phone and had quite a talk with him. I am sure I can satisfy him that the picture is not offensive. I defy anybody to say that it is improper. Of course, anybody knows that Miss Kellerman does not wear sealskin coats and voluminous skirts when she does her swimming stunts, but the whole film is the picturization of a beautiful fairy tale. I invite Mayor Buck to come and see it. I invite Chief of Police Higgins to come and see it. I know they will like it. Why, this picture has had a run of three months at one theatre in New York, and the very lobby pictures which Captain Marnon tore down, were shown for three weeks in front of a Boston theatre without anybody being offended."

Springfield Story Different.

A strong contrast to the Buffalo attitude is shown in an article in the May 16 issue of the Springfield, Mo., Leader, which reports the showing of the Fox production "Salome," in the following words:

"The first day's presentation at the Landers Theatre of 'Salome,' a Fox production with Theda Bara in the leading role, compelled that kind of admiration for which the superb star is said to draw a fabulous salary. The film was witnessed last night by a city official, who said that it would not be interfered with. There were few members in the audience who would have recommended any changes."

Kraft Joins Big "U" Press Staff.

William Kraft, at one time associated with the staff of the New York Evening Mail, and who has had a wide newspaper experience as well as magazine work, has joined the staff of the Universal home office publicity department. For some time Mr. Kraft has been writing the daily Anniversary Bulletin which is being sent to the Universal salesmen during the anniversary month. This little daily has done excellent work.

DES MOINES BOARD JOINS WITH OMAHA

Exchangemen in Two Cities Unite Organizations for Enforcement and Standardization of Rules

DES MOINES exchangemen have organized a local film board or trade chapter in conjunction with the Omaha chapter. Meetings are being held once a week with M. J. Frisch, manager of Universal, in active charge of the local organization. The co-operation with Omaha and with the exchanges of Minneapolis and Kansas City is going to put Des Moines on an equal basis as regards the proper enforcement of contracts and will do away with the few unreliable exhibitors who are refused shipments seeking to secure service from other points.

The local organization is pledged to carry out all the provisions of the various boards over the country, which means that a concerted effort is being given to a standardization of the business. The exhibitor who does not pay his bills and who refuses to live up to the terms of his contracts will be compelled to alter his method of doing business or go out of business.

"Skinny" Enrolls Creator as Associate Boy Scout

CHOSEN by Boy Scout officials as the boy who best represents Young America, "Skinny," famous as the hero of the Paramount-Briggs Comedies and the cartoons of boy life by Briggs, of the New York Tribune, went to the assistance of the Boy Scouts of America, last Friday, and fired the preliminary gun of the big nation-wide Boy Scout membership drive, being conducted this week throughout the country.

John Carr, who plays the role of Skinny in the Paramount-Briggs Comedies, took the creator of the comedies, Clare A. Briggs, to the office of Ex-Secretary of the Treasury, William G. McAdoo, in the Equitable Building, New York, and had Mr. McAdoo enroll Mr. Briggs as an associate member of the Scouts. Mr. McAdoo is chairman of the Citizens' National Committee, which has charge of the Boy Scout membership campaign. President Wilson is the honorary president of the Boy Scouts, and former President Taft is honorary vice-president.

The enrollment took place at noon. Skinny's introduction was simplicity itself. "I'm Skinny," he announced to Mr. McAdoo. "And this is Mr. Briggs, who made me famous!"

Mr. McAdoo sat down at his desk, filled out an enrollment blank, and then, while the cameras clicked their barrage, Briggs paid over his dollar enrollment fee and became a Boy Scout.

Skinny in real life is a Scout himself, being a member of Troop 55, Division 5, of New York.

Poli Circuit Books Warner Film.

Poli's Circuit of Connecticut is the first big chain of theatres to obtain bookings on "The Man Who Turned White." Following the premiere of the picture at B. S. Moss' Theatre, when, despite some of the hottest June days on record, the box office figures exceeded expectations, a representative of Poli's who witnessed the showing arranged for fifteen days' bookings in the Connecticut theatres. Each of the following Poli houses will play the picture three days: Plaza, Bridgeport; Garden, Waterbury; Palace, Hartford; Bijou, New Haven; Poli's, Meriden.

National Board Praises "Lady Windermere's Fan"

STATING that the screen production of Oscar Wilde's "Lady Windermere's Fan" is "an unusually well done portrayal of Wilde's classical drama," the National Board of Review of Motion Pictures not only gives this subject an absolutely clean bill of health, but under the heading "general comment" in its report on the picture says: "Intensely dramatic scenes are transferred to the screen from the spoken drama with added tenseness. It is a photoplay well acted and well worth seeing."

The report properly gauges the entertainment value of the production as "excellent"; the educational value as "good as a portrayal of classical literature"; the dramatic interest of the story as "excellent"; the coherence of narrative as "very good"; the acting as "splendid"; the technical handling as "very well done," and the photography, costuming, scenic setting and moral effect as "good."

"Third Degree" Commended by Chicago's Chief Justice

A GREAT jurist and criminologist, Chief Justice Harry Olson of the Municipal Court of Chicago, has been moved by a viewing of "The Third Degree" to write to Albert E. Smith, president of Vitagraph, Inc., a congratulatory letter.

In his letter, Judge Olson reviews what is probably the most startling case in which the so-called "third degree" was ever employed, and gives an inside bit of criminal history which bears directly on the lesson taught by the Vitagraph picturization of the Charles Klein play.

The case singled out by Judge Olson is that of the "carbarn bandits" of Chicago, Marx, Niedemeyer and Van Dime, previous to whose conviction a man innocent of the crime but who was first on the scene, had been coerced by the police into signing a confession of murder.

In concluding the letter, Judge Olson says that "The Third Degree" is an interesting exhibition of that grievous system and "should be a warning to police officers not to extort confessions."

Joy to Produce Next Holmes Film.

Ernest C. Joy, formerly manager of productions for Harry Warner at the Biograph studio, has just been engaged by Triangle as production manager for the next Taylor Holmes special. C. T. Horan, the author of the comedy, which temporarily is titled "Three Black Eyes," will direct the production, which will be under way the early part of next week in a New York studio.

Eugene O'Brien Takes Up the Light and Stumbles Along in Search of the One Woman in "The Perfect Lover."
These two touching scenes from his first Selznick indicate the dramatic beauty which spreads through the picture.

Meyer Banqueted on Eve of Departure for Chicago

MEMBERS of the Minneapolis Film Board of Trade gave a banquet at the Radisson Hotel in honor of Fred S. Meyer on the eve of his departure for Chicago, where he was called to enter the home office of the American Film Company.

Mr. Meyer was one of the oldest Minneapolis exchange managers in point of service. He is succeeded as manager of the Minneapolis American office by Henry Fischer, formerly of Toronto, brother of A. H. Fischer, manager of the Mill City Metro Exchange.

Mr. Meyer came to Minneapolis in 1912. Since that time he has managed his own exchange, operated the Minneapolis offices in Minneapolis and Milwaukee and also the General Film Company in Minneapolis.

He returned to Minneapolis last October after an absence of one year to take charge of American Film interests in that territory.

"A Dangerous Affair" to Open at the Broadway

CHARLES MILLER, Charles Miller Productions, Inc., announces as the title for the first of the series of four special productions to be released by Frank G. Hall, vice-president of the Miller company, "A Dangerous Affair," with Herbert Rawlinson, supported by Florence Billings, Stuart Holmes, Warren Cooke, Charles Stevenson, Vinton Friedley, Regina Quinn and Ernest Torrence, in the leading role.

"A Dangerous Affair" is in six reels and Mr. Hall announces it will open at the Broadway Theatre, Sunday, June 15, for an indefinite run. The release date for the country will follow. This is the first of the series of the Miller production coming under the banner of the Charles Miller Productions, Inc.

World Signs Lillian Hall.

Following a six-weeks' engagement as the ingenue lead opposite Evelyn Nesbit in her current Fox release, "My Little Sister," Lillian Hall has been signed by World Film to play the ingenue lead opposite June Elvidge in the star's latest picture, now under production at World's Fort Lee studio. The screen version is an adaptation from a play by Philip Lonegran and Will S. Murphy, under the working title, "A Tangled Romance." Miss Hall is portraying the role of Kathleen, the daughter of a jurist masquerading in the guise of a maid.

Hall Special at the Park.

"The Other Man's Wife," Frank G. Hall's six-reel special opened at the Park Theatre, Columbus Circle, New York, Sunday, June 8, to a packed house. The picture features Stuart Holmes supported by Ellen Cassidy.

Precedent Set When Rialto and Rivoli Bill Same Film

FOR the first time in the history of the Rialto and the Rivoli theatres, of New York City, the same production has been scheduled for a week's engagement at each house. The picture to which Managing Director Hugo Reisenfeld is according this honor is the Paramount-Artcraft special, "The Knickerbocker Buckaroo," starring Douglas Fairbanks. In the case of the repeat engagement of "The Red Lantern," the Nazimova subject was returned to the house of its first appearance.

The production of the Fairbanks film played the week of May 25 at the Rivoli. Despite the warm weather, it packed that big house throughout the week, and thousands who could not gain admission were disappointed. Public demand for an immediate return date of the film became so insistent that Dr. Reisenfeld had no choice but to rebook it for the week of June 8.

Buys Foreign Rights to Outing Chesters.

Australasian Films, Ltd., has purchased Outing-Chester picture rights for Australia, New Zealand and Tasmania. The deal was negotiated by Harry G. Musgrove, managing director of the company, on his recent visit to New York.

Famous Players Salesmen Hold District Conventions

FOLLOWING the recent convention of district managers and special representatives of the Famous Players-Lasky Corporation held at the home office in New York, meetings of the exchange sales forces have been held during the past week in six cities throughout the United States. These meetings have been for the purpose of disseminating complete information concerning next year's distribution plans to the entire sales organization.

One of the largest meetings was the one held early in the week at the New York exchange, 729 Seventh avenue. This embraced the organizations of the New York and Buffalo offices, comprising District No. 2. General Manager Al Lichtman, F. V. Chamberlain and Arthur G. Whyte led the discussions which extended over a period of days.

Many at Boston Meeting.

The personnel of the Boston, New Haven and Portland, Me., offices was fully represented at the Boston meeting which was presided over by District Manager Harry Asher, while at the same time, down in Atlanta, the sales organizations of the Atlanta, Dallas and New Orleans were getting their information on the new sale plan from District Manager C. E. Holcomb.

In Chicago the sessions were presided over by Special Representatives John W. Allen and Myron H. Lewis, the offices represented being Chicago, Detroit, Minneapolis, Kansas City, St. Louis, Des Moines and Omaha.

Big Meeting in Pittsburgh.

A big meeting in Pittsburgh was in charge of Special Representative H. H. Buxbaum and Manager W. E. Smith, of the Philadelphia district, the sales forces of the Pittsburgh, Philadelphia, Washington, Cleveland and Cincinnati exchanges being present.

The salesmen of the Rocky Mountain and Pacific Coast States, representing the San Francisco, Los Angeles, Salt Lake, Denver, Seattle and Portland, Ore., exchanges, met at Los Angeles, District Managers Herman Wobber and Louis Marcus presiding.

Nazimova's Art Shown in Her Dual Role as Mahlee, the Eurasian Without Caste, and as the American Girl.
She is seen holding converse with herself in the scene at the right, one of the most touching of the Metro picture.

BEACH DEFINES DIRECTOR'S STATUS

President of Eminent Authors Pictures Says Wielder of Megaphone Will Have Full Scope

THAT American made films will dominate the world, just as American short stories far surpass the output of any other country is the opinion of Rex Beach and Samuel Goldwyn in organizing Eminent Authors Pictures. They have brought together leading writers of American fiction to bring to the screen the same great gifts for telling a story that has made their names features of the fiction periodicals of America.

Perhaps the question of the position of the director in Eminent Authors Pictures has created the most immediate comment among exhibitors. Where does he stand, when the adaptation of each narrative is under the supervision of the author?

Beach Talks About Directors.

To this query, Rex Beach answers: "The best directors today recognize that the story is the dominant thing, and that the author who has achieved great popularity by striking a timely note in fiction must be encouraged to sound the same note of interest and personality in pictures. He welcomes co-operation up to the limit of the author's capacity and that has to do with the writing of the continuity and the titles. In his own field the director is recognized as the artist whose abilities will have the full scope of his genius. What we shall have in Eminent Authors' Pictures is the whole-hearted co-operative effort of the author, director and actor.

"And let me say that the new organization is not a boastful one. We do not expect to revolutionize the industry. We do not expect to produce only the most wonderful pictures in the world, than which there is non such. What we can be sure of is that none of the pictures will be badly conceived and poorly done. Each picture will be a special picture, and we are prepared to spend all the time and money necessary to insure its quality.

"Ours is a get-together proposition for the mutual benefit of the producer and author and for the tremendous audiences these authors have won by their gift for telling the most vivid and vital stories of life as they see it.

"Two things will determine the success of the enterprise, and I believe they are both established facts. One is that the motion picture industry can no longer be divorced from its source of supply—the stories. And the second is that the industry and the art of motion pictures together depend upon the brains and intelligence of creative writers."

Clifford A. Carroll Moves from Utica to Pittsfield

CLIFFORD A. CARROLL, well known throughout central New York in motion picture enterprises, and more recently as acting manager of the Hippodrome, Utica, and director of W. H. Linton's Theatres, will leave this week for Pittsfield, Mass., where he has accepted a position as treasurer of the Colonial Theatre in that city.

For the past seven years Mr. Carroll has been connected with Utica picture interests and was at one time manager of the Douth Street and Corn Hill theatres. During the early part of last summer he was motion picture and dramatic editor of the Utica Saturday Globe.

Since 1917 Mr. Carroll has been press agent of Mr. Linton's Hippodrome Theatre in Utica but after the opening of the new Lintonian Theatre, Little Falls, last month became publicity man for both the Hippodrome and Lintonian, as well as private secretary to Mr. Linton.

Exhibitors Help to Secure Jobs for Returned Soldiers

THE Re-employment Bureau of the City of New York has been established for the purpose of finding jobs for soldiers, sailors and marines. It is a joint undertaking of all welfare organizations of New York and of about eighty mercantile and manufacturing associations and it is backed by the War Department, which has assigned as director of the bureau Major Warren Bigelow.

It was believed that centralization was the only way to solve the problem of re-employing soldiers, sailors and marines. If all the jobs are sent to one place and all the discharged service men go to that place, there should be no difficulty in having the right man placed in the right job. The problem is more one of adjustment than anything else. There are lots of jobs in New York and lots of men looking for them, and the problem is to put the man in touch with something he is fitted for and something he likes when he gets it.

The necessity for bringing a large volume of jobs into the bureau is manifest from the fact that all the camps and discharge points around New York are sending men to 505 Pearl street. In giving publicity to this movement, the screen in the motion picture theatres in Greater New York and vicinity have been of great value. The co-operation in showing slides and trailers is very much appreciated both by the War Department and the Re-employment Bureau.

Henry Cole, of the Motion Picture Exhibitors' League is ably assisting the bureau in placing slides and trailers and the director desires to say that any courtesy shown him and co-operation given him in this work will be appreciated and will do a great deal toward helping the work along and bringing the job to the place where the soldier comes to find it.

Major Warren Bigelow.
Director of New York City's re-employment bureau.

Motorists Given Summons to Appear at Metropolitan

A NOVEL way of putting the show over was adopted this week by Crandall's Metropolitan Theatre, Washington, D. C., in advertising Alice Joyce in "The Third Degree." A number of cards simulating those used by the police in summoning automobilists who violate the regulations restricting parking time were printed.

These cards were used in the same manner as the police cards; that is, the number of the automobile was filled in on the blank line and the card was stuck in the steering wheel. Naturally, the first sight of the card was something of a shock, especially to motorists who knew they had not violated the regulations, and led them to read the cards carefully. While the great majority of the motorists saw the point immediately, it is understood that one or two —probably very familiar with the little cards—gave them but a hasty glance and actually appeared at headquarters where, of course, the joker was pointed out to them.

The card read as follows: "Headquarters, Washington, D. C., Summons to Operator of Vehicle, D. C. License No. ———. You are hereby notified to appear at Crandall's Metropolitan Theatre during week of June 8 to witness Charles Klein's Greatest Play, 'The Third Degree.' Captain Alice Joyce."

Price of Palm Beach Suits Goes Up in Washington

EXHIBITORS of Washington, D. C., who are desirous of having their musicians appear in tuxedos or, in the summer, in palm beach suits, will have to pay $2 a week a man for that extra bit of service. The musicians have recently presented a new wage scale to the managers to sign and this provision is included together with increased rates of pay.

Hereafter the theatres that are open all day will have to pay their men $40 a week, the leader getting $58 a week. Formerly the salaries were $50 for the leader and $35 for the men. The day is one of six hours and the union requires that one-fifth of the actual play time shall be for rest. The night houses are those requiring but four hours of play, subject, of course, to the same provision, of one-fifth of the time for rest. They are to pay $23 a man for a six-day week, an increase of $3 over the old scale, while the leader is to get $34 instead of $28. Where the men are to play on Sundays for six hours, the pay is to be $7 a man additional, giving the men $30 a week and the leader $41. Extra matinees of three hours each are to be charged for at the rate of $3 each, instead of $2 in the old schedule.

BANK PANIC, FIRE CALL AND CONFUSION

Exciting Times for Populace When Mary Pickford Played "Daddy Long Legs" at Moore's, Washington

A PANIC among depositors in the Security Savings Bank of Washington, D. C., and a narrow escape from mob violence by the fire department of the capitol city were two of the series of unusual events caused by the first run presentation of "Daddy Long Legs," first of the Mary Pickford special attractions to be released by First National Exhibitors' Circuit, at Moore's Rialto Theatre.

The production was booked for a run of two weeks. Preceded by an unusually novel newspaper advertising and publicity campaign, in which Mary Pickford as the star, the universal interest in the story of the attraction, and the appeal to all classes, were featured, "Daddy Long Legs" opened to more than capacity business.

Throughout the week, according to Manager Tom Moore, the capacity of the Rialto was taxed at every performance, matinee and night. The local newspapers had been unusually lavish in their commendation of the production and of Miss Pickford's work in it. This contributed to the interest Washingtonians took in "Daddy Long Legs" and helped to make the work of the doormen and ushers more difficult.

Mobs Fought Fire Fighters.

"The most unusual incident," declared Mr. Moore, "happened on Thursday evening, when a slight fire was discovered in the second floor of Fisher's dyeing and cleaning establishment, just below the Rialto Theatre building. There was a line four deep, extending to the corner, more than half a block away, and around the corner for a considerable distance. In addition, there were hundreds of people packed in front of the theatre with tickets purchased during the morning and afternoon, waiting to get in.

"Someone sent in a fire alarm, and when the fire engines, hook and ladder trucks and the marshall reached the corner nearest the scene of the blaze, they found the street absolutely blocked by the crowds. None in the packed mass of humanity had seen the blaze from the street, and someone shouted that the management had called out the department to break up the crowds and get them away from the theatre. The results was an outburst of protest when the police attempted to clear a way for the firemen. By nosing the big trucks so close people had to move or be run over, they finally succeeded in breaking through."

Rumored Run on a Bank.

On Saturday morning there was a repetition of the Thursday night mob situation, with results that were even more serious. "As early as 9.30 on Saturday morning, the last day of the first week of the run," continued Mr. Moore, "there was a big crowd in line waiting for the box office to open. An hour before the Rialto opened the crowd had become so great that it reached down Ninth street to G and turned over G to Eighth street, completely encircling the Security Savings Banks building.

"Within thirty minutes after the line had reached these proportions officials of the bank telephoned the city commissioners to send police aid to disperse the crowds. They explained that depositors passing had seen the line and started the report that there was a run on the bank. The predicament was a serious one for another thirty minutes, until the police and fire departments each sent details of men to help regulate the crowds."

Another odd development of the first week's run was an item of the Rialto's maintenance sheet for several dollars' worth of smelling salts for the ladies' room. This, Mr. Moore declares, was because scores of women who had stood in line for an hour or more, had finally reached the theatre doors too exhausted to stand at the rear of the house and wait for seats. They sought the ladies' rest room and used the smelling salts in such numbers that a new supply of the aromatics had to be ordered.

Governor Smith Takes Part in Thomas' "The Volcano"

NEW YORK'S Governor turned motion picture player the other day for the filming of a scene in Augustus Thomas' recently completed social-industrial drama, "The Volcano," starring Leah Baird, for Four Star Pictures, a W. W. Hodkinson release.

The event was staged in the Governor's Room at City Hall. The executive portrayed the role of Governor Alfred E. Smith, and his chief function was "signing" the bill prohibiting the use of red flags in parades or other demonstrations. For the purpose of the picture a telephone was rigged up on the historic desk once used by George Washington, the first time it ever came in contact with such a modern device. The scene had the Governor answering a telephone call from the Sheriff of New York County, who asked executive aid in an effort to rid New York of the "Red" menace.

Harry Raver, producer of the film, and director George Irving were there to give the Governor the necessary motion picture training, but that was an easy task, so well did Mr. Smith adapt himself to the requirements of the unusual occasion. "There's little you don't know about picture-making," Mr. Raver remarked to the Governor. "Well, I haven't seen hundreds of pictures for nothing," the executive smiled.

Metro's Hot Weather Hints.
Furnished by Viola Dana in her latest, "Some Bride."

Baltimore Theatre Engages Lecturer for "Red Lantern"

WHEN the Parkway Theatre, Baltimore, of which Bernard Depkins, Jr., is manager, showed the Metro production, "The Red Lantern," with Mme. Nazimova playing the leading part, during the week of June 2, a special system of lighting was employed. Large Chinese lanterns of red paper were placed over the electric lights under the balcony in the lobby and one on each side of the screen. When the dramatic part about the red lantern came up in the film these lanterns were gradually lighted until they became a glowing red. Then, as the part of the story dealing with the red lantern went past, the lights gradually dimmed. The orchestra under the direction of Herman Federoff, played specially arranged oriental music.

In conjunction with the picture, Captain H. J. Lewis, who was the official Chinese guide of the Barbary Coast in San Francisco, before the fire, was engaged to lecture on the customs and activities of the Chinese. The moving pictures he had with him graphically depicted the Chinatown life.

Strand Stages "Upstairs and Down."

In presenting "Upstairs and Down" at the Strand this week Manager Joseph Plunkett has invented a pretty introduction to immediately precede the showing of the Olive Thomas feature. At the back-center of the stage stairways comprising six steps have been erected leading to a short platform that joins the two short flights at the top. There is a duet, "Upstairs and Down," sung by a mild voiced young man and an attractive girl who sings well. As the couple sings the second verse they move up the stairs, cross the connecting platform, go down the second short flight and return to the bench from which they started, to finish the number. The stairs and banisters are painted white and the lighting and color effects make a decidedly pretty picture.

Norma Talmadge Returns from Florida.

Norma Talmadge, accompanied by her husband, Joseph M. Schenck, Director Edward Jose, Natalie Talmadge, Wyndham Standing, Garreth Hughes, and Cameraman David Abel, returned from Florida this week, where they have been making scenes on a deserted island near Miami, for "By Right of Conquest." This photoplay is from Arthur Hornblow's novel by the same name. It has many thrilling and sensational scenes, such as yacht catching fire in midocean, while the guests are in the midst of their merrymaking at a costume ball on deck.

WHAT THE EDUCATIONAL SCREEN SHOWS

Subjects Varying in Latitude from Florida to Labrador Carry Much Interesting Information

CURRENT educational releases cover a variety of subjects, some of which have shown on the screen before, photographed by different people at different angles, and others which are new to the average spectator. The following group will be found interesting and informative.

"Piking After Pizarro."

The town of Cajamarca, Peru, occupies the opening scenes in the Outing-Chester picture "Piking After Pizarro." Here we are reminded of the sad story of an Inca brave who lost his life in the square of Capamarca. Scenes in the streets of the town are interesting, including the weaving of the poncha, which seems to be a "national institution" in Peru. From here we go to the gold mines, and after a brief stay continue to the silver country where primitive methods are still in vogue in some sections. Interesting Indian types are seen in the picture.

"Where the Screen Tree Grows."

The Outing-Chester picture "Where the Screen Tree Grows" was photographed off the south coast of Florida, and treats the spectator to a delightful series of views in which the sea fowl figures. Different kinds of wild birds with their eggs and young lead up to some of the most remarkable pictures of heron roosting in trees. These graceful birds silhouetted against the sky form an unusually beautiful sight. The picture exhibited at the Strand Theatre, New York City, has been much admired.

"Flying Cannon."

The Bray Pictograph No. 6120 contains a series of animated technical drawings which serve as an example of what Uncle Sam was getting ready for the Germans when they decided to quit.

The film shows an animated cross section of a relay shell, which explodes twice instead of once. As the fire travels the fuse, it comes first to a primary explosive which discharges a series of smaller contact shells. These contact shells demolish the battery shields and other enemy protection so that when the fuse fire works down to the main explosive, which distributes the shrapnel balls, the shrapnel spread works free havoc in all directions. The picture shows the flight of the shells in the air, the two explosions in sequence, and just how the shell operates. It is a surprising revelation of what our inventors were devising, and is extremely interesting to persons of mechanical inclinations.

"Beans."

Activities on a 150,000-acre bean farm in California is one of the interesting subjects of the Bray Pictograph No. 6120. The planting, and harvesting of the beans as shown in the picture points to the ingenuity and inventive genius necessary in solving the problem of the world's largest bean farm.

"Interior Decoration."

In the Bray Pictograph No. 6119, Marjory Wickware, an interior decorator, demonstrates the work of getting ready to embellish a New York house which she has been engaged to decorate. First she consults the plan of the house and makes drawings of the rooms when furnished, allowing her imagination and good taste to guide her. She then water-colors her drawings and completes the decorations on paper, after which she gives out contracts for woodwork and paint, selects fabrics for decorations, designs the furniture, and, most important of all, takes care of proper lighting —the selection of lamps being an art in itself. This is a subject worth while seeing.

"Pure Havana."

One of the Ford-Goldwyn educational weeklies of current release gives a series of views in and about Havana, Cuba. The picture has been carefully taken, and little that is of interest about the city has been forgotten. Old Morro Castle, panoramic views of the city from the waterfront, the spot where the battleship "Maine" was sunk, and the Senate house are among the more interesting features. The National Opera House, an edifice of architectural beauty, is also seen, as well as the Prada and the famous Colon market.

"The Only Way."

An excellent "safety first" film appearing among the Ford-Goldwyn weeklies is "The Only Way." Almost every form of street accident is covered, from that caused by the careless throwing off refuse, such as banana peelings, on the street, to that caused by carelessness both of drivers and pedestrians in the midst of traffic.

Pathe Review No. 11.

The eleventh issue of the Pathe Review contains some interesting pictures of wild horses, photographed by Raymond L. Ditmars. These include the zebra, and the wild horse of Thibet. African natives making pottery forms an entertaining educational subject; some surprisingly good views of native women at work, with their children on their backs, are included. A slow camera analysis of ice skating, and various other features are shown.

"Wild Wedding Belles."

One of the most interesting of current travel pictures is "Wild Wedding Belles," a comedy version of the Zulu marriage customs. The picture is an Outing-Chestor released by the First National, and has been entertainingly titled by Katherine Hilliker. The picture, played by real Zulus, tells the story of one Horace, whose "fancy lightly turned to thoughts of love." A rival appears on the scene in the shape of the son of the headman of the tribe, and by sheer force takes possession of the lady in the case, and marries her. In revenge Horace poisons the headman, who allowed his son to usurp the bride elect of another, and so the story ends in tragedy. This is an unusually entertaining film.

"Men Met in the Mountains."

From among the many scenes photographed in the western mountains, Robert Bruce has chosen a series of scenes taken in the Cascades and in the Shasta region for his picture, "Men Met in the Mountains." This picture, while it contains many lovely scenes in which men, dogs and horses, trees of wonderful growth and circumference, and glacial slopes, figure entertainingly, does not back up its title sufficiently.

Half breed Joe is the one particular example pointed out in the picture as true and tried in the class who can remain companionable in spite of slush, snow and poor horse feed. As shown at the Rialto Theatre, New York, during the week of June 1, the picture was rather brief, but delightful in photographic and scenic quality.

"Labrador and Newfoundland."

The Post Film Company has several hundred feet of film taken in a land of which the ordinary individual knows little. In view of the fact that Newfoundland has gained considerable publicity through being made a stopping place in the aeroplane flight across the Atlantic, this picture formed a wisely chosen number of a recent Rialto program. The town of St. John's is included in the scenes of the picture, and types of Newfoundlanders and natives

If This Be Rowdyism We're Not for the Little Lord Fauntleroy Etiquette.
In fact, we're unanimous in our opposition. This is a scene from "Rowdy Ann," the Christie special, with Fay Tincher, which is just as classic as the dance above depicted.

of Labrador. The customs of the country, industry, and methods of transportation are shown in the picture.

Atlanta's Prison Has Moving Picture Classes

THE state prison at Atlanta, Ga., has been conducting for the benefit of its inmates educational moving picture classes. Its final session occurred on May 23, when a fine program of moving pictures was given, including the Outing-Chester African hunt pictures, "Teddy Birds," "Ballahooing on the Anarika," "A Waswanipae Week End," "Rail Birds" and "A Jungle Joy Ride."

An article on the subject which appeared in the June 1 issue of "Good Words," the prison newspaper, states "As an example of what can be done in the way of educational work with moving pictures, our Friday evening classes have given a wonderful example. No more desirable mental stimulus could be possible; and not a man who has attended the classes is without a more comprehensive idea of the world, its people, habits, dress and physical characteristics, than could have been obtained by many years' study of books.

"It is notable that the demand upon the library, by men who have attended the classes, has been unusually heavy, for books of travel and history covering the countries shown in the pictures."

Washington City Store Uses Film to Instruct Salesmen

THE motion picture as an education aid in commerce is well recognized by one of the department stores in Washington, D. C. Lansburgh & Brother, one of the city's leading concerns, has for some time used motion picture films as part of its welfare work among the employes, and pictures showing the manufacture of various commodities have been exhibited, accompanied by descriptive talks by representatives of the manufacturers.

It was recently brought to the attention of the firm that the employes' club room in the store was violating the District regulations regarding the exhibition of motion pictures by failing to have proper emergency exits. To instal the exits and meet with other regulations entailed the expenditure of considerable money, but so important are the motion pictures considered by the company that work on the necessary alterations was immediately started.

Films an Aid to Education.

Films are considered by the firm to be one of the country's foremost means of education. "We wish to show our people, from time to time, pictures of how all the different kinds of merchandise are made from raw materials to finished product," declared the head of the welfare department in speaking of the alterations.

"The more salespeople know the better able they will be to serve intelligently and interestingly. All of us could get more satisfaction and more pleasure from our daily tasks if we knew more about them. And in these days of unlimited books and magazines and courses of all kinds, there is little excuse for our not knowing a great deal about the thing we depend upon for our weekly or monthly salary."

RAPF ANSWERS AUTHOR'S CONTENTIONS

Says if Writers Study Film Needs, They Run no Risks of Having Works Mutilated by Producers

HARRY RAPF, general manager of the Selznick studio, takes issue with certain authors who recently made scathing remarks on the silent drama in general and producers in particular. These authors said that film producers cannot expect the support of big authors when their works are hacked beyond recognition in their adaptation to the screen, and that the authors cannot be expected to write original scripts for the screen until they are paid in accordance with the time and effort they put into the scenario.

"Nearly every piece of fiction written has to be considerably altered when adapted to the screen," says Mr. Rapf, "for the simple reason that it is fiction, and not real. Authors who write fiction are able by their clever style, working, and pen personality to cover up glaring inconsistencies and disguise illogical situations. When a story is presented in film form, however, it is stripped bare of all unreality and every situation must be logical and lifelike or else it will not be accepted by the picture-going public.

Situations, Not Words, Wanted.

"The trouble with most novels and fiction is that they consist mostly of words, clever dialogue, description, etc. What we want for the screen are situations, not words. When the big authors can give us these they will find that their stories are not being 'hacked to pieces.' Evidence of this is in the fact that when an expert continuity writer creates a story, it reaches the screen in practically its original form.

"Some novels that take up over 300 pages of reading matter have not enough real story matter and situation to make a two-reel film. Yet although Leila Burton Weil's short story, 'The Naked Truth,' from which the Eugene O'Brien production 'The Perfect Lover' is being made, consumed only a little over half a dozen pages as it was originally published, it is so rich in real human situations, dramatic moments, so full of story matter and plot, that it simply crams a five-reel picture to the brim with action and suspense, and that is what we want above all—action.

Novels Bought for Single Idea.

"Many novels are bought simply because they contain one idea that is considered of unusual value for a screen production and not because the entire plot of the story is of any importance. In these cases the story is naturally altered somewhat to meet screen requirements.

"When authors say that producers will not pay them in accordance with the value of time and effort they put on an original scenario, I disagree with them," says Mr. Rapf. "I know that there is no limit to the amount that Myron Selznick will pay for a good scenario, and I believe that the same holds true with many other big producers. Facts show that the producers have been paying way up into the thousands to get the proper material.

Authors Should Study Photoplays.

"The trouble with the contrary authors is that they will not give the time to study photoplay construction and the demands of the producers. When they do write an original story for the screen it is not a photoplay, but mere fiction in scenario form. There is all the difference in the world between the two. Fiction in scenario form is no good to film producers because it has not enough real substance to make a five-reel photoplay.

"Just as soon as the big authors send us in stories that are written according to photoplay demands and not in typical fiction style, they will find that motion picture producers will pay them as generously as anyone else, and perhaps more so," concluded Mr. Rapf.

A Star in Her Own Right.

One of the delightful debutantes seen in Outing-Chester's "Piking After Pizarro."

General Electric Company Acquires Cooper Hewitt

The General Electric Company, by the acquisition of all the common stock of the Cooper Hewitt Electric Company, has secured control of the latter.

The Cooper Hewitt Electric Company, for the past sixteen years, has built up an extensive business in industrial and photographic lighting.

The company will be operated under the regulation and management of the General Electric Company, and W. A. D. Evans, who has been connected with the Cooper Hewitt Electric Company since its inception, will be in actual charge of the company as president and treasurer.

H. R. Birge will be vice president; C. P. Hamilton, assistant treasurer; and E. E. Davies, secretary and auditor.

The present policy of the company in its field of industrial and photographic lighting will be continued. Increased facilities will shortly be provided to take care of the increasing business.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Summer Stuff.

EVER make capital of the fact that it is summer? Did you ever plan to make the season help instead of hurt you? Suppose that instead of kicking about the heat you lay in some nice cool scenics and make a special bid with these. You can get some old stuff cheap. You can pick for return books some old plays, which may be new to your patrons, with a large proportion of snow and ice. Take "The Brand," for instance. What do you suppose you could do with that blizzard in the middle of July? It was more or less interesting in March, but in July a huge "Actual Blizzard Inside" will pull almost as much money as Mary Pickford's name. Never mind if the picture is not first run. If it makes money for you, what do you care about the date? And for a dollar a reel or so you can get scenics with snow-clad peaks and frozen waterfalls. What is a puny little "15 Degrees Colder Inside" compared with "One million tons of snow and ice inside?" Put in a few electric fans, work on the ice suggestion and you won't have to worry about the hot weather. You can make capital of it.

McCormick's.

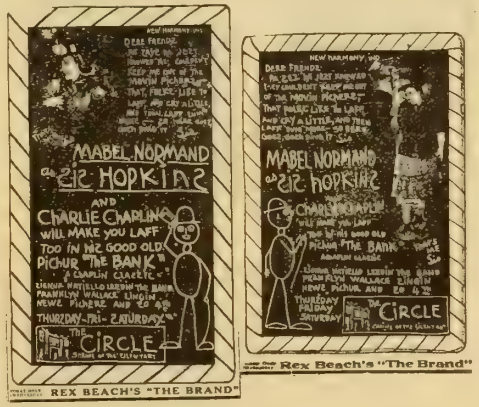
Advertising "The Brand," S. Barret McCormick took three fourteens for his Saturday and Sunday display with a thirteen for the less important papers. The story is made the feature above the play-

A Three Thirteens and Three Fourteens for "The Brand."

ers, who are dropped completely after the Sunday display. The drawing on the right shows that used as a base for the colored advertisement. In the colored design that portion printed in black behind the players comes up in an orange with the mountain peaks white and a blue sky, running down the side and into the house signature which shows a red house name on a black ground. It is worked in only two colors, but is showy. In both displays the story is the chief angle played up with a leading paragraph for the author and his work. There is no mention, even, of the big blizzard scene or the production generally. The entire appeal is hung upon the fact that this is a Rex Beach story, with a mention of the story in support of the appeal. For the Monday to Wednesday he used four sevens, and these make a more direct appeal with situations from the story rather than the

A Pair of Four Sevens for a Through the Week Display.

whole of the drama, but Beach is played up in the title as strongly as the play. Effective use is made of black and white, to suggest the snow-covered wastes, with lettered quotations and type talks to back up the scene cuts. All four of the displays offer strong tableaux, the weakest being that on the left in the smaller cut, though here the quotation gives greater strength to the situation than the action in the other stills. "Sis Hopkins" followed for the latter half of the week, affording a strong contrast, and here the slate idea was employed to advantage. The text is the same in both displays, but the designs



A Pair of "Slates" for Sis Hopkins.

differ. Mr. McCormick has had unusual luck with the reverse in getting the half tones to stand out. In a slate idea the usual device of routing out around the cut could not be employed, but a careful choice of cuts has brought a good result. This is the first time we recall seeing a Circle advertisement without the usual house signature, but the sketched parody is helpful in marking the contrast, and will probably bring a laugh from most regulars that will help the general effect. We think this is the final touch. Fred Stone got three eights to announce his coming in "Johnny, Get Your Gun." Both designs, it will be noted, are framed in a rope, in allusion to the stunts he does with a lariat. The space is shared with

A Pair of Three Eights Announcing Fred Stone.

Arbuckle, but Stone gets the best of it on the left, though the division is more nearly equal on the right. Fatty appears to be a big favorite in Indianapolis, and it will be recalled that he was boomed above Caruso not long ago. No effort is made to play up his story. His name and the main title are apparently all that is necessary.

Dies Hard.

Hand lettering dies hard in Dayton, Ohio. Mark Gates, of the Dayton, no longer uses all hand-lettered displays, but he does give aid and comfort to an enemy alien in the shape of an artist who knows more about art than he does about advertising. We show half of a recent advertisement in which the effort to make the title mysterious results only in the suggestion that the play has a Chinese

THE MIDNIGHT PATROL
Romance and Intrigue of the Chinese Underworld
Startling in It's Realism
TWO BIG SHOWS
TWO BIG SHOWS

Another Bad Case of Hand Lettering.

locale. If the title is to be kept a dead secret, it would be better to represent it by dashes. The lower half of the display is sane and good.

Gardner Quits.

H. E. Gardner has left the Princess, Colorado Springs, to go into commercial work again where his advancement will keep pace with his efforts. He will probably be back again, because he is a born

manager, and will never be happy in commercial work; but we are sorry that he is dropping away even temporarily, for he is a really able advertiser, and such men are few and are needed as examples to the rest. Mr. Gardner is going to locate at Great Falls, Mont., and exhibitors in that territory are tipped off that they can probably get Mr. Gardner to work with them while he is making up his mind to take a connection. That is the way he got in the first time, doing volunteer press work.

Likes Us.

In sending in some stuff for comment, H. F. Kincey, of the Strand, Birmingham, Ala., adds: "Advertising for Exhibitors is a valuable aid for us, and you can bet it certainly is appreciated." After that it seems tough to have to disagree with Mr. Kincey's art work, but that piebald lettering in the larger of the spaces is something that we cannot admire. The idea is generally supposed to be very effective, but nothing is effective in an advertisement which is difficult to read, and the change from white to black in

Three Displays from the Strand, Birmingham, Ala.

this layout is not easy to read. Either the black should have been brought down below the title or—better still—held above it. The text of the display, mostly press book material, is good, and will make for strong interest, but the lettering is poorly done in that it is done without the advertising value in mind. This is a five seventeens, which is a pretty husky space. The Pickford is a three tens, and gets good display, though full of type, because the lesser banks are not permitted to run in full face and fight the star and title. The same holds good of the Reid two sevens. Mr. Kincey follows the McCormick idea, and does not let his selling talk interfere with his greater selling points of star and title. There is not much to criticize in these displays, but they form interesting studies.

Samples.

P. E. Coe, of the Louisiana, Baton Rouge, La., launches his serials by offering free admission before four in the afternoon of the day of showing the first episode. This makes for interest, and once the people start coming they feel they have to keep it up.

A Hippodrome.

One of Harold B. Franklin's recent advertisements for the Hippodrome, Buffalo, looks very much like the reduction of a twenty-eight-sheet. It is a nice proportion (a three fours), and the main titles stand out so that the eye can catch them at a glance. This is a real test of advertising. If the stuff is properly conspicuous it might be a three-column advertisement or a four by seven stand. The stand is laid to let the man across the street get the big facts. The two or three column space should also get the message over to the man who is not looking for amusement advertising. Then it reaches everyone, but if it is set so that it has to be studied, if the facts are to be arrived at, then it will appeal only to the frantic fan. The big trick in advertising

A Conspicuous Three Fours from Buffalo.

is to get the man who does not want to come and make him feel that he must go. That's advertising, and it is done by making the big facts stick up out of the page. Mr. Franklin uses all hand lettering, but most of it is almost as clear as type, and he never makes the error of confusing the eye with fancy stuff on names and titles.

Lobbies.

Make your lobby so attractive that the passerby instinctively thinks of your show as attractive. Build your lobby to your clientele, but remember the clientele you want is seldom attracted by dime museum methods.

Square Cuts.

Lately we showed an example from a Baltimore paper of the unlovely effect of square cuts. Now a second house comes in with the same idea, though it does a little better in that the cuts are a trifle smaller and are not placed side by side. The original offender gets something worse than usual by using a black border and a heavy house signature. Both ex-

PICTURE GARDEN
31 WEST LEXINGTON ST.
Monday, Tuesday, Wednesday
Thursday Friday Saturday
MAE MURRAY
in "The Scarlet Shadow"
Her scarlet cloud had a silver lining.
GEORGE WALSH
in "Never Say Quit"
A drama of excitement, thrills and pep.
Music by Prof. Francis J. Perrica

Two Stiff and Inartistic Effects Due to the Use of Square Cuts.

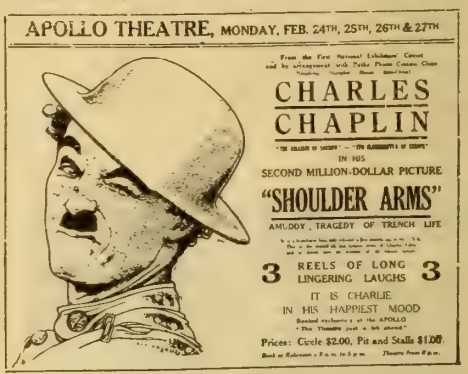
amples are poor, and do not suggest entertainment. The Picture Garden display looks more like those circulars the police send out for criminals who are wanted by the authorities. Square cuts are all right on police circulars, but they make darned poor advertisements. Compare the effect with this three fives for Loew's Theatre. The routed cut gives lightness to the

A Three Fives in Which a Routed Cut Gives a Much Better Effect.

layout and looks attractive. It suggests entertainment, and it makes the subject look pleasing. The heavy black backgrounds of those square cuts are not only detrimental to the house but to the page.

A Chaplin Half.

This half-page would not be unusual were it not that it is taken from the China Press, of Hong Kong. Few films get over to China quickly, but this Chaplin, it will be seen from the dates, got over early, and was shown at fancy prices,

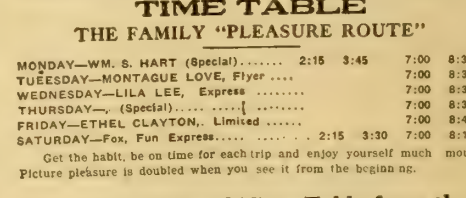

APOLLO THEATRE, MONDAY, FEB. 24TH, 25TH, 26TH & 27TH
CHARLES CHAPLIN
IN HIS
SECOND MILLION-DOLLAR PICTURE
"SHOULDER ARMS"
A MUDDY TRAGEDY OF TRENCH LIFE
3 REELS OF LONG LINGERING LAUGHS 3
IT IS CHARLIE IN HIS HAPPIEST MOOD
Prices: Circle $2.00, Pit and Stalls $1.00

A Half-Page Chaplin Advertisement from Hong Kong.

though it is probably the Mex dollar, which is worth around fifty cents in real money. Even at that the dollar top is going it pretty strong. It is remarkable that Chaplin and other stars are as well known in China and Indian as in America and to the natives in the cities, as well as to the foreign residents. The motion picture is the most nearly universal form of entertainment there is.

Program Stuff.

The Movie News, the organ of the Family, Marion, Ill., has some good ideas, though it is only a four-pager. About


TIME TABLE
THE FAMILY "PLEASURE ROUTE"
MONDAY—WM. S. HART (Special)..... 2:15 3:45 7:00 8:30
TUESDAY—MONTAGUE LOVE, Flyer 7:00 8:30
WEDNESDAY—LILA LEE, Express 7:00 8:30
THURSDAY—(Special)..... 7:00 8:30
FRIDAY—ETHEL CLAYTON, Limited 7:00 8:45
SATURDAY—Fox, Fun Express..... 2:15 3:30 7:00 8:15
Get the habit, be on time for each trip and enjoy yourself much more.
Picture pleasure is doubled when you see it from the beginning.

A Simple But Good Time-Table from the Family, Marion, Ill.

the best is a schedule which gives the showing times of the stories. We reproduce it that your printer may get the ex-

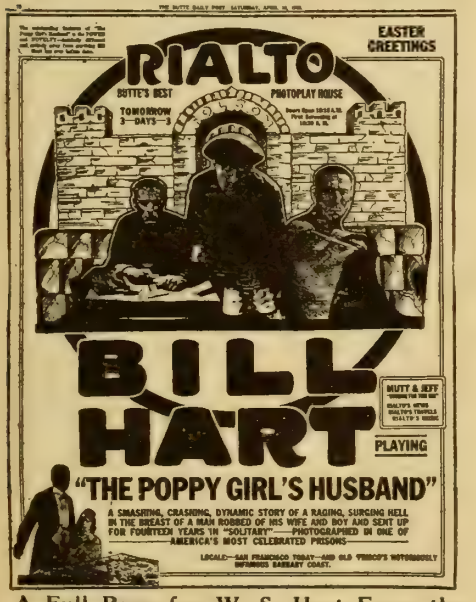
act idea. It works as well in a weekly advertisement where you have but the one chance for a display advertisement. The Family gets out a snappy little program with good clip stuff and some original material to make people ask for it. The best way to get your program into circulation is to make it readable, but so many managers drop the effort after a half dozen issues. We could fill half a column with the names of those who have fallen by the wayside, and it would not take ten lines to enumerate the stickers. But the Family has run fifteen numbers so far, and they may be listed among the stickers.

Ruff Stuff.

Ralph Ruffner believes in playing up a comedy now and then, as this four seventeens on the right shows. There is plenty of space in which to advertise Miss Gish in the longer story, but he plays up the comedy above it because he knows that comedies sell some patrons who do not respond to the appeal of

A Four Seventeens from Ralph Ruffner in Which the Comedy Is Featured Above the Drama.

the longer play and do pay their money to see the comedy. He does not do it each time, but he gives the comedy a special splash now and then to make his


EASTER GREETINGS
RIALTO
BUTTE'S BEST PHOTOPLAY HOUSE
TOMORROW
3—DAYS—3
BILL HART
PLAYING
"THE POPPY GIRL'S HUSBAND"
A SMASHING, CRASHING, DYNAMIC STORY OF A RAGING, SURGING HELL IN THE BREAST OF A MAN ROBBED OF HIS WIFE AND BOY AND SENT UP FOR FOURTEEN YEARS IN "SOLITARY"—PHOTOGRAPHED IN ONE OF AMERICA'S MOST CELEBRATED PRISONS
MUTT & JEFF

A Full Page for W. S. Hart From the Rialto, Butte.

patrons realize that the comedies are a part of the show and not merely an infliction intended to make the show long enough. The display on the left is four fulls. It is all type save for the three scene cuts and portrait in the margin, but he talks strongly. The upper half of the display would class an an advertisement by itself, but the lower portion carries on the argument and clinches the desire to see the play. It is characteristic Ruff stuff, particularly the line "Beach at midnight s-h-h-h No one around but a seal and he's on the rocks." These little touches give distinction just as the underline, "The girl who threw the brick" in the Gish advertisement, backs up the cut in the lower right hand corner. He took a whole page for Bill Hart in The Poppy Girl's Husband and describes this as "A smashing, crashing dynamic story of a raging, surging hell in the breast of a man robbed of his wife and boy and sent up for fourteen years in solitary. Photographed in one of America's most celebrated prisons." The cut is a combination of line and halftone, but the background looks more like a fort than a prison. Barred windows are better than battlements for a prison suggestion. The same cut is used for a four tens for the last day, the descriptive line remaining the same. The display on the left for Shirley Mason included a

A Three Seventeens With a Lower Bank of Type Cut Off.

three inch bank of type belo the portion shown. He trusts more to the star than the attraction here, and announces her as "Shirley Mason, (95 pounds, 6 feet 4 inches high. Good looking? Well,

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

rather!)." The "She went and done it," is not particularly descriptive, but it rivets attention and then you pick up the fact that the design below shows that she spilled the beans, for the can is properly labeled and the beans are in evidence. The goose on the right is thrown in to help along, and it balloons "Gosh it must have been awful." This is not dignified advertising, perhaps, but it is wonderfully effective. Ruff gives his stuff a certain twist that people come to look for and they read his advertisements even if they are not looking for a show, and then they go because they have been sold by the advertisement.

From Reading.

C. L. Carr, of the Colonial Reading, Pa., sends in a four seventeens for Nazimmova in Out of the Fog, and asks for an opinion. The first impression is that it is far too full of type, but this is not the case. The column of text to the left is not as intrusive as it seems. Anyone

A Four Seventeens Which Seems Too Full of Type and Yet Is Not.

reading quickly can get the message from the big lines without having to stop and read the rest. This portion of the display does as much as would the same space minus that side column because the type is kept small and is not permitted to intrude upon the more important lines. It is not quite as good as white space, perhaps, but it is almost as good and tells a lot more. Half as much in a heavier type would have spoiled the advertisement utterly, but as it stands it is a combination of sight and reading.

For the Autos.

About now is the time to go after the auto crowd. Get out a few painted signs on the roads they frequent, and try and get three sheet stands in the parking yards of road houses nearby. Get a list of license holders and do some special circularizing. Don't see your possible patrons get out of town without making some effort to get hold of them on their way back. It may even pay to hire a special watchman for parked cars.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

As to the Narrow Width Standard.

At the Rochester meeting of the Society of Motion Picture Engineers that distinguished body treated itself to a fine large bundle of trouble by adopting a special width "safety standard" for film, to be made in slow-burning stock only, for use on what is commonly known as "portable" projectors. The intention was to discourage, and, so far as possible, prevent the use of ordinary inflammable film stock on projectors which are not located in a fireproof projection room. That was the intention, and so far as applies to the Society of Motion Picture Engineers as a whole, at least, the sole **motive** for adoption of the safety standard. We also firmly believe it was the sole motive of the man who proposed the action, Mr. A. F. Victor, of the Victor Anamatograph Company. We fail to see where the action could possibly react to his benefit, or that it would not operate to his damage just as much as it would operate to the damage of other portable machine manufacturers.

This department has already set forth its position in this matter, insofar as applies to certain features thereof, but charges which have been made make it seem imperative that we go further, and place a light where it will shine in certain shady places of the controversy now raging.

Like every human invention, the new "safety standard" is not, viewed from the standpoint of preventing the use of inflammable films under conditions where their use is dangerous, perfect. It gets or is expected to get its power from and by the backing of the Underwriters, the presumption being that that body will give its approval only to portable projectors equipped with sprockets carrying the narrow standard slow-burning films. The weakness of the "safety standard" comes from the fact that there is no power compelling portable projector manufacturers to equip their projectors with narrow standard sprockets; also from the further fact that whereas only "portable" projectors are specified, standard projectors are often used without fireproof projection room, under which condition they are just as dangerous as the so-called portable machines—perhaps even more so since they are, as a rule, used with a much more powerful light. So that after all, the standard is little more than a step in the right general direction.

But certain ones, whom we venture to say would not have started any very strenuous fight for the general adoption of slow-burning film had this new "safety standard" not been adopted, realizing that with the Underwriters' stamp of approval on machines carrying the special width sprockets, a heavy handicap would be placed on the sales of machines not so equipped, and therefore not approved by the Underwriters, and that the use of the special sprockets would seriously contract the supply of films available for use on "portable" machines, have proceeded to attack the new standard as dishonest, foolish, inefficient, impractical and improper. These objectors have, perhaps rather too suddenly, woke up to a realization of the "tremendous danger" due to the use of ordinary inflammable film, and are vociferously demanding the use of slow-burning film BY THE ENTIRE INDUSTRY. They have carried the fight into the Society of Motion Picture Engineers, with large possibilities of serious damage to that most useful body. They have questioned the integrity of the Safety Committee of the society, of which the editor is a member, and have even suggested that Dana Pierce, of the Underwriters, has been deceived, perhaps over-easily, by the committee.

As to the attack on the safety committee, and the somewhat uncomplimentary suggestion with regard to Mr. Pierce's "easiness," we do not think them worthy of serious consideration, much less argument or denial. The whole attack is so very obviously based on commercialism that it requires considerable assurance on the part of those making it to accuse the other side of dishonest motives. We fully understand the views of the opposition, and in a measure sympathize with them, because we do not ourselves like to see the great library of films in any way contracted for general use, but let the said opposition cease from hiding behind a camouflage of "safety to the public," come out into the open and state their case as it is, which is just this: We object to the new "safety standard" because it is approved by the Board of Fire Underwriters, and we may be forced to use narrow width sprockets on our machine, which will leave available for use on our projectors only such films as may be copied into the "safety standard," instead of having available the entire product of the studios.

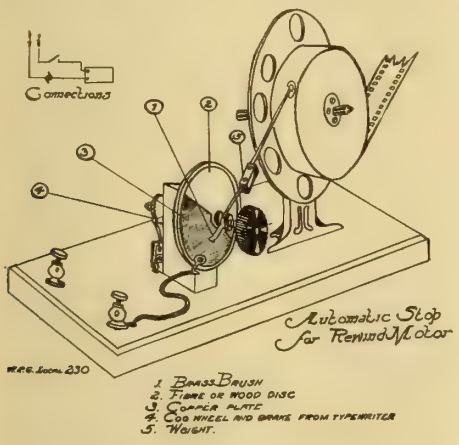
This department stands squarely in favor of the safety standard for use on all projectors, professional or "portable," when used without a standard fireproof projection room, such as is approved by the Underwriters. We take this position because we deem the indiscriminate use of inflammable films on machines which are, more often than not, in charge of rank amateurs, as being distinctly dangerous, except those projectors be enclosed in a standard projection room as above named. On the other hand, it does NOT favor the adoption of slow-burning film stock for use in theatres, or where the projector is enclosed in a fireproof projection room, because (A) Ordinarily, in theatres at least, the man in charge is possessed of considerable experience and some degree of skill in the handling of projectors. (B) Should a fire occur there is absolutely no danger of any sort to any one except to the projectionist himself, and very little to him; recent theatre film fires having fully demonstrated the fact that theatre audiences have at last learned the simple lesson that fires in the projection room have absolutely no element of danger for them, except that of panic, and that bit of knowledge itself acts to automatically remove danger of panic.

"But," you inquire, "granting this, why not make assurance doubly sure by using slow-burning film for all purposes. There is still the element of danger from exchange fires to deal with?" And right there you think you have us properly squelched, in which assumption you err.

In the first place, we may largely set aside the danger to life in film exchange fires as being negligible. True, in rare instances serious injury, and even deaths, have resulted from such fires, but when we look about us and consider the fact that dozens (we believe we might say hundreds) are killed **every day** in the great mill of industry, whose lives could be easily saved did we care enough about the matter to spend the money necessary to make things as safe and as healthy as they might be made, the **extremely** few victims of film exchange fires sink, by comparison, into something very like entire insignificance. The few deaths and injuries are deplorable, yes, but still, by comparison, nothing to claw up the earth about.

But if the universal use of slow-burning films would operate to prevent even these few casualities, without involving serious objections to its general use, we would, of course, heartily indorse the demand for the adoption of slow-burning films for all purposes. In fact, however, there is very serious objection to the universal use of slow-burning films. In the first place, without any substantial gain in safety to theatre audiences we would be faced with a tremendous added overhead expense. Film manufacturers tell me that this would at present be about two cents per foot on all film, and probably never would be less than one cent. At two cents this would mean, for this country and Canada. if we take the life of film to average four months, at least two and one-half million dollars every four months, or $7,500,000 a year. Quite some item, if it is to be shouldered without substantial gain in safety, and to this must be added a decrease in film life said by film men to be about 20

tionable, as it is quite possible to arrange an automatic break which will stop the reel almost immediately when the film leaves it, at the same time stopping the motor. But my plan is to use a slow-running rewinder, so that there will be no slapping. I have said, and do now repeat: no film should be rewound at greater speed than 1,000 feet in six minutes, which is at the rate of 166 feet per minute. Even this is entirely too fast. Ten minutes to the thousand feet is fast enough, but I concede six minutes, because of Mr. Shoot 'Em Through. With



slow rewinding, even at six minutes to the reel (less than 3 feet per second), it is unnessary that the projectionist watch the process. All he has to do is place the reels on the rewinder, start the motor and go on with his projection duties. The stock objection is that the projectionist should watch the rewinding to detect possible loose patches, etc., but this I deny, absolutely. With a photoplay on the screen, it is nothing less than a crime for the projectionist to be doing anything else under the sun but project that photoplay.

Come again, brother. Maybe we won't always agree, but I like a man with ideas, whether I always agree with them or not.

From Victoria, B. C.

Marvin H. Thoreau, Victoria, B. C., orders lens charts and sends letter, together with drawing of his projection room. The drawing is in lead pencil, and lack of time prevents me from redrawing it in ink for reproduction. Correspondents should remember that drawings MUST be made either with draftman's ink, or at least with a good grade of BLACK ink. If the sketch is a simple one, and of sufficient importance, I may re-draw it in ink for publication, but that is not possible in such an elaborate drawing as friend Thoreau sends in. It would require at least an hour to re-draw it—maybe more. His letter reads:

"Send lens charts. Don't need question booklets, have saved all the Worlds since 1911. Am sending carbon stubs as you requested. There is no such thing as a 'Vancouver Class A' card. It is a 'British Columbia First Class.' I've had one since they made 'em. Was, until recently, a member of Vancouver local union 348, but hold card in 168, Victoria, now. Am of the opinion that the place to focus the crater is about one inch on condenser side of the aperture. Seems to me this gives most even screen illumination. A practical aperture lens or short working distance (back focus) objective, with crater image located as suggested, should give good results. In cases where lens diameter or long working distance of objective would cause excessive loss with crater image on condenser side of film, it might be practical to advance it somewhat beyond the aperture, but this has tendency to cause ghost or uneven screen illumination. Seeing that I am from your old stamping grounds, Colorado—Canon City, to be exact—deal lightly with me.

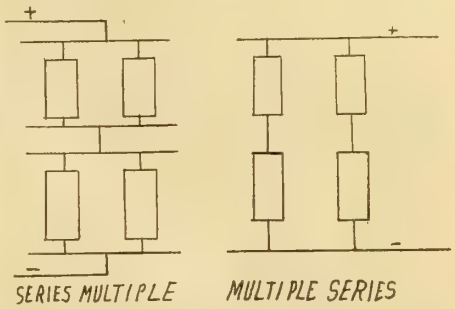
"As to projection room, last time I wrote was projecting a 22 foot picture at 140 feet, with a 50 foot drop. D. C. supplied by an old Fairbanks-Morse. During the flu scare, a new projection room was built. Projection now is level, with a 17 foot picture at 88 feet. Screen surrounded by a 3 foot black border. D. C. supplied by a new Double Arc Transverter. Room is 15 feet wide by 9 deep. All wiring in conduit, with rheostats and house dimmers in room above, controls extended down to projection room. Front wall and inside of all ports dead black. Other walls will soon be black also. Spot port 18x24 inches is kept closed during projection. Between projectors is observation port 10x17 inches, covered with plate glass set at an angle near outside, which gives an 8 inch shadow box. The small observation port (8x12 inches) at right of right hand projector, and the lens ports, will also be glass covered as soon as air intake is completed. Revolving shutters are fitted to the conditions of the theatre. Lens ports also are stopped down to pass only the effective beam. Re-Winder geared down, but no automatic stop—yet. Spot covered to protect eyes, and colored glasses installed in lamphouse door ports so that arc can be observed without eyestrain. All incandescent lamps are so shaded that no light from them can reach the walls above bottom line of ports. Have a powerful pair of binoculars for focusing. Floor is covered with heavy cork linoleum. Transverter is located in easily accessible, well ventilated daylight room. Use Speer Hold Arc lower and Speer regular upper. Condensers meniscus plano-convex. Ordered Bi-convex, but they sent wrong focal length. Spot and stero use A. C. Spot amperage variable, 30 to 60, using National Special A. C. carbons. Current through Ft. Wayne Compensarc. From my chair between projectors I can easily see or reach following: ammeter, voltmeter, field rheostat control, clock, lamp control switches, motor control switches, dowsers, carbon feed handles, string controlling dowser on stero—in fact almost everything necessary to projection, including friction speed control. Am building an arc control which, due to a new principle will, I believe, have them all going South, insofar as concerns simplicity, cheapness and results."

Show us, brother, as to the control. Words cost little, but "the goods" delivered is what counts. We wish you success. Your installation seems to be pretty well beyond criticism. Friend boss has given you the things to do with, see to it that you deliver the goods on his screen, not sometimes, but ALL the time. The two switches you ask me, in a side note, to "guess what they are for," are the shot circuiting switches which act to place the two lamps in series. Please act as my messenger and convey to the members of No. 168 my very best regards. If I said "Vancouver license," it was an error. I knew it was for all British Columbia.

Resistance Problem.

Frank Gattie, Pheonix, Arizona, member Newport News, Va., L. U. No. 264, desires light on the following:

"This is my first letter to the department, though I have been reading it, and getting good dope from it too. Saw an account of the Vancouver, B. C., examination for projectionists and would like to know how to hook up that bunch of rheostats so as to get 100 amperes from a 220 volt supply. There are three 50 ampere, 110 volt, two 30 ampere, 110 volt, three 25 ampere, 110 volt, and two 15 ampere, 110 volt rheostats. I also would like to know what difference in amperage would result if four 110 volt, 25 ampere rheostats which were connected in multiple series to a 220 volt supply were changed to series multiple. My own idea is that the series multiple connection would give 100 amperes, whereas the multiple would only give 50. Am I right or wrong?"



As to the matter of getting 100 amperes out of the rheostats named, I don't myself know whether it could be done, and cannot stop now to figure it out. When I wrote the article in question I merely intended to convey an idea of the way things are done. I could not possibly remember exactly what rheostats were actually in use, except that there were several of them, of varying amperage and voltage; also that the examiner said the candidate was asked to figure out what combinations to use to get various amperages. And anyhow, it is a good brain exerciser for the fans, so I'll just pass it along. Can any of you get 100 amperes out of that mess of rheostats, supply being 220. Figuring it out is quite simple. First you will ascertain what ohmic resistance you need for 100 amperes with 220 volts supply. You then figure the resistance of each separate rheostat, remembering that the 110s must be in series groups of at least two. Go to it and let us see what you can get out of it. Remember the resistance of the arc. As to the other matter, why with only four rheostats there would be no difference at all. This for the reason that you could not have but two rheostats in each series of your multiple series, and the series multiple would necessarily amount to precisely the same thing. See drawing. At first glance you might be inclined to say there is no difference, but closer examination will convince you that when it comes to incandescent lighting, for which the systems were designed, there is. I cannot imagine a case where series multiple (parallel series is the correct term) would be used for resistance, though multiple series (series parallel) might be used in case of high voltage and small capacity, low voltage rheostats. In series parallel a number of incandescents were used in each multiple, so that the burning out of one lamp would not have so much effect on the others.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

per cent., which would act to add other hundreds of thousands of dollars to the bill, WITHOUT SUBSTANTIAL GAIN IN SAFETY, insofar as theatres be concerned. So much for finance, in the rough. Were this all, we might consent to sit silent, but it is by far the least serious objection. As matters now stand, the industry has, after years of effort, made the projection room of theatres entirely safe, insofar as concerns danger to the audience; also has succeeded in instilling into the average projectionist a very considerable degree of skill and knowledge and into practically all of them knowledge in some degree. Moreover, even the most case-hardened to-hell-with-the-public theatre mis-manager will admit that the man in charge of projectors where inflammable film is used must have at least some degree of skill and experience. **Change this by making the use of slow-burning film universal, and watch the school boys flock into the projection rooms of small theatres,** at about five dollars a week per flock, and cheap men of no knowledge or experience take the place of a projectionist in many more pretentious theatres. Which means that, with no gain in safety as applied to fire, or next to none, huge danger is set up for the industry by reason of inferior screen results, to say nothing of added elements of eve strain through complete ignorance of the new men, whose sole "virtue" (?) will be their cheapness.

For these reasons, chiefly for the last named, we are NOT enthusiastic about the universal adoption of full size non-inflammable film which will gain us next to nothing, and bring in its train heavy additional expense and great damage. As to those who think we are, as a member of the safety committee, swayed by anything in God's world but what we firmly believe is RIGHT, why they are entirely welcome to their views and opinions. If we were guilty we might feel worried. We are NOT worried.

A Gold Mine of Information.

A. G. Smith, Calgary, Alberta, says:

"Will you kindly advise as to where I can get copy of 'Optic Projection,' by Simon Henry and Henry Phelps Gage? Would also like to know the formula for matching up the optical train of the projector, which same has been recently published. Although your handbook is a gold mine of information, I am seeking the very latest and am willing to pay for it."

Good! That's the sort of man who will get ahead. Optic Projection may be had from the Comstock Publishing Company, Ithaca, New York; price, $3.00. The latest lens charts were published in December 28 issue, but every copy of that issue has long since been gobbled up. Yielding to the demand of many projectionists we have had the charts printed on heavy paper for framing. Size is 11x17 inches. Remit fifty cents to Moving Picture World and one will be sent you by mail.

The Matter of Mazda Lamps.

Fred H. Miller, Dayton, Pennsylvania, asks advice as follows:

"Was advised to write you regarding following. Account limited power in this town, same derived from one 32-volt, 3 KW Delco light plant, am compelled to change to 600-watt Mazda. Will you advise me as to length of throw I should use with this lamp ? Want a picture as large as I can get. Am advised should use about a 35-foot throw and a No. 2½ lens to get a picture 12 feet wide. Will you kindly advise as to this also?"

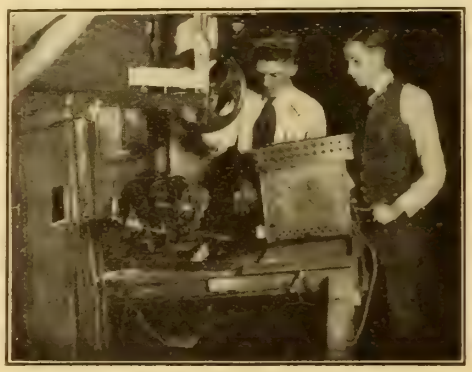
This department desires to serve, insofar as it may, but up to this time it has not felt justified in offering much advice in matters concerning the Mazda lamp projection proposition. Take the matter up with the Nicholas Power Co., 90 Gold street, New York City, whose machine you have and who will presumably supply the new equipment. I thing there is nothing to be gained by so short a distance of projection as 35 feet, and at that distance, with a 12-foot picture your definition (sharpness of picture) will inevitably suffer. Would rather you would be guided by the Mazda folks, however. Some day I hope to be able to really study the whole Mazda proposition and be able to get to the bottom of its many phases.

A Tank Town Equipment.

Ray Miller, now on the road with "Hearts of the World," sends in a photograph which is interesting. He says:

"Enclosed find picture of what was a projector, beside which is my 'umble self (X) and my manager, Mr. Lybrook. I don't want to take up much space in our helpful department with small-town stuff, but just have to bust out to some one, and, as you seem to be the only trouble doctor who is a friend to the projectionist, I have picked on you. I have been with 'Hearts of the World' for five months, playing the tank towns. Attached picture is a sample of what I too often run up against and have to use to put on a high-class show. This particular horrible example was in Spencer, Ind. However, the outfit is not quite so bad as it looks. It did not damage my films, and for a one-projector affair the show went over quite well, with very good screen results. But the very worst I have ever seen was in the theatre we showed in in Bloomington, Ind. There were two very ancient Power's Six projectors for which the theatre manager refuses to buy repairs. These wrecks did about $200 damage to my films. Bloomington is an excellent show town, but both picture theatres are owned by one man, and the projection is pretty awful; not through fault of the projectionists, but from lack of proper equipment.

The photograph shows you city men what some (some, mind you) small-town projectionists are handed with which to give a "show." Notice the upper reel-hanger. Smacks of 1898 or so, does it not? Take note of the wooden walled "fire-proof" projection room. Once over the real classy machine table! Take a slant at the wiring. Apparently the conduit has gone out to get lunch and the National Code is taking a nap. Verily I say unto you it is *some* outfit. And that thing is to place before an audience "Hearts of the World," which cost into the hundreds of thousands in the making. That wreck is to portray the art of an aggregation of artists receiving into the tens of thousands of dollars a week! Really, isn't it just a bit absurd? Violates the eternal fitness of things a bit, does it not?



Some Small Town Equipment.
Discovered by Ray Miller and his manager in Spencer, Ind.

Automatic Arc Control.

Parrott and Virgil, Projectionists, Spokane, Washington, seem to have invented an automatic arc control, concerning which they write as follows:

"In recent issue we noticed something said concerning G. A. Metcalf, San Francisco, having the only practical arc controller now on the market, same being for Power's projectors only. We are using an arc controller on our Simplex projectors which has proven satisfactory, and which could be used on any standard projector. The device is absolutely dependable. We never have the slightest trouble with it. It can be regulated for any amperage. Would cost about $45 to install. It has the advantage that it is out of the way and requires very little attention.

"You did not visit the Casino while in Spokane, and we boast of having one of the best equipped projection rooms in the West. Have read the department for five years past, and have derived much benefit therefrom; also have a handbook. 'Un libro muy buno para todos los operadores y munchas gracias por el buen trabajo que nos as dado!' Would very much like your advice as to whether or no a practical controller which could be installed at cost named would be worth patenting. Find enclosed stamps for question booklets and carbon copy."

That is too much of a question for me. Even had I examined the device and found it to be strictly first class, I could not tell you whether or no it would pay you to patent it. There was a really excellent controller made in San Francisco, two years ago. It could be installed for less than $50, but so far as I know. it is not now being made or sold. Apparently, while there is a sale, and a considerable one, for arc controllers, the sale is not enough to make their marketing very profitable, if we are to judge by what seems to have happened to those that have gone before. Possibly their taking off the market is but temporary, due to war conditions. Possibly they are not all off the market. I do not know. Assuming your controller to be all that you claim, still I would not care to advise you to put it out, unless you could get some large firm engaged in making and marketing motion picture specialties to take hold of it, manufacture and push it, on a royalty basis, of course. That would be my attitude toward the matter, were I in your place. But it is only my own view. The thing is really up to you. If you had such a nice projection room, why the D—avy Jones did you not set forth that fact while I was in your city instead of now, huh?

Automatic Rewinder Brake.

W. R. Gwynn, Cheyenne, Wyoming, contributes the following:

"The device illustrated in attached sketch would, if properly and universally employed, save thousands of trailers from being whipped to pieces on the rewind table, as well as prevent audiences from being subjected to nervous breakdown at the very most absorbing moment of the play by the unearthly racket caused by slapping film. The sketch is, I think, pretty well self explanatory. Lever attached to brush follows film roll down until brush disengages metal disc 3, which acts to break the circuit. This disc may be adjusted to any desired position merely by turning the knob at right. This knob may be procured from any dealer in typewriter repair parts. With just a little practice the projectionist may so time the breaking of the circuit that it will occur before all the film is rewound and the momentum of the motor armature will finish the job, so that the rewinder will come to a gentle stop.

"I have always used the table in your handbook in adjusting projector optical system, and with astounding results in improvement against the old hit or miss (usually miss) system of guess work. Am enclosing fifty cents for new lens charts. I just read, with considerable interest and some amusement, your article in April 19 issue on tension and tight takeups. Must say that therein you did certainly say something."

As to the rewinder circuit breaker, unquestionably it will work, but there are, I think, better ways of doing it. The lever dragging on the film is a bit objec-

MUSIC CUE SHEETS FOR FI LMS OF CURRENT RELEASE

"Almost Married."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—May Dreams (Moderato Romance), Borch.
1—At screening. 2:00. Scherzetto (6/8 Allegretto Capricioso), Berge
2—T. Some will tell you the. 1:30. Swiss Yodel Song.
3—T. Or. 2:45. Theme.
4—D. Watch for ram's horn. 2:30. Babillage (Allegretto Intermezzo), Castillo.
5—D. When Adrienne receives letter. 1:45. Serenade Romantique, Borch.
6—D. When Adrienne dances on table. :45. Scherzetto, Berge.
7—D. Watch for glass crash. :15. Andante Pathetique No. 10, Berge.
8—T. Weeks later the offices of. 3:15. Valse Moderne, Rosey.
9—T. The Orange Point Theatre. 2:00. Hunkatin (Half-tone One-step), Levy.
10—D. When orchestra begins to play. 1:00. Swiss Yodle Song.
11—D. When Adrienne leaves the stage. 3:00. Bleeding Hearts (Andantino Sentimento), Levy.
12—T. But we haven't any money. 3:45. Capricious Annette (Moderato), Borch.
13—T. The midnight frailties. 1:00. Popular One-step.
14—D. When curtains part. 2:15. Series of popular choruses in 2/4 tempo.
15—D. When girls leave stage. 1:00. Butterflies (Moderato Caprice), Johnson.
16—D. When Manney watches stage. 1:45. Standard popular ballad.
17—D. At end of song. 2:30. Flirty Flirts, Levy.
18—T. Of course I'll see him. 2:45. Theme.
19—T. In the cryptic language. 2:00. Valse Divine, Rosey.
20—T. I—I had to come—er (telephone bell). 3:00. Theme.
21—T. It did not take. 3:15. Sparkling Moselle (Capricious Allegretto), Gruenwald.
22—T. What business is so important. 2:30. La Comedienne, Hosmer.
23—T. Pardon, sir, the jeweler. 3:30. Theme.
24—T. The first move in fighting. 4:00. Birds and Butterflies (Intermezzo Allegretto), Vely.
25—T. Oh, this is Freddie. 4:00. Mysterious Nights (Valse Dramatique), Berg.
26—T. I am just proving your little. 1:45. Theme (to end).

"Sunnyside."

Released by First National Film Corporation.
Prepared by George W. Beynon.

1—T. At screening. 2:30. Please Go 'Way and Let Me Sleep (Old Song).
2—T. That boy not up yet. 1:00. Oh, How I Hate to Get Up in the Morning.
3—T. The Hotel Evergreen. 3:30. Intermezzo Pittoresque (Allegretto), Kocian.
4—T. Morning service (note church bell). 3:00. Intermezzo (Vivace), Arensky.
5—D. Charlie is thrown from cow. 3:15. Moonlight Dance (Allegro), Finck.
6—T. And now the romance. 2:15. The Tale of Two Hearts (Allegretto), Roberts.
7—D. Girl sits at organ. 1:15. The Lost Chord (Andante), Sullivan.
8—T. A flat note (note goat bleating). 1:00. The Bandelero (Allegro) (Piano Solo).
9—D. Charlie stops singing. 1:30. Birds and Butterflies, Vely.
10—T. Enter the city chap. 2:30. When You See Another Sweetie Hanging Around, Donaldson.
11—T. Lounge lizards. 4:00. In a Tavern (Allegro), Nicode.
12—T. Oh, cruel fate. 2:00. All I Get Is Consolation (Moderato), Wendling.
13—D. Charlie enters sweetheart's home. 1:15 . All That I Ask Is Love (Old Popular Song).
14—T. Love's labor lost. 1:30. The Music of the Wedding Chimes, Wendling.

"Riders of Vengeance."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Love Is a Story (Andantino), Herbert.
1— At screening. 1:30. Coqueterrie (Allegretto), Mathews.
2—T. Dave Buell. 1:15. Intermezzo (Allegretto), Onovas.
3—D. Man shoots arrow. 1:30. Hurry No. 1, Langey.
4—T. Yuma Kid's story. 2:00. March, Chabrier.
5—T. Cheyenne's wedding day. 2:15. Tarentella (Allegro), Bohm.
6—D. Gang wrap rifles in blanket. 1:15. Frivolous Patrol (March), Goublier.
7—D. Cheyenne at altar. 1:30. Traumerie (Moderato), Schumann (Violin Solo).
8—D. Gang takes position with rifles. 1:30. Furioso No. 1, Langey.
9—D. Cheyenne close-up makes vow. 1:00. Izeyl (Moderato Mysterioso), Pierne.
10—T. For two years. 2:45. Huetamo (Moderato), Ancliffe.
11—D. Cheyenne enters saloon. 2:30. Izeyl (Moderato), Pierne.
12—T. The west-bound stage coach. 2:00. Tempest (Agitato), Lake.
13—D. Lola and Cheyenne enter cave. 2:15. Theme.
14—T. I am Thurman's girl. 2:00. Intermezzo "Goyescus" (Lento), Granados.
15—D. Cheyenne returns and stands over Lola. 1:30. Theme.
16—T. The Yuma Kid's name. 2:30. Izeyl, Pierne.
17—D. Thurman and Lola meet. 1:45. Romance, Karganoff.
18—T. The pretty teacher. 1:45. Vanity (Moderato), Jackson.
19—D. Cheyenne enters school room. 1:30. Love in Arcady (Allegretto), Wood.
20—D. Thurman and gang hurry by. 1:45. Allegro No. 1 (gallop), Langey.
21—T. Why do you refuse. 1:30. Theme.
22—D. Sheriff leaves Lola. 1:45. Hurry No. 33, Minot.
23—T. The fourth man. 1:30. Izeyl, Pierne.
24—D. Lola alone in cabin. 1:30. Theme.
25—T. Lacking Thurman's support. 3:00. Izeyl, Pierne.
26—D. Cheyenne shoots out windows. 3:30. Furioso No. 1, Langey.
27—T. As night came. 1:30. Intermezzo (Allegro), Arensky.
28—D. Fall from horse. 2:00. Chanson Triste (Triste), Tschaikowsky.
29—T. Anxious moments. 1:30. Valse Triste, Sirelius.
30—T. Will he live? 1:30. Good-Bye Girls, Good-Bye (Chorus), Caryll.
31—D. Lola close-up. 2:30. Theme (to end).

"Love's Prisoner."

Released by Triangle Distributing Corporation.
Prepared by M. Winkler.

Theme—Dramatic Reproach (Andante Sentimento), Berge.
1—T. It was convenient. 2:40. Adagio (from Tragic Suite), Mozart.
2—T. And the dwelling of Jonathan. 4:05. Theme.
3—T. From Nancy. 3:05. Capricious Annette (Moderato Caprice), Borch.
4—T. Over her tiny cups. 2:05. Birds and Butterflies (Intermezzo Capricioso), Vely.
5—T. How swiftly the crisis. 1:35. Courtesy (Moderato Intermezzo), Wiegand.
6—T. I'm afraid you made a mistake. 3:10. Theme.
7—T. A day of old. 1:10. (Continue pp.)
8—T. The country has been. 4:10. Pathetic Andante, Vely.
9—T. When the period of. 1:25. Clematis (from Boutonniere Suite), Tonning.
10—T. The bureau of detectives. 1:15. Hunkatin (Half-tone One-step), Levy.
11—T. While Lady Cleveland's ball. 3:35. Sinister Theme, Vely (watch shots).
12—T. My dear Mrs. Vanderman. 1:45. Valse Moderne, Rosey.
13—T. On the rosy edge. 3:25. Dramatic Tension, Levy.
14—T. Garside found his hostess. 3:40. Mysterious Nights (Valse Dramatique), Berg.
15—T. Under cover of darkness. 2:40. Pizicatto (Petite Ballet), Berge.
16—S. Garside chasing burglar. 2:30. Pizicatto Mysterioso, Minot.
17—T. My blue diamond ring. 4:40. Half-reel Hurry, Levy.
18—T. The law had seemed. 2:05. Dramatic Fantasie, Bach.
19—T. For the past few months. 1:50. Theme.
20—T. Faint, but certain. 4:05. Under the Leaves (Dramatic Agitato), Theme.
21—S. Nancy near mirror. 2:30. Heavy Mysterioso, Levy.
22—T. Then a waiting game. 1:30. Theme.
23—T. Her ladyship retired. 3:35. Dramatic Suspense, Winkler.
24—T. Facing not only. :35. (Continue pp.)
25—T. That night. 4:05. Theme.
26—T. The old man upstairs. 4:10. Rustle of Spring (Dramatic Agitato), Sinding.
27—T. It was not. 2:55. Serenade (Dramatic Moderato), Widor.
28—T. But there came a day. 1:40. Theme.
29— (Continue ff.) :050. (Until end.)

"The White Heather."

Released by Famous Players-Lasky.

Arranged by George W. Beynon.

Theme—The White Heather (Moderato Song), McKinley Music Co.
1—T. At screening. 2:15. Allegro Agitato, Kiefert.
2—T. Shetland Castle. 1:45. From the Highlands (Suite), Langey.
3—T. Marion Hume. 1:00. Theme.
4—T. "Pardon my abrupt arrival." 3:10. A Tale of Two Hearts (Allegretto), Roberts.
5—T. Dick Beach. 1:40. Scotch Fantasy (Suite), Middleton.
6—T. Next morning little Donald. 2:15. Hunting Scene, Borch.
7—T. A Friendship of Long Standing. 1:00. When it's Orange Blossom Time, Arnold.
8—D. Alec leaves Marion. 1:00. Continue "Hunting Scene," Borch.
9—T. A chance meeting. 2:15. Scenes from Switzerland, Langey.
10—D. At shot. 2:00. Dramatic Agitato, Minot.
11—T. In London. 3:15. Theme.
12—T. James Hume kept his word. 3:00. Intermezzo (Andante), Bizet.
13—T. "We will continue this evidence." 3:30. Bleeding Hearts (Andante), Levy.
14—D. Angus goes to phone. 2:15. Agitato, Langey.
15—D. Alec meets Marion in courtroom. :30. Theme.
16—D. Dick leaves Marion. 2:00. Dramatic Tension, Borch.
17—T. "Mr. James Hume has not complied." :45. Asa's Tod (Adagio), Grieg.
18—T. With no clue save that Hudson. 3:00. Reverie (Lento), Drumm.
19—T. Meanwhile Marion was forced to. 1:15. Theme.
20—T. And then one night. 4:15. Prelude from Werther (Andante), Massenet.
21—D. Hudson enters Tollord Angus. 2:30. Misterioso Dramatic, Borch.
22—T. "We'll leave for the coast at." :45. Agitato, Andino.
23—T. Buckminister Reef. 2:00. Scotch Poem (Allegro), MacDowell.
24—D. Alec and girl enter. 1:30. Hurry, Minot.
25—T. "I'm done for." 2:30. Le Retour (Vivace), Bizet.
26—T. "Quick, to the boat." 3:45. Prelude (Grave), Rachmaninoff.
27—T. "Where he can go, I can." 3:30. Dramatic Agitato, Minot.
28—T. Back from the depths. 1:15. Cavatina (Moderato), Bohm.
29—D. At Dick's bedside. 3:30. Theme.

"Phil-for-Short."

Released by World Film Corporation.

Prepared by S. M. Berg.

Theme—When You Are Truly Mine (Characteristic Ballad Moderato), Lee.
1—D. At screening. 2:15. Theme.
2—T. Get your fiddle, Pat. :30. Flirty Flirts (Intermezzo Rubato), Levy.
3—D. When Pat starts to play. 3:00. (Violin only for a few bars.)
4—T. From the faded pictures in. 1:30. Slow Waltz (Violin only).
5—T. Your daughter is running wild. 1:45. Bleeding Hearts (Andantino Sentimento), Levy.
6—T. John Alden, of a rich. 1:45. Birds and Butterflies (Intermezzo Grazioso), Vely.
7—D. When Alden overhears. 1:00. Andante Appassionato, Castillo.
8—T. A month later. 3:30. Serenade Romantic (Andantino), Borch.
9—T. Meantime John Alden. 1:15. In Poppyland (Moderato Grazioso), Albers.
10—T. McWrath, to further his designs. 1:15. Theme.
11—T. Play, Pat, play. :15. (Play to action.)
12—D. When McWrath stops playing. 1:45. Dramatic Agitato No. 38, Minot.
13—D. When Phil is locked in (watch for whistle). 2:15. The Spider Web (Moderato Caprice), Allen.
14—T. Alone with Sappho. 1:00. Drifting Clouds (Schottische Caprice), Boehnlein.
15—T. Thank God it's a boy. 2:15. Theme.
16—T. An attic insurrection. 3:15. Marionette (Allegro Leggiero), Arndt.
17—T. Established in the college. 2:30. (Violin only.) Moment Musical, Schubert.
18—T. Cross currents. 4:00. Theme.
19—T. You are so brave. 2:30. Tulips (Moderato Grazioso), Miles.
20—T. I'll give you until tomorrow. 1:30. Remembrance (Andante Doloroso), Birkedal-Barford.
21—T. John Alden finds asylum. 4:15. Serenade (Andante Semplice), Backer-Grondahl.
22—T. Who are you? 2:30. Theme.
23—T. Morning, the hue and cry. 1:45. Turbulence (Allegro Agitato), Borch.
24—D. When McWrath leaves. 2:00. Theme.
25—T. In Boston the Alden family. 2:30. Elysian Dreams (Moderato Novelette), Reviland.
26—T. A reception in honor of. 2:00. Capricious Annette (Moderato Caprice), Borch.
27—T. You are the inspiration of. :45. Popular Fox-trot.
28—T. I dance, yes. :45. Grecian Waltz (Violin only).
29—D. When scene fades to Phil. 1:45. Popular Fox-trot.
30—D. When Phil descends stairs. Music tempo should be slow waltz, changing to Allegretto 2/4 (Violin only).
31—T. Your wife is exquisite. 1:15. Theme.
32—D. When Phil descends stairs. 3:00. Babillage (Intermezzo Allegretto), Castillo.
33—T. Later (train effects). 4:00. Dancing Leaves (Mazurka), Miles.
34—T. You said in your book that (telephone bell). 2:15. Theme.
35—D. When Phil gives butler letter. 1:45. Dramatic Reproach (Andante Expressivo), Berge.
36—T. Coming home unexpectedly. 3:00. In Dreamy Dells (Moderato Fantasy), Rolfe.
37—T. Morning (shot). 2:30. Vivo Finale (from Symphonette Suite), Berge.
38—T. You little devil. :30. Theme (to end).

"A Rogue's Romance."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme—Romance D'Amour (Moderato), Schoenfeld.
1—D. At screening. 1:00. Theme.
2—T. Monsieur Henri Duval. 1:30. Visions (Moderato), Buse.
3—D. When scene fades to cafe. 1:00. Flirty Flirts, Levy.
4—D. When Apache whistles. 1:45. Apache Dance (Valse Allegro), Offenbach.
5—D. At end of dance. :15. A La Mode (One-step), Rosey.
6—D. When Picard kisses girl's hand. 2:15. Heavy Dramatic Desc. (No. 18, A. B. C. Dramatic Series).
7—T. Monsieur Picard is now. 2:15. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
8—T. Dumar is not as thrilling (auto effects). 1:45. Heavy Andante (No .18, A. B. C. Dramatic Series).
9—T. Mlle., strange as it may seem. 2:15. Theme.
10—D. When police re-enter car. :15. Light Dramatic Agitato (No. 14, Luz Photoplay Edition).
11—T. Liege, Louvain. 2:00. My Belgian Rose (Popular Song).
12—T. M. Bourgomaster. 1:15. Vivo Finale (from Symphonette Suite), Berge.
13—D. When Picard reaches car. 2:15. Hurry No. 33, Monot.
14—T. Next morning M. Duval. 4:00. Theme.
15—T. In another part of the city. 6:00. Tales of Hoffman, Offenbach.
16—T. The next evening Monsieur. 2:15. Mysterious Nights (Valse Dramatique), Berg.
17—T. I recognized you by your voice. 1:15. Theme.
18—T. My pearl necklace is gone. 3:15. Dramatic Tension No. 36, Andino.
19—T. This is not mine. 2:15. Dramatic Tension No. 9, Andino.
20—T. Remember, no questions asked. :45. Theme.
21—T. Next day. 3:15. Kisses (Valse D'Amour), Zamecnik.
22—D. When Picard sets dictaphone. 1:15. Light Agitato (No. 4, A. B. C. Dramatic Series).
23—T. What is your business. 1:15. Semi-Pathetic or Romantic (No. 4, A. B. C. Romantic Series).
24—T. Why did Madam Marier. 1:45. Theme.
25—T. This is glorious Liege. 1:00. Marseillaise (very soft).
26—T. The raid. 1:15. Rondo (Excerpts, Beethoven Sonato Pathetique), Berge.
27—T. Unexpected events. 3:45. Dramatic Reproach (Andante Expressivo), Berge.
28—T. The Mayor of St. Nazaire. 2:30. Serenade Romantique (Andantino), Borch.
29—T. Your money will be returned (auto effects). 1:30. Theme (to end).

"Happiness a La Mode."

Released by Selznick through Select.

Prepared by Filmusic Studios.

1— At screening. 3:50. Bowl of Pansies (Moderato), Reynard.
2—T. You were telling. 3:55. Admiration (Moderato), Jackson.
3—T. Barbara, I've been thinking. 2:56. Visions (Andante), Tschaikowsky.
4—T. The next day the lawyer. 3:13. Mood Pensive (Moderato), Appleton.
5—T. The time when one. 1:49. Silent sorrows (Moderato), Borch.
6—T. When the stage was set. 2:49. Dramatic Tension No. 32 (Berg Series).
7—T. How is this? 5:26. Misterioso No. 1 (Moderato), Langey.
8—T. A few days later. 5:23. Rendezvous (Allegretto), Aletter.
9—T. It's funny, isn't it. 2:12. Caressing Butterfly (Moderato), Bartholemy.
10—T. It was the least. 3:00. Nocturne (Andante), Karganoff.
11—T. After the shortest dinner. 2:47. Mignonette (Allegretto), Friml.
12—T. The next act takes place. 3:39. Romance (Andante), Karganoff.
13—D. Flash to two women at tea table. 2:52. Adieu (Andante), Karganoff.
14—T. But clever as she is. 2:31. Perpetual Motion (Allegro), Borch.
15—T. Now society begins to. 2:14. Legend of a Rose (Andante), Reynard.
16—T. Barbara, let's forget it all. :49. Cavatine (Andante), Raff.
17—T. And on August the 14th. 2:01. Romance in F Major (Andante), Tschaikowsky.
18—T. Dorothy's wedding. 1:26. Canzonetta (Allegretto), D'Ambrosio.
19—D. Barbara taken sick. 3:24. Misterioso No. 3 (Allegro Moderato), Berg Series.
20—D. Arrival of doctor. 2:14. Serenade, Op. 16, No. 3 (Moderato), Rubenstein.
21—D. Dorothy knocking on door. 2:58. Allegro Agitato No. 8 (Allegro), Berg Series.
22—D. Dorothy exits. 1:09. Graciousness No. 53 (Allegretto), Berg Series.

"An Innocent Adventuress."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

1— At screening. 2:00. Sweet Ponderings (Moderato), Langey.
2—T. The Bates family. 3:35. Adieu (Andante), Karganoff.
3—T. We must all have. 1:33. Vanity (Moderato), Jackson.
4—T. What do you want. 1:27. Chacone (Allegretto), Durand.
5—D. Dog runs away with doll. 1:17. Perpetual Motion (Allegretto), Borch.
6—T. Next morning. 3:44. Graciousness No. 5 (Allegretto), Berg Series.
7—D. Flash to Aunt Hoppy sitting under tree. 4:33. Pastel Minuet Allegretto), Paradis.
8—T. That night, at the. 2:30. Arioso (Andante), Frey.
9—D. Flash to robber sneaking on porch. 1:10. Misterioso No. 1, Langey.
10—T. Midnight. 1:05. Pizzicato Misterioso (Berg Series).
11—T. When morning comes. 1:25. Astarte (Andante), Mildenberg.
12—D. Old lady discovering looted safe. 1:01. Egyptia (Allegretto), Zamecnik (quiet down to action).
13—D. Flash to kids carrying hose. 1:13. Impish Elves (Allegretto), Borch.
14—T. After an hour. 4:01. Dramatic Tension No. 44 (Berg Series).
15—T. At the hidden springs. 2:03. Reve D'Amour (Moderato), Zamecnik.
16—T. The second day. 2:28. Mignonette (Allegretto), Friml.
17—D. Miss Martin leaving Bill. 3:25. Dramatic Tension No. 9 (Berg Series).
18—D. Flash to Miss Martin with. 3:20. Romance (Andante), Tschaikowski.
19—T. Dick's problem. 1:13. Admiration (Moderato), Jackson.
20—T. Lindy spends on. 2:21. Italian Romance (Andante), Bohm.
21—D. Fade-in, two men coming out of cave. 2:47. Misterioso No. 3 (Berg Series).
22—T. Dick—that girl's. 3:02. Dutch Windmill (Allegretto), Zamecnik.
23—D. Miss Martin and Dick leaving crooks. 3:33. La Source, Ballad Music (first movement starts at 2/4) (Allegretto), Delibes.
24—D. Flash to couple spooning. 1:36. Slumber Song (Andante), Nevin.
25—T. I've been robbed. 2:24. Allegro Agitato No. 8 (Berg Series) (pp on flash to Miss Martin and Dick alone).
26—T. Cast yer eye. 1:54. Dramatic Andante No. 32 (Berg Series).
27—T. So it happened. 1:55. Cavatine (Andante), Bohm.

Live News from Everywhere

OMAHA HOUSES BEAT THEIR OWN RECORD

Big Features, Well Exploited Have Crowded the Theatres and Made the Longest Runs Possible

BIG features, exploited in a big way, are holding the boards at Omaha theatres in a manner that the motion picture people of the Middle West never saw before. Week runs are common, two week runs are becoming more ordinary, and popular features are being re-booked in a way that the trade would not have believed a year ago.

"Mickey" Was Sensational Success.

"Mickey," at the Brandeis Theatre, the largest legitimate house in the city, was a sensational success, breaking all records during bad weather and competing events that would have occupied the city's unanimous attention under ordinary circumstances. The picture returned for a run of four days at the same house, at increased prices, and again met capacity business. It returned for a week's run at the Muse, a prominent downtown house, at popular prices. Then it is "standing them up" at the Magic, a big house in the southern part of the city.

"Red Lantern" Runs Two Weeks.

"The Red Lantern," exploited with a giant front, costly lobby display, large orchestra and a ballet of fourteen pretty girls led by a famous dancer, brought in a surprising total during a run of two weeks. The picture is now making one and two-week runs elsewhere in the territory.

In one week "Mickey," "The Red Lantern," "Destiny" and "Daddy Long Legs" were running at the same time in big downtown houses, and every one of them playing to surprising business. The Mary Pickford picture, with the admission price raised at the Rialto, the newest and largest exclusive motion picture house in the city, set new records in attendance. It is returning soon for a four-day run at the Strand, another large downtown house.

"The Unpardonable Sin" Plays to Capacity.

"The Unpardonable Sin" played at the Boyd all one week to high prices and capacity crowds. Half-page advertisements were used, the canopy in front of the theatre was housed in a specially built front, and the musical effect introduced caused much comment. "For Better, for Worse" was running at the Rialto, and "The Third Degree" was being put over at the Strand in a big way, at the same time. The Sun Theatre was showing Theda Bara in "A Woman There Was" for a five-day run, and Manager Goldberg reports business above the average.

This is the situation in Omaha in June —an unheard of boom in business—and showmen are confident that the rush will continue all summer, with even bigger things in prospect next fall.

Admission prices of 50 cents and $1.00 are common in Omaha on the bigger productions.

MacIntyre Succeeds Skirboll.

William N. Skirboll, for several months manager of the Metro Omaha exchange, has been appointed to the Metro branch in Detroit, and will take up his work there, June 16. He is succeeded in Omaha by S. MacIntyre, who has been with the Metro Film Service in Minneapolis.

W. C. T. U. Advocates More Clothes.

The Frances Willard branch of the Women's Christian Temperance Union in Omaha, recently passed a resolution condemning the ballet used in introducing Nazimova in "The Red Lantern" at the Boyd Theatre, Omaha, where the picture made a record breaking run of two weeks. The W. C. T. U. protested that the ballet girls did not wear enough clothing.

And Now Comes a New Fan.

Fred Largen, of the Lyric Theatre, Creighton, Nebraska, has invented a ventilating fan, types of which he has installed in the Lyda Theatre, Grand Island, the Crystal, at Holdredge, in three houses, in Hastings, in the Muse, Omaha, and the Liberty, Council Bluffs.

Show Free Pictures to Draw Crowds.

At Hordville, Neb., the merchants of the town have formed the Hordville Amusement Company and bought out the local theatre. They show free motion pictures in the theatre and on the streets Saturday nights, to attract the farmer trade. The pictures shown are Universal releases.

Bailey Goes to San Francisco.

The General Film office in Omaha has been closed and Exchange Manager A. F. Bailey has gone to San Francisco. On the door of the closed office is a sign saying, "Closed for good. For good? Yes, for Good."

Alton Is Theatreless.

Alton, Ia., a town of more than 1,000 population, is without a motion picture theatre, since George Dethlef, proprietor of the only house there, was unable to renew his lease, which expired on June 1.

Brief News Notes.

The North Theatre, Norfolk, Neb., was opened by Screiber and Blake on June 1, showing Universal service.

Anderson and Spencer have bought the Dean Theatre at York, from Pete Schnitzen.

Morris Schmidt, formerly an exhibitor at Grand Island, has bought the Scenic Theatre, at Sioux City.

Mrs. C. E. Huffman, who recently sold the Gem Theatre, at Sioux City, has bought the theatre back.

The Brandeis Theatre, Omaha, largest legitimate theatre in the city, has booked Universal releases to be shown all summer.

A Jewel Set in the Desert of Sahara
Is the beautifully gowned Louise Glaum, seen here in "Sahara," released by Hodkinson.

Kansas City News Letter

New House for Sedalia.

W. J. BRILL, manager of the 300-seat Lona Theatre at Sedalia, will erect a 1,500-seat theatre in that town. The building will cost about $75,000, and will be ready for opening in about three months. The enterprise is being financed entirely by Sedalia business and professional men. Mr. Brill has been managing moving picture theatres in Sedalia for eight years.

Rehm Is Back.

C. A. Rehm is back after service with the 151st Field Artillery, and will soon reopen his Majestic Theatre at Baxter Springs, Kansas.

Chandler Is a Busy Man.

Lee Chandler, for three years a Missouri representative for Pathe, resigned his position, married, and took over the management of two picture theatres all in one week. Mr. and Mrs. Chandler were in Kansas City June 2, combining their honeymoon with business pertaining to the Elite at Bethany and the Maple at Ridgway.

Pathe Exchange Improvements.

The Pathe Exchange at Kansas City is building a new projection room, a fireproof inspection room, and remodeling other rooms for the shipping department. A large part of the second floor of the Ozark Building has been leased by this exchange.

Short Items.

E. E. Reynolds, formerly with Fox, is now covering southern Kansas for the Mutual.

E. H. Wachter, district manager; S. B. Stoll, assistant manager of the Kansas City office, and B. E. Edwards, special representative at the Kansas City office, are attending the Fox convention.

PITTSBURGH PROJECTIONIST IS KILLED

Leo McGrady of the B and B Theatre Dies from Auto Crash While His Companions Are Badly Hurt

THREE Pittsburgh projectionists, members of the local union, figured in an accident early Sunday afternoon, June 1, which resulted in the death of one and the severe injury of the other two.

Leo McGrady, of the B. and B. Theatre, North Side; Louis Ferris, of the Idle Hour, Diamond street; and L. C. Van Orsdale, of the Liberty Theatre, one of the Rowland and Clark chain, were riding a motorcycle downtown, about 2 o'clock, Sunday afternoon. At Washington street and Bigelow Boulevard the boys attempted to pass an automobile when the latter suddenly swerved to the left, throwing the occupants of the motorcycle under the wheels.

McGrady sustained internal hurts, from which he died the following day. Van Orsdale suffered a fractured nose and body bruises, while Ferris escaped with a fractured leg and slight bruises.

Parkersburg's Lincoln Will Cost $90,000.

The Smoot Amusement Company, now controlling the Camden and Auditorium theatres in Parkersburg, West Virginia, will add another house to its string in the same city. The addition is the Lincoln, a new house which will go up on the corner of Market and Eighth streets on the site of the Sycamore Place.

The owners of the Smoot Amusement Company are Fayette C. Smoot, Charles S. Smoot and Frank J. Hassett.

The new Lincoln will seat one thousand and will cost $90,000. It will embrace every modern item in construction, decoration and equipment. The contract for the structure has been awarded to R. L. Brown, a local builder.

James Steele Is Injured.

James Steele, of Pittsburgh, was seriously, and his wife slightly, injured when his automobile plunged over a thirty-five-foot embankment on the National Pike at Sideling Hill, forty miles east of Cumberland, Maryland, Decoration Day.

Mr. Steele was taken to a hospital at Washington, D. C., where at last reports, he was resting easily.

Mr. Steele was formerly manager of the Pittsburgh Paramount office, and for some time treasurer of the Paramount organization. A year ago he retired from the distributing end of the business with the intention of becoming an exhibitor. He owns the Bellevue Theatre, Pittsburgh, three theatres in Bay City, Michigan, and one in Detroit.

Pete Demas Will Shoot up Greece.

Pete Demas, owner of the Minerva Theatre, Fifth avenue, Pittsburgh, left the first week in June on a trip to his native Greece. He took a cameraman along, and will shoot views of Greece, to be shown in this country. Mr. Demas figured that a comprehensive series of pictures taken in Greece would be appreciated by his countrymen, and he is taking the trip in order to get them. He will be gone for several months.

Exchanges Are Shifting Quarters.

The Pittsburgh Metro exchange is now comfortably located at its new home on the third floor of the new film building at 1018 Forbes street.

Paramount, Universal and Pathe, who will be the other occupants of this building are now preparing to move.

Adjoining this structure, which will be known as the Paramount Building workmen are busy on the new building being erected for the World Film Corporation and two doors from this is the building to be occupied by the Liberty and Penn exchanges.

Schweitzer Sells Century Family Theatre.

G. J. Schweitzer, owner of the Century Family Theatre, on East Ohio street, North Side, Pittsburgh, announces the sale of that house to Richman Brothers, the new owners having taken charge Monday, June 2. Mr. Schweitzer still owns the Atlas Theatre, on Perrysville avenue, which will receive his undivided attention in the future.

The Century Family is one of the best houses in that section. It was built five years ago by Mr. Schweitzer, and has always enjoyed good patronage. It has a capacity of 300, and runs a high grade of pictures.

Liberty and Regent Have New Signs.

The Liberty and Regent theatres, East Liberty, Pittsburgh, both Rowland and Clark theatres, have been greatly improved in appearance by the addition of huge new electric signs. They are of the interchangeable letter style, and are very attractive and serviceable, as they can be seen at night for blocks. The sign at the Liberty is especially large. It runs along the entire front of the theatre and along the side of the marquise, with four rows of letters.

Famous Players Hold Sales Convention.

The Eastern representatives and branch managers of the Famous Players-Lasky Corporation, held a sales convention at the William Penn Hotel, Pittsburgh, June 2-7.

Among those in attendance were: General Manager Al. Lichtman and Auditor S. Handel, New York; Special Representative H. H. Buxbaum, Pittsburgh; District Manager C. W. Smith, Washington; Managers, F. C. Bonistall, Pittsburgh; J. D. Clark, Philadelphia; O. A. Morgan, Washington; H. P. Wolfberg, Cincinnati; G. W. Erdmann, Cleveland.

Wellsburg Palace Is Being Improved.

The Palace Theatre, at Wellsburg, West Virginia, is being remodeled and improved in appearance. The work is about completed, and the owner, Michael Olsavick, was in Pittsburgh recently, and placed his orders for Power's 6-B Cameragraphs.

Booth Returns to Day.

E. W. Booth is again back with his old boss, Harvey B. Day, of the Day Film Corporation, Pittsburgh. Mr. Booth has been with the Pittsburgh Select for the past nine months. Previous to that he was with Mr. Day in Pittsburgh, and the Fox in Philadelphia.

High Schools Install Simplex Projector.

The Hollis, Smith, Morton Co., Pittsburgh, have closed deals whereby they will install Simplex machines, booths and screens in the high schools at Parkersburg, West Virginia, and Monnessen, Pa.

Vogel and Court Take Over Greenfield.

Vogel and Court have taken over the Greenfield Theatre, in Greenfield avenue, Pittsburgh, and are now remodeling the house. New Powers' 6-B machines have been installed, and the house opened Saturday, June 7.

Short News Notes.

H. H. Buxbaum, special representative for the Paramount, took his family to Boston, Mass., recently, where they will reside during the summer. Mr. Buxbaum returned to Pittsburgh a few days later.

E. M. Donehoe, formerly with the Paramount and Supreme exchanges, Pittsburgh, is now on the road for the Clearing House. He is working on the "Main Line" now.

The Globe Film Attractions is now in its new home at 127 Fourth avenue, Pittsburgh.

Unique Light Effects in "Tiger Lily."

Director George L. Cox and his cameraman, George Irish, of the Margarita Fisher company, have been burning the midnight oil in an effort to obtain some novel night effects for "The Tiger Lily," Joseph Franklin Poland's drama, in which the American soon will present Miss Fisher. One episode in the story depicts Miss Fisher as little Italian "Pepita," swooning on a country road at night just as her American lover (played by Emory Johnson) happens along in his car. It is for these scenes that Cox and Irish were striving to obtain something new and unusually striking. After considerable experimenting, they claim to have got what they went after.

We Can See the "Courting" Here, but No Cowardice.
Truth, however, compels us to tell that this scene is from Peggy Hyland's Fox, "Cowardice Court."

"Time Sumpin Happens,"
Says Harold Lloyd, glancing at his watch in the Pathe comedy, "Swat the Crook."

Maritime News

Convention Gathers at Imperial.

THE Imperial Theatre of St. John was the headquarters for the All New Brunswick Convention of the "All New Brunswick Tourist Game and Resources Association" held during the week of June 3. The feature of the first day was an afternoon of moving pictures shown on the imperial screen. In the morning speeches were made by Premier Foster, Mayor Hayes, Dr. Thomas Travis, of New York, associate editor of Forest and Stream; Hon. C. H. La Billois, of Dalhousie, and Harry Allan, president of the Guides Association.

At the afternoon session the pictures shown were those of a camping trip through New Brunswick explained by William McIntosh, curator of the Museum of Natural History St. John. An address by Morris Ackerman, of Cleveland, Ohio, on hunting and fishing was followed by reels showing hunting, fishing and logging in this province. Three reels taken by the official C. P. R. photographer, were shown and these were followed by two reels taken by J. M. Alexander, of the Department of Commerce at Ottawa.

During the discussion which followed the pictures W. H. Golding spoke strongly against the discrimination shown by the Topical Weeklies against the Maritime Provinces in making their film. The thanks of the convention was tendered Mr. Golding for the use of the theatre.

Imperial Puts on Opera.

The Imperial Theatre is this week taken up with the series of operas being put on by the Boston Opera Company, which is playing to good houses. Next week the theatre resumes its picture policy.

Dr. Bridges Leaves for England.

Dr. H. S. Bridges, of St. John, N. B., has left for England to attend the grand celebration of peace which is being instituted by the Grand Masonic Lodge of England. The function will be held in the Royal Albert Hall, London. Dr. Bridges is chairman of the New Brunswick Board of Motion Picture Censors.

Personal News Items.

The Mutual Film Company, St. John, is now under the management of a St. John boy, Ralph Thorne, formerly booker of the company. Ernest Whelpley, formerly with the Fox Film Corporation, is associated with Mr. Thorne.

John J. Collerton has been transferred to the Winnipeg Branch of the Royal Film Company.

Visitors in town recently were N. W. Wooten, of Perth, and A. A. Fielding, of Truro, N. S.

ST. LOUIS DROPS MUSICAL PROGRAMS

Musician's Union Demanded More Money but the Exhibitors Could Not See It in Quite That Way

AS a result of the disagreement between the Motion Picture Exhibitors' League and the St. Louis Musicians' Union the Pershing, Pageant and Kings theatres have decided to dispense with musical programs for the summer season. All but a small number of the picture houses have discontinued music since May 1, when contracts with the union expired.

At that time demands were made by the musicians which the exhibitors did not feel justified in granting.

According to Aaron A. Fineshriber, chairman of the publicity committee of the Motion Picture Exhibitors' League, there has been no decrease in attendance since the music was curtailed.

About 200 musicians have been thrown out of employment by the plan adopted by the league. They have signified no intention of abating their demands, which provided for a new wage scale.

The Browns See "The Busher."

Members of the St. Louis Browns were guests at the Kings Theatre recently, when the baseball picture, "The Busher," was shown. The players and their wives occupied boxes, and as a special attraction "Biz" Kinney, the announcer at Sportsmen's and Cardinals parks, sang several selections. The New York Yankees also attended the performance.

New Lindell Screens 89th Division.

Moving pictures of the 89th Division, which is made up of Kansas and Missouri men, were shown at the New Lindell Theatre, Grand avenue and Herbert streets. The show was held under the auspices of the Relatives' Auxiliary.

Macon's Logan Changes Hands.

Robert Shoush, of Macon, Mo., has purchased the Logan Theatre, and assumes control at once.

Carl Muff, who has been operating the Logan, will remain with the new management for a short time.

Breezes from Salt Lake

Universal Arranges for Pre-Views.

TO make possible the accommodation of exhibitors for pre-view showings in line with the new policy announced by the Universal Film Manufacturing Company, a large, modern projection room is now being built in the basement of the Salt Lake City office of the Universal Exchanges, Inc., on Exchange place.

Universal has announced that it will show exhibitors its new films several months prior to their release in order that the exhibitor may see first-hand and for himself just what he is booking.

Upon the completion of the New Rialto Theatre, which will exhibit Universal productions exclusively, this house will be used before and after shows for private exhibitions of new productions.

Goldwyn Exchange Will Open.

Salt Lake City is to be made a distributing centre for another moving picture producing company. Goldwyn is the latest to establish a local exchange at the Utah capital, which probably will be located at 135 East Second South street, the present location of the World Film Corporation.

The World is moving its office to 60 Exchange place.

No announcement has been made as to whom Goldwyn will name for its local manager, but A. S. Aronson, sales manager, is due to arrive immediately to make the necessary arrangements for the opening.

Metro Loans Edward Connelly.

Edward Connelly, Metro character actor who has played in support of Mme. Nazimova on both stage and screen, and who has recently been seen with Bert Lytell, Viola Dana and Hale Hamilton in notable characterizations, has been loaned by Director-General Maxwell Karger to Goldwyn for the current Geraldine Farrar production at the Culver City plant.

Ethel Clayton Doesn't Seem Content with Her Position in Life
Which attitude goes well in her Paramoun ,"Men, Women and Money," which shows here the women, and food for the men, but no money.

LOEW WILL BUILD IN INDIANAPOLIS

The New Theatre's Erection Will Involve the Expenditure of Approximately Million Dollars

MARCUS LOEW visited Indianapolis Wednesday, June 4, and announced that he intends to build a new theatre in Indianapolis. The structure, he said, would involve an expenditure of approximately $1,000,000.

Mr. Loew came to Indianapolis from Chicago to inspect three sites that are available for the proposed theatre. After making an examination of the property he announced that he would build the theatre on one of the three sites and that he would make his choice at an early date.

Lafayette Will Get New House.

A handsome new theatre and apartment building is to be erected in the near future at Sixth and Ferry streets, Lafayette, for a newly organized company headed by Thomas Bauer and Henry W. Marshall.

The new structure will be fireproof throughout and will have a seating capacity of 1,547. The theatre will be located towards the rear of the building with the foyer and entrance running to Sixth street. That part of the structure to be used for an apartment will be three stories high and contain thirty-one living apartments.

Spray Sells Bluffton Grand.

Charles Spray, owner of the Grand Theatre at Bluffton, Indiana, has sold the house to Willaim Purdue and Dale Booher, the latter to take possession at once. Purdue has been assistant manager of the place and Booher has been engaged in business in Bluffton for several years. Mr. Spray intends to go to Kendalville, to take charge of the Boyer Theatre, which was recently purchased by his brother, who is the head of the Columbian Amusement Company at Frankford, Indiana.

Walton Buys Kokomo Paramount.

Reece Walton has purchased the Paramount Theatre, of Kokomo, from Merrill Moore, who opened the house about a year ago. Mr. Moore has accepted a position with the Motion Picture Producing Company, of Chicago, and will begin his new work about the middle of June.

California News Letter

Simpson Received a Good Send-Off.

BEN F. SIMPSON, before leaving for New York, was the guest of honor at a number of interesting affairs, including a luncheon of the film trade at Tait's, a dinner at the home of Louis Reichert and another at the home of W. O. Edmunds.

The luncheon at Tait's was arranged by a committee consisting of A. M. Bowles, Louis Reichert and W. O. Edmunds, and was attended by more than forty film exchange men, exhibitors and representatives of the press. Mr. Bowles introduced Louis Reichert as toastmaster, and Pete Hanlon, of Vallejo, spoke for the exhibitors, and W. O. Edmunds for the film exchange managers. Talks were also made by E. O. Child, of Pathe: H. C. Schmidt, of Palo Alto, and M. H. Kuhn, who succeeds Mr. Simpson.

The surprise of the occasion for the retiring exchange manager was the presentation of a handsome gold watch by E. B. Johnson, of the Turner and Dahnken Circuit, on behalf of the film trade, the watch was inscribed: "Presented to Ben F. Simpson by his San Francisco Film Friends, May, 1919." Those represented by Mr. Johnson in his presentation speech included Louis Reichert, E. O. Child, W. O. Edmunds, A. M. Bowles, W. A. Crank, Charles Muehlman, M. L. Markowitz, Ralph Quive, G. C. Parsons, H. L. Knappen, M. Rosebaum, James Beatty, Kahn and Greenfield, Moore and Dean, Murray Hawkins, William Citron, Louis Hyman, Marion H. Kohn, Mayer and Rosenthal, L. C. Johnson, E. B. Johnson, Floyd St. John, Bert Levy, H. E. Lotz, Eugene H. Roth, C. W. Midgley, P. G. Hanlon, H. Henrioulle, H. W. Schmidt and H. C. Schmidt.

Film Man Takes up Aviation.

Raymond A. Duhem, head of the Duhem Motion Picture Manufacturing Company, 985 Market street, San Francisco, Cal., has organized the Pacific Aviation Company, which is now engaged in the making of aerial moving pictures for advertising purposes and records, as well as conducting a passenger service out of this city. Two Martin TT machines are owned by this concern, and Duhem is spending much of his time in the air with B. M. Spencer, the chief pilot. Pictures of Market street from the air were made during the recent Navy Day parade and shown at local theatres at night. Considerable work has been booked for the mapping from the air of regions difficult to reach by surveyors.

Theatre Orchestra Dined.

Dr. Carlos de Mandil, director of the Tivoli orchestra, has instituted the plan of holding get-together dinners to foster the spirit of good fellowship. At a recent meeting of this kind Herbert Pnelps, assistant to manager Frank Costello, addressed the musicians regarding the feeling of the management toward its workers and how it considers that music is one of its greatest assets.

Ralph Ruffner Comes to San Francisco.

Ralph Ruffner, of Butte, Mont., will take up his duties as house manager of the Rialto Theatre early in June.

M. & R. Add to Film Lines.

The M. & R. Feature Film Exchange has taken over the selling agency for Sherry Service for California, Arizona and Nevada, and has also secured the rights to "Her Bargain" and "Blood of His Father." Sam Whitehead has returned from a Southern trip for the exchange.

District Managers Come and Go.

Harry Lustig, district manager for Metro, paid the San Francisco branch a visit recently, arriving in time to attend the farewell luncheon to Ben F. Simpson.

Sh! He's the Villain, Not the Other Man.
But his power over Dorothy Dalton is only temporary in her Paramount, "Other Men's Wives."

Paul Mooney, district manager for Fox, has been released from his duties in this capacity and has left for New York. H. E. Lotz, new district manager for Select, has moved here from Los Angeles, and will make his headquarters at the San Francisco office.

Earl Snell Goes to Reno.

Earl Snell, scenario writer, instructor at the University of California, and for some time personal representative of Mrs. Kate I. Nixon at San Francisco, has gone to Reno to take charge of the Majestic Theatre conducted by Mrs. Nixon.

Early Attendance at Shows Urged.

Through the medium of "Pictures," the house organ of the Grand and Rialto theatres, of Reno, an appeal is being made to the public to patronize the early shows instead of waiting until dark. So far the theatres there have not advanced prices on account of the new tax regulations, but it is suggested that this may be done.

Grimmer Relieves Fife.

Henry Grimmer, formerly of Minneapolis, has been placed in charge of the Rialto orchestra, relieving Goldie Fife, who has been leading this organization pending the selection of a permanent director.

Theatre Destroyed by Fire.

Fire of unknown origin broke out in the moving picture theatre at Cloverdale, Cal., owned by M. Perry early on the morning of May 29, completely destroying the house. D. Chicazola, who conducted the theatre, estimates his loss in equipment at $1,000.

Northern California News Notes.

The Strand Theatre at Sacramento is to be remodeled at a cost of about $40,000 and an organ will be installed. The house will be closed for three months.

Plans have been drawn for a moving picture theatre to be erected at the new town of San Joaquin by the San Joaquin Valley Farm Lands Company.

Williams and Barrow, of the Requa Theatre, Requa, have added an ice cream parlor and dance pavilion to be operated in connection with the house.

Samuel DuBois, of Dos Palos, is erecting an airdome, and has purchased a generator and Mazda lamp outfit from G. A. Metcalfe, of San Francisco.

B. Lima, who recently disposed of the Elite Theatre, San Francisco, has purchased the Ingleodeon, formerly conducted by him, and has made numerous improvements.

Tahoe Tavern, Tahoe, has purchased moving picture equipment from Walter Preddey, San Francisco, and will make use of this during the summer months.

E. H. Limnell, of Redding, has purchased a Preddey Mazda lamp road outfit, and will tour the mining districts.

Allen H. King, who conducts the Crown and Gem theatres, Oakland, will erect a large theatre in West Oakland.

The Loring Theatre, Crockett, will be opened in June. This is a new house.

The name of the Adeline Theatre, Oakland, has been changed to that of the Pastime.

The Trinity-Weaverville Parent Teachers' Association of Weaverville has purchased moving picture equipment and will give entertainments bi-monthly.

F. L. Campen, Jr., of the Glenn Theatre, Mountain View, is preparing to make a trip to the Yosemite Valley, Los Angeles, Portland and Seattle.

Frank Nishioka has closed the Ryan Theatre, Fresno, for alterations. More seats will be installed, a new front added and also an organ.

James Hoots has made several improvements in the Empress Theatre, Lindsay, Cal., including the installation of a cooling system.

K. Galyan, who recently secured his release from the navy, has again taken over the Lyric Theatre at Tulare.

Were You Ever in This Fix?
When you wanted to kiss her and couldn't summon the final bit of courage. Such is the way with Bobbie Harron and Lillian Gish in their Artcraft, "True Heart Susan."

Des Moines News Letter

Shipley with Hodkinson.

J. L. SHIPLEY, formerly with the A. H. Blank film interests, with Triangle and with Goldwyn in Kansas City, and recently dramatic and motion picture critic for the Des Moines Daily Capital, as well as publicity director for the local Blank theatres, has been made Hodkinson manager for Iowa. Art Huesman, who has been looking after both the Des Moines and Omaha offices of that company, has been transferred to Omaha exclusively.

Big Universal Business.

District Manager Goldman, of Universal, spent the day with local Manager Frisch recently, and reported himself well pleased with the progress being made by the local Universal office. Former Representative Wolf has joined the U. office at Minneapolis, and Ed McCray, former manager of the Lyric Theatre, at Oskaloosa, is now handling "The Heart of Humanity" in Iowa.

Hostettler Buys Another House.

J. E. Hostettler, of the Crystal and Plaza Waterloo, has purchased the Isis Theatre, at Cedar Rapids. Hostettler controls the Gem, at Oelwein, the Casino, at Marshalltown, and the Empress at Cedar Falls.

Billy Skirboll Promoted.

Billy Skirboll, former manager of the local Metro office and recently in charge of the Metro office, at Omaha, has been promoted to the management of the Detroit office of that organization.

Lloyd in Crook Play Satire.

Hal E. Roach, in preparing the story of his latest satirical comedy, starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard, took all of the crook plays and stories available, and from them noted the most salent features.

All of the hits in "Swat the Crook" are on familiar, time-worn, stock stuff. What Jerome K. Jerome did to ridicule the hoary traditions of the spoken drama in his "Stageland," Roach, with Harold Lloyd and the Rolin company, does with the crook play of the stage and screen. The sinuous, vamp-lamping lady crooks are not overlooked.

THEY VOTE FOR A HOUSE IN MONTCLAIR

And the Worst of the Rub Is the Woman's Club Which May Knock the Whole Scheme in the Air

THE question of whether or not Montclair, N. J., shall have a second motion picture theatre, was discussed recently at a meeting at the Commonwealth Club. Application has been made to the Board of Town Commissioners for a license to conduct a theatre in the north end of the town. The Board of Commissioners, in turn, have asked the Woman's Club, of Upper Montclair, to make a canvass to determine the sentiment. Cards will be sent out this week to residents in the First Ward. The votes will then be brought to the Mayor's office where the tabulation will be made.

$300,000 Capital for Fabian House.

Work on the razing of the former Star-Eagle property on Branford place, Newark, is progressing rapidly, and the site is almost cleared. The well-known house of Fabian, of Paterson, plans to erect a modern motion picture theatre upon this site as told previously in the World. The corporate title of the new theatre concern is the Fabian, Zucker, Steiner Company, with registered offices at 226 Halsey street. The authorized capital stock is $300,000. The incorporators are Jacob Fabian and Abraham M. Fabian, of 150 Fair street, Paterson; Emil Zucker, of 99 Johnson avenue; Leo Steiner, of 51 Baldwin avenue; Simon H. Glass, of 126 Market street, and Herman Steiner, of 25 Treacy avenue, all of Newark.

New State Right Concern.

The Great Eastern Film Company is a new concern formed by Otto Marbach, of the Apollo Feature Film Company, and Jack Glauber, of New York. The concern has opened offices at 286 Market street, Newark. Mr. Marbach has a varied experience in the motion picture selling game, having made a wonderful success with his own selling company, the Apollo. Mr. Glauber has been previously connected with the Mutual, Pioneer and other film concerns in New York. It is the intention of the new firm to buy suitable state right productions for exploitation in New Jersey. They have already acquired the Jersey rights to "Miss Arizona," and "The Mysterious Mr. Browning."

Takes Over Paterson Theatre.

The Three Star Amusement Corporation, with registered offices at 164 Market street, Newark, has been formed to take over the motion picture theatre of Max Ginsberg, at 296 Main street, Paterson. The capital of the new concern is $25,000. The incorporators are Max Ginsberg, Morris Ginsberg, and Benjamin Ginsberg, all of 631 Valley Road, Upper Montclair, N. J.

Fox's Terminal Altered.

Fox's Terminal theatre, 84 Park place, is to undergo a number of alterations in the near future. The theatre also will be improved and enlarged. The William Fox Company has recently signed a lease for a long term of years for the present site of the theatre and additional property adjoining, which will be used to enlarge the seating capacity.

New Allendale Corporation.

The Allendale Amusement Company, of Allendale, N. J., has filed articles of incorporation with the Secretary of State at Trenton, the object being to conduct amusement enterprises. The authorized capital is $2,000. The incorporators include F. A. Whitaker, Arthur B. Sullivan and Max P. Arlt.

F. C. Sumner with Magnet.

While visiting Robert S. Sumner, manager of the Carlton theatre, Market and Halsey streets, Newark, the World representative had the pleasure of meeting Bob's brother, F. C. Sumner, who is now traveling New Jersey for the Magnet Film Exchange, of New York. F. C. Sumner is now booking Fletcher's Screen Monologue.

Jersey City Amusement Concern.

The P. J. P. and S. Amusement Company, with Peter J. Peckjin as registered agent, has filed articles of incorporation. The registered office is at 52 Newark avenue, Jersey City. The concern will conduct theatres. The capital stock is $5,000. Incorporators are Peter J. Peckjin, Adolph Sofferman and John Peckjin.

Gloucester To Have Theatre.

Frank Hall, of the Buena Vista Hotel, Gloucester, N. J., is contemplating the erection of a motion picture theatre, two stores and a billiard room. The proposed structure is on a site 60 x 120, and will be one-story concrete and stucco. The theatre will be located at King and Somerset streets. The owner will sublet the contracts.

New Distributing Company.

The Jans Distributing Corporation, formed for the purpose of distributing motion pictures, has been incorporated with a capital stock of $25,000. Simon N. Seley, 790 Broad street, Newark, is listed as statutory agent. The incorporators are Charles J. Simons, Dora Nicols, and Esther Susskind.

Atlantic City Theatre Altered.

The Virginia Theatre, Virginia avenue and Boardwalk, Atlantic City, is being altered by the owners, the Old Dominion Company. Interior alterations to cost $5,000 will be made. Charles T. Tilton, of 6 South Virginia avenue, Atlantic City, is the general manager.

New Wildwood Corporation.

The Wildwood Amusement Company, of which the Corporation Trust Company, 304 Market street, Camden, is the listed agent, has been formed with a capitalization of $75,000. Joseph P. Murray, Frank S. Muzzey and Stanley Sawman, are the incorporators. The new company will conduct theatrical enterprises.

Baby Marie Osborne's Harp o' Winds.
The little American star believes that music hath charms to help in making pictures.

A. J. KAVANAGH IS ONE GRAND HUSTLER

Dakota Man Takes Over a Minneapolis Theatre While His New Grand Forks House Is Building

A. J. KAVANAGH, exhibitor of Grand Forks and Jamestown, N. D., has taken over the lease of the Southern Theatre, at Seven Corners, in Minneapolis, and will begin the operation of this house July 1.

Mr. Kavanagh plans to renovate the theatre and place it in first class condition.

He stopped over in Minneapolis recently while en route to North Dakota from Chicago, where he purchased a new $8,000 pipe organ for the new picture house he is building at Grand Forks to replace his old Grand Theatre, which was burned to the ground.

Construction of the new theatre is now under way at Grand Forks, and it is to be completed by October 1. The house, which will cost at least $80,000, will have a fifty-five foot front and a depth of one hundred and twenty-five feet. It will be a fireproof, concrete, brick and tile structure, larger than any present picture theatre in the state.

Cohen Will Build a 2,000 Seat House.

Joseph W. Cohen, Minneapolis exhibitor, has awarded plans for the construction of a 2,000 seat theatre at Fourteenth street and Nicollet avenue, the gateway to Minneapolis' apartment district.

It is estimated that within an area of one mile from the site of the proposed new house approximately twenty per cent. of the city's population lives.

Mr. Cohen intends to compete with the present big first run theatres, and to charge the same admission as the downtown theatres.

Mr. Cohen built the Lagoon Theatre, at Hennepin avenue and Lake street. About a year ago, he sold it to Ruben & Finkelstein.

Black Hills Exhibitors Gather.

Members of the Black Hills Exhibitors' League, one of the largest theatrical organizations in the Northwest, gathered at Deadwood, South Dakota, recently and listened to stories of Stewart Edward White's Black Hills drama, "The Westerners."

The speaker was H. O. Bartels, Denver representative of W. W. Hodkinson Corporation, distributor of the production, many of the chief scenes of which were taken within a stone's throw of the league's meeting place.

First National Exchange Moves.

The Minneapolis First National exchange has moved from the Film Exchange building to the fourth floor of the Loeb Arcade. J. F. Cubberley, manager, has a force of carpenters and workmen busy getting the new home into first class condition.

McCarthy Brothers Plan $100,000 Theatre.

McCarthy Brothers, owners of picture theatres at Watertown and Aberdeen, South Dakota, Grand Forks and Fargo, North Dakota, announce that plans have been completed for the erection of a new $100,000 moving picture theatre at Aberdeen. The house, located on Main st., will have a seating capacity of 1,200. It will be built to play either vaudeville or pictures.

$50,000 Picture House for Indians.

The Indian Industrial School, at Bismarck, North Dakota, has announced plans for the construction of a $50,000 moving picture and vaudeville theatre addition. The house will be one of the finest of its kind and will present the best class of entertainment available.

Brief News Notes.

A. L. Brown, owner of the Colonial, of Aberdeen, South Dakota, has purchased the Albert Capellani feature. "Oh, Boy," for showing in Aberdeen and five other South Dakota towns. He is planning a special advertising campaign and will play the feature the same as a road show, taking special stage settings and other equipment from one town to another.

Ruben and Finkelstein have purchased the property on which the Dale Theatre in St. Paul is located. The Dale is a suburban house catering to a high class patronage. S. Reisman holds the lease, which will not expire for four years.

Roe and Sobelman, owners of the St. Paul Blue Mouse Theatre, have just returned from a business trip to Omaha. It is rumored that they contemplated building a new theatre in either St. Paul or Minneapolis.

Harry Muir, manager of the Standard Film Corporation of Minneapolis, has just closed contracts covering a series of two-reel picture productions by the Bull's Eye Film Co., featuring Gale Henry.

The Minneapolis New Grand has changed its policy and is now running a five-reel moving picture program in addition to its regular vaudeville attractions.

A new $25,000 theatre will be built at Two Harbors, Minnesota, this summer, according to plans announced by E. H. Schreiner, who has purchased the site of the old Star at that place.

Art Abelson, First National salesman, covering southern Minnesota, has resigned to take a position as assistant to Theodore Hays, manager of the St. Paul New Garrick.

The Minneapolis Pathe office has been remodeled, renovated and equipped to take care of its rapidly growing business.

The Ohio Motion Picture Corporation has obtained a license to operate a theatre at 926 East Seventh street, St. Paul.

E. A. Eschmann, manager of the Minneapolis World exchange, has left for a visit to the home office in New York.

Alexander Pantages was a recent visitor in Minneapolis.

It's "Told in the Hills," so Robert Warwick Tells a Few.
Helped by Director George Melford, while on location among the Nez-Perce Indians for this Famous Players-Lasky feature.

Seattle News Letter

Washington Exhibitors Object to New Cases.

EXHIBITORS of the territory are making complaints regarding the weight of the new shipping cases for film which are now required. As a result of their complaints the Northwest Film Board of Trade is taking the matter up, trying to influence the Interstate Commerce Commission to accept the old cases still in good repair, which are much lighter and consequently lessen the exhibitors express bill.

Michie Will Manage Arrow in Denver.

Gordon Michie leaves Seattle in July to take over the management of the Arrow Photoplay Corporation in Denver for Joseph J. Goodstein. The territory includes Colorado, Utah, Wyoming and New Jersey. Mrs. Michie, nee Grace Sanderson, author of the "Fall of the Barbary Coast," will go with Mr. Michie to make personal appearances throughout the territory with her picture, which is being handled by the Arrow Photoplay Corporation in that territory. Besides "The Fall of the Barbary Coast," this company controls "The Struggle Everlasting," the Billy West Comedies, and other subjects.

Koerpel Goes Up in the Air.

Jack Koerpel, Goldwyn manager, took a flying trip over to Tacoma and back recently. He flew in an airplane.

Metzger Visits Seattle.

G. A. Metzger, division manager for Universal, is spending several days in the Seattle office.

Oregon News Letter

Clark Wins Promotion.

A PROMOTION won by merit was accorded to L. S. Clark, of Universal, recently. Mr. Clark was given the newly created position of assistant manager of the Portland office. He began his film career seven years ago as poster clerk for General, and was promoted to booker. He held this position for three years, leaving to become poster clerk at the Universal office. He was Universal booker for three years.

More Soldiers Return.

Claud Beckner is back in Portland, wearing three gold service stripes. He saw action in the battle of Chateau Thierry and other engagements. He is

now employed at his old position with Foster and Kleiser.

Walter Gisselberg, owner of the Lobby Theatre, Cathlamet, Washington, was in Portland recently, having just been released from service. He intends to take over his theatres again at once. W. C. Boylan has been running the house in his absence.

Sullivan Visits Portland.

A recent visitor in the Rose City was D. J. Sullivan, now general manager for Kinograms and until recently head of the Division of Films for the Government. Mr. Sullivan was in the West, looking over the film situation and interviewing the first run accounts in the larger cities.

Local Briefs.

Ralph Ruffner, former manager of the Rialto in Butte, was a visitor in Portland en route to San Francisco.

F. W. Talbert, District Auditor for the Western branch of the Universal company, is back in Portland from Chicago where he attended a meeting of the concern's auditors.

A number of film men visited Portland during the week of June 1, among them being Art Kolstead, Hood River; Henry Gravenkamp, Mt. Angel; Kile, of Vitagraph, Seattle; Real, Clearing House, Seattle, and A. H. McDonald, Rex Theatre, Eugene.

Cleveland News Letter

Smith Runs a Matrimonial Exchange.

MANAGER E. J. Smith, of the Cleveland Universal Film Exchange, claims the distinction of having the only film exchange in Cleveland where the lady employes never resign except when captured by Cupid.

Three girls in this exchange are now wearing engagement rings, Misses Dorothy Murray, Virginia Clapsaddle and Helen Edlis. Miss Clapsaddle will be the first bride. She will be married in June. The other two girls are keeping the dates of their weddings secret.

Even the men employes are being smitten. W. A. Carr, manager of the poster department was married the last week in May.

Harry Makes a Record.

Harry Levy, Select salesman in northern Ohio, bought a new machine June 2, and within two hours had run into both a truck and another car.

Garfield Moves His Office.

Harman Garfield has moved his "Silent Mystery" serial office to 310 Sloan Bldg., Cleveland.

Philadelphia News Letter

Martin Goes to Broadway Theatre.

H. Martin, formerly local representative of the Pathe exchange, has become associated with J. Carey in the management of the Broadway Theatre, Fifty-first and Greenway avenue.

Campbell Manages Y. M. C. A. Theatre.

Charles Campbell has been appointed manager of the Y. M. C. A. theatre in Coatesville, Pa.

Governor Recommends Mrs. Niver.

Governor Sproul has recommended Mrs. E. C. Niver, of Charleroi, to be a member and a vice-chairman of the Pennsylvania State Board of Censors of Moving Pictures.

Givin and Hardcastle in Temporary Quarters.

Herbert Givin, of the United Theatres Exchange, and Ted Hardcastle, of the George Kline Exchange, have located headquarters at the Electric Theatre Supply Company's building, where they will remain pending the reconstruction of the World's former building.

YORK RECEIVES A REAL WELCOME HOME

Former Ottawa Projectionist Finds Invitation to Resume Old Job Pinned to Discharge Papers

WILLIAM YORK, a former moving picture operator of Ottawa, Ontario, recently returned to the Canadian capital, after serving with the Canadian Army in France for many months. He had been with the Canadian Army of Occupation in Germany, and among the souvenirs which he brought back was a choice selection of discarded Iron Crosses.

When he came up for discharge at the local demobilization depot, the discharge certificate which was handed to him bore a note telling him to go to the Regent Theatre, where Manager James Moxley would give him back his old job.

Munson Investigates Canada.

Audrey Munson, artists' model and star of several moving picture productions, including "Inspiration," "Purity" and "Gem of the Western Sea," has been visiting Mrs. Francis East, 30 Alexander street, Toronto. She announced that she is visiting Canada for a rest and also to investigate the possibilities of producing moving pictures in the Dominion. She declares that she will go to London, England, late in June, to fill a short contract in the metropolis, after which she may return to Toronto.

Harold J. Binney in Toronto.

Harold J. Binney, organizer of moving picture producing companies, who is now located in Toronto, Ontario, has announced that a site near Sunnyside, a suburb of the city, has been secured for the proposed studio of the Canada Photoplay Features, Limited, which he has organized at Toronto. This site is near the former location of the defunct Conness-Till Moving Picture Company, whose studio was burned down just prior to the war.

Secures Topics for Canada.

L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Ltd., Canadian Pathe representatives, has announced that his company has secured the Canadian distribution rights for "Topics of the Day," the weekly single-reel release produced by The Literary Digest.

Talking Ventilation Early.

The management of the Allen Theatre, at Calgary, Alberta, took time by the forelock when, on May 23, a large advertisement in the Calgary Herald was used to point out the various mechanical features which are used at the theatre to maintain a cool temperature. The space of the ad. extended to almost half a page. A list of coming attractions was also prominently displayed in the space to whet the appetite of the patrons for more pictures during the anticipated warm spell.

Held Sunday Show at Edmonton.

The people of Edmonton, Alberta, were all more or less startled to see an announcement that a moving picture show would be held at the Allen Theatre on Sunday, May 25. The attraction, however, was a film showing the every-day life of blinded soldiers who are in training at St. Dunstan's Institute in England. Admission was free, but a silver collection was taken at the door. A lecture was also given. The performance was held after the church services.

Mons Hero in Orchestra.

The orchestra of the new Allen's Bloor Theatre, Toronto, has been augmented by the engagement of James Napier, clarinetist, who has an enviable record as a musician with several of the leading English army bands. He was a member of the first British force to land in France, in 1914. The director of the Bloor Theatre orchestra is Ernest Johnson, L. R. A. M., a noted Canadian musician.

Makes Way for Theatre.

Wood, Alexander and James, large retail and wholesale hardware company of Hamilton, Ontario, are vacating their premises at King and Hughson streets to make way for the erection of a large theatre, it has been announced. It is understood that Jule and J. J. Allen, of Toronto, are behind the proposition.

Large Theatre at Sarnia.

A combination theatre, to cost $75,000, is being erected at Sarnia, Ontario, opposite Port Huron, Mich., by the United Theatr s, Limited, a syndicate of local men. The house will seat 1,200 people and will be fire-proof. The plans for the structure were prepared by A. H. McPhail, of Windsor, Ontario. John F. Myers is the general manager of United Theatres, Limited.

Mitchell in Michigan.

W. Griffith Mitchell, formerly manager of the Regent Theatre, Toronto, and the Strand Theatre, White Plains, N. Y., has become manager of the Orpheum Theatre, at Jackson, Mich.

Some Hay Makers Who Make Merry and Pretty-Pretty Pictures Besides.
A group of cool farmerettes in a forthcoming Larry Semon Vitagraph comedy.

BALTIMORE PALACE WILL DESERVE NAME

Greater Seating Capacity, Improved Ventilation New Pipe Organ and Projectors Will Be Features

FURTHER information regarding the rebuilding of the Palace Theatre, Gay and Hoffman streets, reveals that this house will be one of the most up-to-date theatres in the city when the improvements are completed. This playhouse is under the management of Frank H. Durkee, who also operates the Baltimore-Washington Film Express. The seating capacity of the theatre will be raised from five hundred to twelve hundred and the measurements of the playhouse will be seventy-five by one hundred feet when it is completed about September 1. A large pipe organ, new projection machines, a sanitary ventilating system and new furniture are to be installed. The indirect lighting system is to be employed. A new screen setting has been planned, and soft oriental carpets will cover the floors. Mr. Durkee started in the moving picture business about ten years ago on the same location that the Palace is now situated with a "store front" theatre with a seating capacity of seventy-five.

Will Soon Build.

An application for a permit to build has been made with the Building Inspector's office at Baltimore by the Greater Baltimore Theatre Company, for the construction of a one-story brick moving picture theatre at Philadelphia road and Belnord street. The plans call for a building to measure seventy-three by one hundred and fifty feet, to cost about $30,000. The company is now operating the Belnord Theatre at this location and it is understood that this will be reconstructed into the new project. Charles Nolte is manager of this company's theatres.

Building Activities Continue.

Plans are being drawn by W. O. Sparklin, architect, Fidelity Building, Baltimore, for a one-story moving picture theatre to be located at 2113-17 Pennsylvania avenue which will measure 28 by 150 feet. Benjamin Sachs is having the plans made. The approximate cost will be $25,000 and the building will be built of brick and stucco.

Plans for a business building at Pulaski, Va., which will have stores in the front and a theatre with a seating capacity of 1,200, are being drawn by John R. Forsythe, of Baltimore, for C. Dalton, S. Dalton and C. E. Richardson. The building will be three stories high and will be constructed of brick and stone and cost approximately $50,000.

Personals from Baltimore.

A theatre is to be built in Keysey, West Virginia, by Luther T. Carseadon, to be used in place of the Music Hall, recently destroyed by fire which visited that city, it is now reported.

O. D. "Nick" Weems, salesmanager of the Variety Pictures Corporation, 412 East Baltimore street, attended the recent moving picture ball in Richmond.

Jack Whittle, of the Interstate Theatre Supply Company, Patterson Building, Baltimore, has gone to Atlantic City, N. J. H. E. Kahn, his partner, is looking after matters.

Benefit at Crystal.

A concert, which was given under the auspices of the Ladies' Victory Club, was held at 7.30 p. m. Sunday, June 8, at the Crystal Theatre, 528 North Gay street, for the benefit of the wounded soldiers who have been brought back to Camp Meade. The playhouse was loaned for the occasion by Harry Cluster, the manager.

To Help Poor Children.

In order to persuade people to subscribe to the Children's Fresh Air Fund a moving picture made by Harry Lewy and J. Aler Barry, of Baltimore, is now being exhibited at several theatres. The picture shows a crowd of children playing on the hot asphalt streets in the blazing sun and then shows them enjoying the benefits of the open country. The film is being shown at Parkway, Wizard, Victoria, New and Garden theatres.

Dedication Exercises Filmed.

The dedication exercises which were held when Preston Terrace, completed just before the end of the Preston administration of Baltimore, was opened, were filmed by Harry Lewy and J. Aler Barry, of Baltimore. A private screening of these pictures was recently given before former Mayor and Mrs. J. H. Preston, their daughter Alice, members of the Board of Park Commissioners and others at the Lord Baltimore, 1110 West Baltimore street, through the courtesy of Pearce and Scheck, owners of the playhouse.

Helps to Raise Fund.

In order to help raise the fund for the rebuilding of St. Mary's Industrial School, of Maryland, which was destroyed by fire a short time ago, a benefit performance was held at the West End Theatre, Baltimore and Gilmor streets, on Sunday night, June 1.

Baltimore Personal Notes.

The engagement of J. Louis Rome, manager of the Broadway, Baltimore, Arcadia and Park theatres, of Baltimore, and a member of the executive committee for the State of Maryland in the new association of Motion Picture Exhibitors of America, to Miss Betty Frank, of Pittsburgh, Pa., has been announced by Miss Frank's parents, Mr. and Mrs. J. H. Frank.

Simon Feldstein has become associated with Pathe as the special feature representative for that company for Maryland, Virginia and West Virginia. Prior to joining Pathe forces he was with the Variety Pictures Corporation, 412 East Baltimore street. He will handle the productions featuring Frank Keenan, Virginia Pearson, June Caprice, Creighton Hale and others. Louis J. Frederick will still continue to handle the regular Pathe program in Baltimore.

Edward W. Balderston, special representative of the Super Film Attractions, Washington, D. C., of which Sidney B. Lust is the manager, is now in Baltimore attending to the booking of the Craig Kennedy serial. Leo G. Garner, who regularly represents Mr. Lust's interests in Baltimore is now on the road with "Mickey."

W. F. Hayner, Goldwyn Baltimore representative is now touring the eastern shore of Maryland in the interests of that company.

With the Out-of-Town Theatres.

Charles Towser, who is Court Clerk at Oakland, Md., has reopened the open air theatre which he operates during the summer months at Mount View Park near that city. This theatre has a seating capacity of 200. The admissions to the theatre are 11 and 17 cents.

The It Theatre at Waynesboro, Pa., has been taken over by L. N. Loizo. Mr. Loizo has completely renovated and repainted the playhouse, which has a seating capacity of 400.

Mrs. Adeline V. Mellinger, 71 years old, mother of Frederick and Warren Mellinger, managers of the Maryland Theatre, Cumberland, Md., died at her home in that city on Friday night, June 6. She was the widow of Mayor William G. Mellenger. She is survived by three sons and four daughters.

George C. Easter, a member of the firm operating the Baltimore Booking Company, 412 East Lexington street, has returned from a trip through western Maryland, which he reports was very successful. This company is handling the Magazine Screen Supplement and the Christie Comedies.

Libby and Bowers, who operate the moving picture theatre at Pen-Mar, the popular summer resort in Blue Ridge mountains, visited Baltimore last week to make arrangements for booking pictures for the summer. They will open on June 21.

While Charles Nolte, manager of the Belnord, Linwood and Aladdin Theatres was attending to some business in the film exchanges on film row last week, his automobile was stolen by an unknown party. The number of the license is 46-888.

James Ross, who operates the Opera House, Leesburg, Va., visited Baltimore recently. The Elite Theatre, which has just been completed by Mr. Ross in Front Royal, Va., was opened to the public on Monday, June 2.

"Gee! That Was a Close Shave,"
Says Tom Moore, in his pink tea beard for Goldwyn's "City of Comrades."

Indianapolis News Letter

Connors Made a Good Display.

WHAT is said to have been one of the most attractive advertising displays ever arranged in the city in connection with the exploitation of a motion picture, was the Luna-Lite Theatre, at Marion, recently, in connection with the presentation of Nazimova in "Out of the Fog."

The displays brought Manager Connors many compliments and congratulations from his patrons.

Will Give Free Shows.

Several business men of Odon, Ind., have formed a corporation capitalized at $1,500, for the purpose of opening and operaing a moving picture show there. A feature of the plans will be the giving of occasional free shows throughout the summer, at which special agricultural, horticultural and stock raising pictures, and educational reels will be given to stimulate community interest and betterment.

Ersig Leaves Fort Wayne Palace.

Charles Ersig, assistant treasurer of the Palace Theatre, at Fort Wayne, Ind., has severed his connection with the theatre and has accepted a position with E. F. Dailey, who has the amusement concessions at Springbrook part in that city.

Morey Never Fails to Get His Man
In "Beauty Proof," his Northwest Mounted Police Vitagraph feature.

Detroit News Letter

"Long Legs" Stopped Vaudeville Run.

DADDY LONG LEGS" has been booked to replace ten acts of vaudeville at the Bijou, Lansing, Mich.

The Bijou, one of the most pretentious houses on the Butterfield Circuit, has long held to the policy of ten high-class vaudeville acts. With the booking of "Daddy Long Legs," which opened Sunday, May 25, an extensive advertising campaign of the production brought such speedy results that an advance sale of tickets began one week ahead. The advance sale was so great that the house was compelled to announce an extra Sunday matinee at 4 p. m., having previously announced three shows daily.

Hyman Puts Punch Into Exhibitors.

George Beban, Star of "Hearts of Men," who appeared personally with the picture at the Majestic, Detroit, week of May 25, was given a reception at the Arthur S. Hyman Exchange, Film Building, Detroit, on Thursday, May 29. The affair was a success, more than 250 exhibitors attending and receiving autographed photos of Mr. Beban. Punch and light lunch was served to the visitors.

Crane in Charge of Hodkinson Exchange.

E. A. Crane, recently of New York City and Washington, has taken full charge of the Detroit office of the W. W. Hodkinson Corporation. He will reorganize the exchange, adding several stenographers and salesmen. He has announced the appointment of L. J. McConnell as salesman.

Bob Cotton Presented with Ring.

Robert Cotton, former Detroit World manager, was presented with a beautiful Masonic ring set with diamonds the day he left the city to confer with President Gradwell at the New York office.

Hennessy Succeeds McDaniels.

Earl Hennessy, for many months with Goldwyn, and recently as salesman with United Pictures, has been appointed Detroit manager for the William L. Sherry Service. He succeeds C. W. McDaniels, who has been transferred to another territory.

"Auction of Souls" Breaks Records.

"Auction of Souls" did a phenomenal business at the Washington Theatre, Detroit, all last week, breaking the house record for receipts and attendance. The total receipts for the first seven days were in excess of $10,000.

It is now playing its second week at the Washington, and it will be shown for a third week at the Liberty Theatre, with prices advanced for the first time in the history of the house.

Silver Set for Manager Bailey.

The employes of the Fox Exchange recently presented Manager M. S. Bailey with a beautiful hammered silver service set as a fitting testimonial of the esteem in which he was held by the entire staff. The bunch regrets losing "Bill," who has tendered his resignation to accept an important position with Eugene H. Sloman, one of Detroit's capitalists.

Bill will remain at the exchange until his successor is appointed.

Three Days' Bookings on "Mary Regan."

For the first time, many Detroit theatres are extending their number of days on a big picture. "Mary Regan" has been booked for three days to the DeLuxe, Del-The, Ferry Field, Liberty, Lincoln Square theatres, and two days at the Alhambra, Strand, Stratford and Dawn.

Express Embargo Is Off.

The embargo on express shipments has been off for a week, so that exhibitors can now resume returning film to exchanges by express.

Ray Branch with Fox.

Ray Branch has left the Exhibitors Mutual is now selling for Fox.

CINCINNATI HOUSES DO BIG BUSINESS

Wisely Selected Programs and Well Ventilated Theatres Proved To Be the Winning Combination

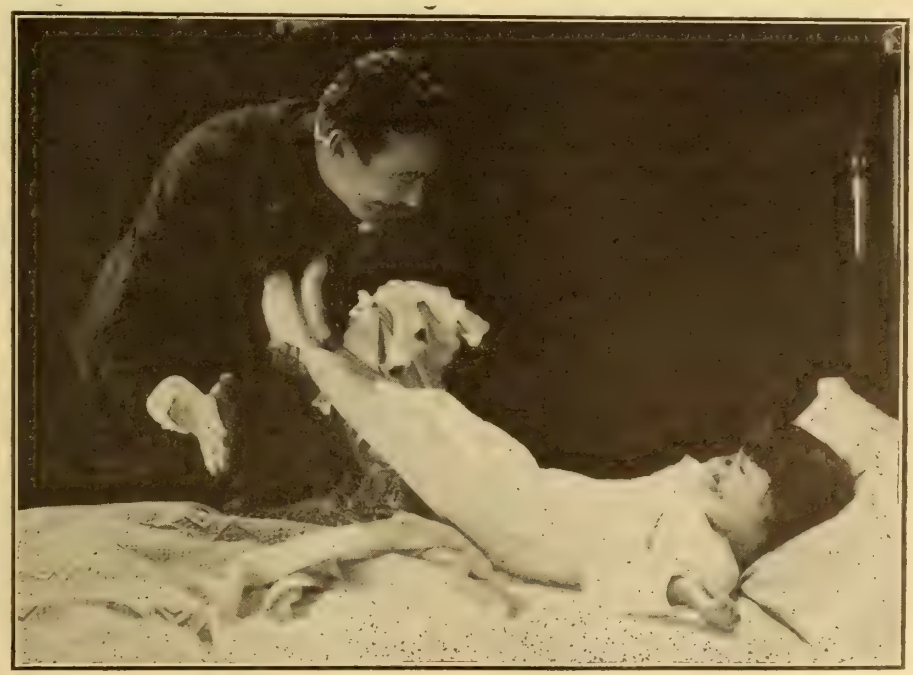
BUSINESS in the Cincinnati moving picture houses during the past week has been exceptionally good, even when compared with the general good run of business prevalent for the past several months. Few weeks in recent years have shown bookings of such strength, all of the houses presenting bills that appealed strongly to all classes of patrons. The attendance at most of the houses in the central portion of the city was of record-breaking proportions and two of the films will be held over for a second week, while another will be booked for an early return engagement. The Grand did a land office business with "Mickey," and at no performance was it possible to accommodate all of those seeking admission. Manager Aylward says that 25,000 people saw the picture the past week and he expects the second week's business to equal the record set for the first. "The Unpardonable Sin" at the Lyric, duplicated the success of the Grand, and Manager Libson will hold the film over for a second week's showing. The Walnut with "Daddy Long Legs" enjoyed an exceptionally successful run, and this picture will be booked for a return engagement in the near future. All the other downtown houses played to big crowds, and from present indications there will be no let up in patronage. The combination of good pictures and efficient cooling and ventilation has proved the attraction that draws money into the box office.

Wants Reduction in Picture Theatre Taxation.

The Nordland Amusement Company, of Cincinnati, has protested against the proposed repeal of the so-called luxury tax unless similar action is taken with regard to the amusement tax. It is pointed out that the moving picture theatre is the most overtaxed institution in the country, paying a license tax to the Government and to the city, a property tax, personal tax, income tax, tax on reels, tax on admission tickets and other taxes too numerous to mention. This but gives concrete expression to the views of many of the men engaged in a business, which, they claim, has been doing its bit and more toward the financial support of the Government.

Fenzel Returns From Front.

Robert Fenzel, former salesman of the Mutual Film Corporation, recently returned from service overseas. He was with the 32d Division, and saw service in some of the big drives during the latter months of the war. Bob was one of the most popular men in the local trade and his friends were glad to see him return well and sound. After a short visit to his father, in southern Kentucky, he will return to Cincinnati and accept one of several positions open to him.



What We Call "One of the More Tragic Moments" Herewith Presented
In this scene from Tom Moore's Goldwyn, "One of the Finest."

Among Independent Producers

Conducted by C. S. SEWELL

Grossman Returns After Closing Many Big Sales

HARRY GROSSMAN, vice president and general manager of Oliver Films, Inc., has recently returned from an extended trip to the Pacific Coast and a number of important territorial centers, where he arranged for the distribution of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh.

Mr. Grossman states that prospects for good serials are more than encouraging and that there is a wide market for this type of picture. "I encountered no difficulty in placing "The Carter Case" with the best exchanges," said Mr. Grossman. "I interviewed a large number of exhibitors who gave me the impression that the market for serials is on the upgrade. It was particularly gratifying to have them tell me they intended to book 'The Carter Case' because of its success and popularity. Many had never shown a serial in their houses. My impressions were such as to encourage me to continue the production of episode pictures of the better kind, even better than 'The Carter Case,' if possible."

While away Mr. Grossman arranged for the distribution of "The Carter Case" with the following exchanges: Supreme System, Minneapolis, for Minnesota, North and South Dakota; Crescent Film Exchange, Kansas City, for Western Missouri and Kansas City; Arrow Film Company, St. Louis, for Eastern Missouri, St. Louis and Southern Illinois; Consolidated Film Company, San Francisco, for California, and the Southwestern Film Corporation, Dallas, Texas, for the territory of Texas, Oklahoma and Arkansas.

With the exception of several minor territories, "The Carter Case" is now being distributed throughout the country, with bookings being registered for a large percentage records, and it is indicated that the serial is one of the most popular yet marketed.

T. R. Gardiner Will Reissue W. H. Production's Reissues

T. R. GARDINER, president of the Gardiner Syndicate, Buffalo, in a flying trip to New York City this week, closed with W. H. Productions Company for New York state, one of the biggest single deals for reissues that has yet been made. It is announced as involving a deal of $60,000. Under former contracts, Mr. Gardiner has been handling W. H. Productions Company's reissues for the past year, under the new deal, he is taking new prints of all subjects for both his Buffalo office and his newly opened Albany office, as he has decided to reissue the W. H. reissues for a second time.

In speaking of the development of his business in New York state, Mr. Gardiner says:

"About a year and a half ago, I started up in business with about $25 in the bank, having up to this time dropped about $15,000 for film experience. I then arranged to purchase W. H. Productions reissues and from that time on my business developed extraordinarily. W. H. reissues were so successfully in my territory and the request for reshowing from principal theatres of such a nature as to warrant me to purchase additional prints. A majority of exhibitors prefer re-showing these subjects to many of the new short subjects.

"In addition to closing this new deal with W. H. Productions Company, I have also secured 'Mickey,' 'Yankee Doodle in Berlin' and the 'Birth of a Race.'

"In contracting for 'Custer's Last Fight,' one of the W. H. Productions latest revivals, I believe I have secured an exceptional box office asset. I intend to show this in leading theatres throughout the state as a super-attraction.

"I attribute a great deal of my success to booking entertaining pictures and maintaining an efficient organization whose paramount thoughts are efficiency and service."

Sawyer Makes Another Trip in Interest of S-L Picture

ARTHUR H. SAWYER, of S-L Pictures, has left on another special sales trip in behalf of "Virtuous Men," the initial production sponsored by himself and Herbert Lubin. Mr. Sawyer will cover the South and will stop at Philadelphia, Washington, Baltimore, Richmond, Atlantic, New Orleans and Dallas. He will arrange for special openings of the E. K. Lincoln starring vehicle in the first run theatres in the various territories. This is in accordance with a plan of S-L Pictures, to prove through the box-office the drawing power and entertainment value of "Virtuous Men" as a first run production.

State rights buyers will be specially invited to attend these openings in each city. In connection with this plan, Mr. Sawyer will also take the opportunity to point out to the state rights buyers the remarkable exploitation campaign which the exhibitor and buyer may avail themselves of for this attraction. All of the exploitation helps and publicity schemes which perfected at the New York office will be placed into effect at each opening and the buyer will have an opportunity of seeing for himself the value of promotion in connection with the title of the picture and its many interesting features.

The S-L executive is carrying with him a complete line of accessories and supplies, among which several novelties.

Bert Lubin, also of S-L Pictures, is introducing the same scheme of selling and exploitation in behalf of "Virtuous Men" in Western territory.

Excellent Cast Announced for "The Broken Butterfly"

IN the cast of the newest Maurice Tourneur offering, which is to be released as "The Broken Butterfly," the following well known screen players have leading roles: Pauline Starke, who has been starring in many offerings Lewis J. Cody, who will be remembered for his work in "Mickey" and other features. Mary Alden, who in the past has been associated with such prominent directors as D. W. Griffith, Marshall Neilan and Cecil De Mille; others in the cast include "Peaches" Jackson and Nina Byron.

Mr. Tourneur has returned to California after a brief visit to New York. The cutting and titling of "The Broken Butterfly" is completed and Mr. Tourneur's staff is awaiting his final O. K. before sending to his New York office the first print.

"The Broken Butterfly" was written by Penelope Knapp and is the second original scenario Mr. Tourneur has produced in a year. "Woman," which is regarded as one of the artistic successes of the year, was the other original scenario.

Guinans and Mack Swains Being Rapidly Closed Out

THE Frohman Amusement Corporation is rapidly closing out the remaining territory in the United States on the Texas Guinan two-reel productions and report the closing of contracts for the Colorado, Utah, Wyoming, New Mexico and Southern Idaho with the Arrow Picture Company of Denver, Col., of which Joseph J. Goodstein is president. Mr. Goodstein also signed a contract for the twenty-six Mack Swain comedies for same territory.

Contract was also closed with the Southwestern Pictures Corporation on both the Texas Guinan and Mack Swain subjects for Texas, Arkansas and Oklahoma.

With the closing of these contracts there are but three territories in the United States as yet undisposed of on the Mack Swain Comedies, and every contract is announced as having been closed without even the screening of a single production. On the Guinan Westerns the same situation applies.

The Frohman Amusement Corporation's franchise to state rights buyers provides for thirteen two-reel Texas Guinan subjects with the right on the part of the exchange to renew for thirteen more at any time before the delivery of the tenth picture, and approximately thirty per cent. of the exchanges are said to have already exercised their right of renewal and are urging the continuance of the series.

The only difficulty encountered, says President W. L. Sherrill, is in securing stories that contain adequate material for these Western productions. "It is quite easy to acquire two-reel scenarios, but I seek stories written for five-reel productions, so that we may boil them down to two-reel subjects thereby insuring that every foot will contain action to the utmost. We have completed the first seven subjects, the titles to which are 'The Girl of Hell's Agony,' 'The She Wolf,' 'South of Santa Fe,' 'Some Gal,' 'Little Miss Deputy' and 'The Dangerous Little Devil.' The seventh production, on which we are now working is temporarily entitled 'The Dead Man's Hand.' The Texas Guinan subjects will have as a main title something to indicate the feminine."

Pioneer Has Three Novel Press Books.

Within the next week, press books on The Boomerang, The Sins of the Children, Virtuous Sinners, and The Girl From Nowhere, will be completed and ready for the use of the exhibitor.

These books are said to have been constructed on radically different lines from usual publications of this nature, and are artistic as well as being complete guides for the exhibitor. The sole purpose being to give the theatre manager assistance in putting these pictures over in the most effective and economical manner.

Peggy Hyland in "Cheating Herself."

Peggy Hyland is reputed to be an excellent business woman, but recently she has been "Cheating Herself"—this being the title selected for a Fox picture on which she has been working under the temporary name of "The Bed She Made." The story was written by Charles Mortimer Peck, and pictures the efforts of a wealthy girl to lead her family from idleness into labor and consequent content by a fake theft of their fortune.

"The Carter Case" Booked for Loew's in Washington

SIDNEY B. LUST, president of Super Film Attractions, of Washington, distributors in that territory for "The Carter Case," the Craig Kennedy serial, announces the booking of the picture in Loew's Columbia Theatre, Washington, for half week runs. The serial will open at the Columbia, June 19.

Mr. Lust has begun his exploitation of the serial with an extensive advertising campaign, including full page advertisements in the newspapers of Washington and Baltimore and a widespread poster campaign throughout his territory. He announces that he is making bookings at a rapid rate.

For the Washington opening, at which government officials and other prominent Washingtonians are expected to be present, Mr. Lust has arranged for the presence of Herbert Rawlinson and Margaret Marsh, the stars of the serial. Following their appearance at the Columbia the two stars will be the guests at a banquet at the Hotel Willard.

Jerry Abrams of Pioneer on Transcontinental Trip

JERRY ABRAMS, who has been appointed special representative by the Pioneer Film Corporation, is now on his way across the country with the latest Pioneer Features. The reception which has been given him at exchange centers from Philadelphia to Atlanta, is looked upon as an indication that his trip will be a complete success.

He is offering the state right buyers of the country several big Pioneer productions, among them being The Boomerang, the Sins of the Children, The Girl from Nowhere, Virtuous Sinners, and Suspicion.

Gaumont Graphic Shows Effect of Bomb Explosions

THE current issue of the Gaumont Graphic No. 63 shows the destruction wrought in an attempt to blow up the homes of the Attorney General and many prominent judges by means of bombs, together with the delivery of newspapers in England by airplane; the launching of a 7,200-ton ship made of cement; the collision of two steamers in a fog near Boston; the arrival in the United States of the first wounded Czecho-Slovak soldiers, who have served in Siberia for three years.

Particular attention is called by the Gaumont Company to the beautiful photography in the scenes in this issue picturing the opening of the rowing season. These particular scenes reach a high mark of excellence.

The current issue of the Gaumont News No. 63 shows President Wilson receiving an honorary degree in Paris from the Academy of Moral and Political Science; the first aerial honeymoon; French generals who have been awarded American decorations; the wreck of a mail airplane, from which the pilot aviator leaped to his death; stars of the screen and footlights in a hospital aid drive; placing German among the dead languages; new stunts on bicycles; and many other news topics.

Lust Books Swain Comedies for Big Washington Houses

SIDNEY B. LUST, who controls the rights in the District of Columbia for the Frohman Amusement Corporation's Mack Swain comedies announces that Loew's Palace Theatre, one of the most beautiful in Washington, has booked the entire series of twenty-six comedies and will present the initial release, "Daddy Ambrose," during the week of June 3.

In the newspapers, in connection with the main feature, the advertisements list as "a special added attraction, 'Daddy Ambrose,' Mack Swain comedy." This is said to be the first time any motion picture theatre in the District of Columbia has advertised a single reel production as an added attraction in the daily papers.

Mr. Lust also advises he has contracted for two first runs on this series, the other one being Crandall's Metropolitan.

Letters received by the Frohman Amusement Corporation indicate that many state rights buyers are exploiting these comedies as productions of merit and not merely as fillers. These comedies are said to be devoid of slapstick and to be made from stories that depend on straight humor rather than on grotesque situations.

Sale of "Virtuous Men" Made for Three States

THE announcement this week of another sale of "Virtuous Men," starring E. K. Lincoln and directed by Ralph Ince, was made by S-L Pictures. This production has been acquired for California, Arizona and Nevada by the Liberty Film Company, of San Francisco. It was contracted for by Mat Magner, president of the company, which is distributing only productions warranting special exploitation and long runs. It is a mark of confidence on the part of Mr. Magner that he purchased "Virtuous Men" without the usual screen examination.

Due to the presentation of the S-L Picture in several large theatres, together with the unusual exploitation campaign offered as an adjunct to the production, the Liberty Film Company contracted for the E. K. Lincoln feature by wire. Mr. Magner will make arrangements for an extensive distribution campaign in his territory.

Up to date "Virtuous Men" has been sold for the following territories: Canada, Indiana, Illinois, Michigan, Ohio, Western Pennsylvania, West Virginia, New Jersey, California, Arizona and Nevada. J. Frank Brockliss, Inc., controls the entire rights to "Virtuous Men" for foreign territories.

Bacon Uses Priceless India Set in "Sun-Up"

GERALD F. BACON, of Gerald F. Bacon Productions, now in the second week of producing the first of a series of eighteen specials for release by Frank G. Hall, has used as one of the "props" for a triple interior set, showing the library, drawing and reception room of an English home of wealth, a library set consisting of two candlesticks, inkstand, flower vase and two fruit jars, that was originally made for a rajah of India by a religious fanatic who was put to death immediately after the completion of the work, which is said to have taken more than two years to do. The work is in platinum and gold, and according to a prominent New York jeweler is of priceless value. The set belongs to Mr. Bacon.

Mr. Bacon is photo-dramatizing an original play by Max Marcin, author of "The House of Glass," under the title "Sun-Up," with Luck Cotton in the featured role, Oliver D. Bailey, is directing the work.

M. H. Hoffman Visits Chicago

M. H. HOFFMAN, the general Manager of the Pioneer Film Corporation, is now in Chicago attending several business conferences of an important nature.

Since Mr. Hoffman assumed control at the Pioneer office, this concern has not only maintained its position as one of the most prominent independent film companies, but has added such players as Henry B. Walthall, Cleo Madison, Alma Hanlon and Stewart Holmes to its list of stars.

"The Boomerang," "The Sins of the Children," "Virtuous Sinners" and "The Girl From Nowhere" are among the attractions added to the Pioneer roster during the last few months, together with "The Long Arm of Mannister," "Confession," and "Parted Curtains," in all of which Henry B. Walthall appears.

Mr. Hoffman expects to be back at his desk within a week or two.

Ruth Roland Uses Some Ink for "Ruth Roland Serials, Inc."

Charles Pathe and Paul Brunet, interested, watch the signing of the contract which will give Pathe the distribution of Miss Roland's own serial productions.

Producers' and Distributors' News

Striking Double Exposures Promised in "Bridal Night"

A NEW trick in double exposure photography will be introduced to the motion picture industry with the distribution late this month of Alice Brady's coming Select picture, "His Bridal Night."

Credit for the perfection of the new device is divided between Photographer George Folsey and Director Kenneth Webb, who had charge of the photography and direction of Miss Brady. Mr. Folsey was originally assistant photographer to Jacques Monteran, the French photography expert. Shortly after work was started on the picture, however, Mr. Monteran was called to France on business and Mr. Folsey was left in charge of the remaining shots, which amounted practically to the entire production.

As "His Bridal Night" is a dual role attraction in which Miss Brady is seen as twin sisters, Mr. Webb was anxious to perfect an idea for the making of double exposure shots which would eliminate the usual fine dividing line that is sometimes visible in double exposure screen photography. Mr. Folsey and Director Webb have had such success with their device that Miss Brady's coming attraction will show her smiling at herself, shaking hands with herself and appearing in two different places in one scene without the faintest trace of the dividing line which is at times noticeable in double shots.

College Men Like "Daddy Long Legs."

The Gerbacht sisters, of Ames, Iowa, proprietors of the Twin Star Theatre there, never let a college picture go unbooked if they can help it, because right near the theatre is the big Iowa Agricultural College.

By telegraphing, telephoning and pleading, they booked "Daddy Long Legs" from the First National Exchange in Omaha for three days, just before the commencement season at the big college, and enjoyed capacity business.

They did it by plenty of newspaper advertising, plenty of billboard space, and an abundance of advertising literature placed where the students were most likely to get it. They increased their maximum price from 15 cents to 35 cents, too—merely an increase of 133 per cent. —and they got it without a whimper.

Universal Announcement for "Sundown Trail" Film

MONROE SALISBURY is to be surrounded by a strong cast in his next production, "Sundown Trail," according to announcement made by Rollin E. Sturgeon, Universal director, who has been chosen to direct this new Salisbury vehicle from the pen of J. G. Hawks. Alice Eliot will have the principal feminine role. Beatrice Dominguez will also have an important part.

Clyde Fillmore and Carl Stockdale have the leading masculine roles in support of Salisbury.

Salisbury will be seen as "Quiet" Carter, a red-blooded, blue-blooded, Southerner, who goes West to one of the picturesque mining camps of the early days.

Marguerite Snow
Returns to Metro as Hale Hamilton's leading woman.

Music, Soda and Furniture Boom "Upstairs and Down"

THE showing at the Strand Theatre, New York, the week of June 9 to June 14, of the first of Olive Thomas' Selznick Pictures, "Upstairs and Down," was accompanied by various phases of local publicity, which were planned to keep this much advertised attraction in the attention of the amusement seeking public. All of the Sunday papers in New York City carried unusually large advertisements of the attraction at the Strand, the spaces used being about four times the size of the usual Strand advertisement. In some special mediums, even larger display advertising was shown.

One of the biggest publicity coups was the arrangement for full window displays in one hundred five and ten cent stores, in Manhattan and the other boroughs, of the Watterson, Berlin and Snyder song, "Upstairs and Down," which was inspired by and dedicated to Miss Thomas in this production.

Another stunt was the "Upstairs and Down" sundae which was sold at the soda fountains in sixty-nine of the Liggett drug stores in Greater New York. In each of the stores where "Upstairs and Down" sundaes were sold, a large streamer was stretched across the mirror at the back of the fountain, advertising the sundae, Olive Thomas and the photoplay, "Upstairs and Down."

Still another publicity display was held in one of the main show windows of the Spears Furniture Company, on Thirty-fourth street. The interior of the window was bulit in the shape of a bungalow showing an attractive breakfast room scene, while a large card called attention to the fact that Spears devoted the week to specializing in furniture for upstairs and downstairs. In addition to the window showing, the Spears company carried "Upstairs and Down" advertising in their newspaper displays for the week.

Beautiful Water Scenes in Outing-Chester Film

THE Outing-Chester release for this week, "Mr. Outing Climbs Aboard," tells a particularly timely story. It is the tale of a "dry" expedition collecting data for the days to come.

First of all the thought of bottling bath water for posterity is conceived—and where a better source of supply than the great Victoria Falls? It is feared that with the coming of prohibition the use of water for drinking purposes will deplete the supply to such an extent that none will be available for bathing purposes.

So we see Victoria Falls—the majestic drop of the main falls, the beautiful tissue of the rainbow falls, the swirling Eastern cataract and Devil's cataract, with scenes above the falls along the Zambesi and below in the deep and narrow canyon.

Having concluded that the supply is ample, the question of the effect of water on the nervous system arises. So a trek to the edge of the vast Kalahari desert is made, and at a British Remount depot a great herd of camels is found. They are being broken to ride, and their remarkable gyrations and the eerie attitudes into which they tie themselves, suggests to the student that water has a strangely exhilirating effect upon the system.

Metro Uses Heavy Settings in Feature Starring Lytell

WORK progresses on Metro's "It's Easy to Make Money" by methods which show it is easier to spend it.

The expense to which Metro is going in producing this Lytell vehicle is caused by the transplantation of a famous Chicago cafe from State street, in the Middle Western metropolis, to Hollywood, by an immense replica of a popular Long Island country club with its dining rooms, billiard halls and veranda; and by the erection of one of the biggest court rooms the theatre has ever seen, an exact reproduction of Part 5, General Sessions, in the old Criminal Courts building, New York.

Trade Showing for New Pathe Serial.

The first three episodes of the Western Photoplays serial, "The Great Gamble," to be released by Pathe on August 3, will be given a trade showing on Friday, June 20, at 11:30 a. m., at the New York Theatre Roof. The serial was written and directed by Joseph A. Golden, and has as its co-stars, Anne Luther and Charles Hutchison. The supporting cast includes Richard Neill, Warren Cook, William Cavanaugh, Billy Moran and Edith Thornton.

Tennessee Mountain Play for Russell.

Stephen Fox has commenced another William Russell subject for the American. It is to be a drama of the Tennessee mountains, and has for its tentative title "The Other Side of Eden." Fox wrote almost exclusively for Russell before joining the army, and since he was mustered out several months ago he has turned out several scripts for the big "Flying A" stars.

Helen Jerome Eddy

Who, with Nina Bryon, supports Henry Walthall in his Pioneer feature, "The Boomerang."

New Thomas Film Depicts Social Unrest of Nation

TWO big events have reared their heads in the news of the nation within a fortnight to give added point and timeliness to the newly complete Harry-Raver-Augustus Thomas-Four Star drama, "The Volcano," starring Leah Baird and directed by George Irving, for W. W. Hodkinson distribution.

Frank A. Vanderlip, prominent financier, made a speech giving the gloomy but truthful conditions of the European nations with a forecast of the dangers that lay ahead of the American nation through the introduction of unrest.

A few days later the eastern half of the country rocked under bomb explosions simultaneously timed in a dozen of the larger cities and designed primarily to create a reign of terror in the nation.

Augustus Thomas' drama, "The Volcano," now being edited finally for release shortly, pictures the condition that has now burst into being in the nation. Western Canada is now in the throes of disorder such as the Dominion has never before known, the flame of unrest having spread from Winnipeg to British Columbia.

Only the other day, the Mayor of Toledo was forced to call upon the War Department, through the Governor of Ohio, for troops to quell disturbances after a week of rioting, during which many were killed and scores wounded. Clashes between thousands of idle workers and loyal factory employes have been frequent. The production depicts scores of incidents paralleling actual happenings in this period of social unrest.

And throughout the picture is threaded a story of love and devotion more human, more absorbing than any Augustus Thomas has previously told.

Leah Baird is accorded strong support by Edwin Langford, W. H. Gibson, Mme. Elvira Amazar, and Jacob Kingsbury.

Mary Thurman Plays Adventuress Role.

Mary Thurman has begun an engagement at the American's Santa Barbara studios in support of William Russell in "This Hero Stuff," the new satire by Stephen Fox, in which the "Flying A" star will be presented. Miss Thurman has the role of "Teddy Craig," a sort of adventuress, although by no means the conventional vamp. Henry King is directing the production.

"City of Comrades" Press Book Issued by Goldwyn

THE new "Business Builder," as it is styled by Goldwyn, takes the place of the four page newspaper-size Press Sheet issued in the past, and presents several distinct innovations in scientific advertising and publicity for Tom Moore's new drama, "The City of Comrades."

The new press and service book, to be issued on each Goldwyn Picture and Extra, embodies sixteen pages and is produced on special quality white coated stock. Under the heading: Lobby Displays—Catchy Cutouts—Mr. Stromberg has simplified the execution of lobby exhibits and displays by the use of pen and ink drawings, illustrating just how the exhibitor or decorator should carry out the suggestions and plans given in the typed description.

Another feature of the book is the analytical editorial on page three. In this article, Mr. Stromberg summarizes the box-office possibilities of the picture. It is not the customary outburst of alluring adjectives and bewildering phrases, but a calm, sincere and straightforward analysis of the pertinent selling angle as proved by the picture itself.

Three sets of newspaper advertisements and one set of production publicity cuts and matrices have been added to the number supplied in the past. In addition to these, there are several pen and ink portraits of Tom Moore to be used by showmen who prepare their own advertisements in varying sizes and layouts.

The front cover of the book features the Salvation Army phrase—"A Man May Be Down, But He's Never Out!" The cover layout shows three full-view portraits of Tom Moore.

The publicity stories, edited by Director of Publicity Ralph Block, are of such news value as to catch the approval of motion picture editors. Several feature articles, including one which tells of "The Baffling Art of 'Make-Up'," by Tom Moore, himself, are included in the press pages.

Metro Chooses Well Known Stories as Film Subjects

THE big advertising value offered by Metro's screen adaptations of original stories published in popular magazines is being nationally capitalized by exhibitors throughout the country who realize the popularity of such stories among the identical public which forms the patronage of the motion picture theatres. Metro has consistently adhered to its policy of pictures based on stories by such well known writers as Kate Jordan, Wallace Irwin, Frederick Orin Bartlett, William Dudley Pelley and others, all regular contributors to the Saturday Evening Post and sponsors for many of the Metro plays.

A story is now promised by Bartlett, with the popular star, Bert Lytell, as its hero. "The Lion's Den" is the name, and following this Mr. Lytell will appear in "One-Thing-at-a-Time O'Day," by Mr. Pelley, as published in the Post. Then Miss Allison appears in Wallace Irwin's timely play on Bolshevism, "Free," which is another of the Post's contributions to the screen.

The class of short story or fiction published in the Post has served to build up for that magazine a larger circulation than that of any other of its kind in the world. This is the class of stories which Metro is producing without regard for expense and with accuracy of detail ever in view—the class which is building up for the exhibitor the same enormous patronage for his theatre that the original stories built up for the Saturday Evening Post. The quality of the stories demanded by the editors of the Post is sufficient guarantee for the exhibitor of its box-office value from the point of general interest and timeliness.

Nina Bryon

Lends beautiful aid to Helen Jerome Eddy in supporting Walthall in Pioneer's "The Boomerang."

Desmond's Latest Photoplay Written by William Parker

WILLIAM PARKER, author of "What Every Woman Wants," one of the season's biggest photoplay successes, also wrote "Bare-Fisted Gallagher," in which William Desmond is featured in his next Robertson-Cole release through Exhibitors Mutual. "Bare-Fisted Gallagher" was produced by Jesse D. Hampton.

The newest Desmond feature is a most unusual production which has a cast of only three players prominent in the action. Agnes (Brownie) Vernon is chief in support of Desmond.

Frank Lanning, who it appears is entrusted with the hardest roles to be obtained for him on the Hampton lot, is the heavy, Aliso Pete, and in his usual capable manner, fulfils all that is demanded of him.

Walter Perry and Jeanette Rankin have small character parts in the support, and each lends a thread of humor to the performance.

Brownie Vernon was selected by Jesse D. Hampton to play the part of Jem Mason because he was convinced she could put this part over with a wallop. She had just finished a picture with Tom Mix, when Hampton called for her services.

"Just Squaw" Selling Well.

Beatriz Michelena returns to the screen in "Just Squaw," which Robertson-Cole is releasing through Exhibitors Mutual. The film is selling well, according to Exhibitors Mutual. People are still fond of western melodrama with a real thrill, and "Just Squaw" has all the elements that constitute a real Western success.

Robertson-Cole is looking forward to big returns from "The Deadline," which is now receiving its finishing touches in the laboratory, but which will not be released until later in the summer.

Select Title for New Universal Serial.

The permanent title of the new Universal international serial has been selected. It is "The Thirteenth Hour." This serial will be released several months from now, and according to Universal's plans will receive a great amount of exploitation and advertising.

Eddie Polo is in the leading role. The story was originally written as "The Broken Idol," later changed to "Trailed Around the World," and finally named "The Thirteenth Hour."

New Dana Feature Breezy and Quaint in Locale

LIKE a cooling and refreshing summer drink is the comparison that Metro suggests for the June 9 release of "Some Bride," with Viola Dana as the star and bride.

As a diversion for the "cliff-dwellers" of the crowded cities, and the business man held in the grip of commerce, Metro has staged "Some Bride" in an atmosphere of the breezy wind-swept beaches of the semi-tropical rolling ocean alternating with scenes in pine-clad mountains, with the coolness of the great open country to fan the perspiring brow of the audience.

For novelty of plot and ingenious manipulation of the principal characters, "Some Bride" is announced by the producers as a distinctive farcical-comedy.

One of the most striking scenes of the picture is said to be the masque ball scenes in which all the players and extras appear in the disguises of birds and beasts of the barnyard.

The original story in play form was converted to the screen in a scenario by June Mathis and L. Anderson Reed of the Metro staff. Henry Otto is the director.

In the supporting cast will be seen Irving Cummings, "Smiling" Billy Mason, Ruth Sinclair and Florence Carpenter as the principals.

Over a hundred additional players will also appear in the barnyard scenes of the masque ball given in honor of the newly married couple, and in the beach scenes will be many of the fairer sex in fetching bathing costumes.

"Mary Moves In" Title of Next Christie Special

AL E. CHRISTIE has nearly completed the production of a third Christie Special Comedy which he has titled "Mary Moves In." The picture will feature Fay Tincher, with Harry Ham, Katherina Lewis, Eddie Barry and Patricia Palmer, making up a special cast. George Pearce, Al Haynes, Edith Clark and Ward Caulfield complete the cast.

"Mary Moves In" is an original story by W. Scott Darling, featuring Fay Tincher in a role still more varied than those which she played in "Sally's Blighted Career" and "Rowdy Ann," the first Christie Specials.

The plot of this Christie Special, which rambles along into fast and amusing farce comedy, revolves about a truck load of furniture with which the newly wedded Mary desired to furnish a city flat on the strength of "father's" promise of a $10,000 check to the happy bride and groom.

Harry Ham appears as Miss Tincher's husband. Eddie Barry and Katherine Lewis play "the other couple," who offer the combined role of the "villain" of the piece.

With regard to the technical side of the production it may be said that it has been produced on a more elaborate scale than either of the first of the Christie Specials. Since this is a society comedy, in contrast with the type of the two former Specials, a number of more pretentious settings have been required for the construction of which the Christies built an additional stage adjoining their Los Angeles property.

Farrar and Tellegen Have Strong Cast in New Picture

THE celebrated sphinx never kept a secret better than the executive and publicity staffs of Goldwyn, which have thus far kept in absolute silence the name of the film in which Geraldine Farrar will be starred with her husband, Lou Tellegen, playing opposite her. The two are now working together on the picture at the Goldwyn studios in Culver City, California.

The cast includes Lawson Butt, Naomi Childers, Lydia Yeamans Titus, Arthur Carew, Alec B. Francis, Mme. Dione, May Giraci, and Edward J. Connolly. Mrs. Connolly was loaned to Goldwyn by the Metro company.

In addition to these, Hazel Brennon, a young Australian actress, is to have her first important part in the picture. Frank Lloyd is the director.

"Men, Women and Money" Next Ethel Clayton Release

ETHEL CLAYTON will next be seen on the Paramount schedule in "Men, Women and Money," which will be released June 8. This picture is said to be one of the most elaborate that Miss Clayton has yet done. In the matter of gowns and settings it is said to be extremely luxurious, and dramatically it is exceptionally strong.

The story by Cosmo Hamilton, who is one of the best known modern novelists, is a powerful study in false ideas of wealth and social position, and the influence of these ideals on life. The heroine, a simple girl new to city life, is dragged almost without knowing it into the whirlpool of extravagance and unnatural excitement of the city's fastest set, and she becomes immersed in debts and obligations of all sorts without realizing where she is going. In the end, by an effort, she saves herself from utter destruction, and wins things more worth while than those into which she has sunk.

Lew Cody plays one of the chief male roles. Irving Cummings was elected to play the other important masculine role, Julian Chadwick, a society man with little or no money.

Winifred Greenwood as Noel Parkton is said to be perfectly fitted for the part. She portrays the life of the modern society girl. Mayme Kelso as Madame Ribout, the unscrupulous modiste, gives a very entertaining performance and the role is quite a feature of the picture. Zasu Pitts as Katie, the little shop girl, is said to be excellent.

Others prominent in the cast are Sylvia Ashton, James Neill, Jane Wolfe, Edna Mae Cooper, Leslie Stewart, Jr., Lillian Leighton, Lallah Hart, Fay Holderness, Helen Dunbar, Chas. Ogle and Marie Newell.

George Melford is the director.

"Beating the Odds" Beats Past Records.

Manager Merrill, of the Strand Theatre, of Milwaukee, Wis., has captured territorial honors for big business on the Vitagraph-Morey production, "Beating the Odds." In that cluster of bustling towns that fringes on the theoretical triangle pointed by Milwaukee, Madison and Sheboygan, in which region the picture has been doing a record breaking business, Milwaukee comes out of the scramble with a margin beyond top figures for all the other houses, basing computations on the relative capacities of these houses and striking an average for the business done throughout the week of the showing, so reports Vitagraph.

"Little Diplomat" Is Baby Marie's Next.

Baby Marie Osborne will appear in her latest Pathe feature, "The Little Diplomat," released the week of June 15.

The Diando Film Corporation, with a keen realization of what a splendid foil "Little Sambo" makes to "Little Mary Sunshine," gave the little pickaninny an excellent part in this production. Not satisfied to please only the children, Diando secured the services of Betty Compson, Jack Connolly, Al and Murdock MacQuarrie, and many others to support their juvenile star in her latest offering.

"The Little Diplomat" is a story showing how "virtue is its own reward."

Edward Jose.
Who has completed directing "By Right of Conquest" with Norma Talmadge, and who will make "Mothers of Men."

Unique Situations in Three Christie Comedies

OH SUSIE BE CAREFUL," a new Christie Comedy, directed by Scott Sidney, from the story by W. Scott Darling, presents Dorothy DeVore with Earle Rodney, Thornton Edwards and Roscoe Karns. Dorothy DeVore is shown as a girl who romantically fell in love with a long haired professor with whom she eloped. "The other fellow" is played by Earle Rodney, whose black face make-up at a critical situation almost loses him the girl of his choice.

Dorothy DeVore appears again in "Kiss the Bride," with Bobby Vernon. Bobby and Dorothy start off as bride and groom, but bet their friends they can't be found. Scott Sidney, who directed the picture, has evolved several singular situations in and out of a hotel elevator.

Jay Belasco and Patricia Palmer are seen in "Tell Your Wife Everything," another Christie Comedy personally directed by Al E. Christie, from a story by Willis L. Robards. In the story, Jay made the fatal error of trying to make his wife believe that he had all the money in the world.

Reed Selects Cast for New Story.

L. Anderson Reed, Second Lieutenant, U. S. A., recently released from the service and back at his office in the Metro studios, completed a pair of continuities since his return and then wrote the original story of "A Favor for a Friend," in which Emmy Wehlen is to star.

Lt. Reed requested that he be allowed to select the players to support Miss Wehlen in his story and this being granted, the erstwhile army man selected Jack Mulhall, as leading man, Hugh Fay, Joseph Kilgour, Jack Miller, Jr., Harry Todd, Fred H. Warren and Effie Conley.

Script of "The Hellion" Being Completed.

Dan F. Whitcomb, staff author at the American, is at work on the continuity of a new drama for Margarita Fisher, to follow her current subject, "The Tiger Lily." Tentatively titled "The Hellion," this is declared to be one of the most powerfully dramatic stories ever prepared for Miss Fisher, providing her with a dual role of unusual interest. It gets its strange title from a dive in which the big scenes of the story are laid.

Fifty-six Advance Prints Made of "Happiness" Film

ANTICIPATING a demand for early play dates on Constance Talmadge's coming Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, Select, this week, shipped an advance order of fifty-six prints to the various exchanges in the country.

"Happiness a la Mode" will be seen for the first time in any house at the Zeigfeld Theatre, in Chicago, commencing a week's engagement in that playhouse on June 15. On June 22, it will begin another pre-release showing at the Bijou Dream, in Chicago. Still other pre-release dates have been booked in Boston and Indianapolis.

This film finds the chief female character already married—and not happily. Miss Talmadge is seen as Barbara Townsend, and the husband, Richard, is portrayed by Harrison Ford.

In the story, Barbara is supposed to be trying to make a success of married life, and to this end she allows her husband all the liberty he wants. An over-dose of liberty, however, proves the rock on which their marital ship is wrecked, and a few dissatisfied months find them in the divorce courts. Before the inevitable reunion is effected, there is a reel of hilarious comedy.

The other members of the cast are Betty Schade, Myrtle Richelle, Paul Weigel, Thomas D. Persse, and A. Fremont. The story is by Edwina Levin, and is one which appeared in a recent number of a popular magazine. Walter Edward was the director.

Madge Kennedy Has Sales Success in Western Play

THAT it was a happy idea to cast Madge Kennedy in picture with western atmosphere has been proven by her sales success in "Leave It to Susan," as well as by a potential triumph in "Through the Wrong Door," which is now about ready for release.

"Through the Wrong Door" was originally titled "The Wrong Door," but it was decided to feature the action of passage through the fatal door rather than to feature the door itself. The story is by Jesse Lynch Williams, who has scored many notable stage successes. His latest Broadway hit was "Why Marry?" and it had a long run with an all star cast. Mining scenes and virile western drama abound in this new Kennedy picture, which will be released in a few weeks.

Proctor's Houses Book "Destiny."

Already some of the biggest theatres of the country have placed their bookings for the Universal's Jewel production ,"Destiny," starring Dorothy Phillips. Eleven Proctor houses in eight cities have signed for the picture. Fourteen other first-run theatres in Greater New York have been booked, including William Fox's Crotona, the Acadamy of Music, and the Harlem Opera House, etc. Seven theatres of the first-class in Chicago, and several large theatres in Nebraska, Wisconsin and California are among those that have recently been contracted for.

Views of Seaplanes in Pathe News.

Pathe News No. 45 showed a remarkable series of pictures, taken at the Azores and showing the arrival and the departure of the Navy's N-C planes on the last lap of the transatlantic flight.

One gets a compelling impression of the adventure that befell the men in N-C 3 in beholding the wrecked and battered aircraft, which, after 62 hours' struggle with the elements, arrived at Ponta del Garda under its own power. Views of the successful N-C 4 are also given.

Mitchell Lewis

In a happy mood on the completion of his Select "Jacques of the Silver North."

Ten-Day Attendance Record Set by "As a Man Thinks"

A TEN-DAY run with packed houses the rule at every performance, is the record set by "As A Man Thinks," Augustus Thomas' Four-Star production, starring Leah Baird, a W. W. Hodkinson Corporation release, at the Blue Mouse Theatre, St. Paul, Minn. Originally booked for a week, the Thomas picture and the exploitation campaign executed by Manager O. A. Rowe aroused such public interest that a three-day extension of the run was required to appease St. Paul motion picture devotees.

Fully a week before the opening of the picture at the Blue Mouse, Manager Rowe fairly plastered the town with announcements heralding the Thomas feature. Recalling that the film in its stage version proved one of the reigning successes of the year in St. Paul, several years ago, Mr. Rowe made much capital of its triumphs in the spoken drama, also never failing to inform his public that the picture version was produced under the supervision of the playwright.

The Blue Mouse management "went the limit" on newspaper advertising. It was in his lobby display, however, that Manager Rowe created most popular interest and set the "fans" agog for a sight of the Hodkinson release. With a dozen scene stills, enlarged almost ten times their regular size, Mr. Rowe made his big lobby fairly breathe the spirit of the production.

To Share Honors as Carey's Leading Woman.

Gloria Hope and Claire Anderson, who recently completed an important role in support of Hedda Nova in the "Spitfire of Seville," will share honors as Harry Carey's leading woman in his newest Western production, "Jim of the Ranges," which is soon to be started by Director Jack Ford, at Universal City.

Typography, Tropics, Traffic Shown in Latest Ford Films

THE latest Ford releases now ready for distribution by the Goldwyn Distributing Corporation, are "The Land of Ukulele," a trip through Hawaii; "When Black Is Read," the story of a modern newspaper; "The Only Way," a picturization of the "safety first" slogan; "Pure Havana," a sight-seeing journey through the capital of Cuba.

"The Land of Ukulele" is a travelogue of America's Pacific Island possessions. The beach of Waikiki, with its horde of surf-riders on their wave-skidding ocean sleds, and many cool trips to beautiful inland places, bring the unforgettable beauty of the islands to American patrons of the screen.

In "When Black Is Read," we follow every incident in the creation of a daily newspaper. The operation of the gigantic power presses, the gathering, writing and editing of news, and the making of the colored sections are all depicted.

The old slogan of "safety first" is shown to be "The Only Way" to avoid accidents. The thoughtlessness of pedestrians, as well as of automobilists, with its tragic results, is portrayed so that anyone who sees the picture will never again be guilty of traffic carelessness.

"Pure Havana" is not a cigar story, but a trip to and about the capital of Cuba. Beginning with a panoramic view of Havana Harbor, showing the approximate location of the battleship Maine when she was blown up before the Spanish-American war, the camera catches a clear view of Morro Castle, then shifts to Havana's narrow streets and beautfiul driveways.

Hughes "The Cup of Fury" Is Vividly American Book

THE Cup of Fury," just published serially in Red Book magazine, and now in book form by Harper, is one of the most dramatic stories Major Hughes has ever written. Incident crowds upon incident in a rising series of climaxes. His pages fairly bubble with observation of American life and character.

In this story a discontented village girl is caught up in the breath-taking events that follow "the war after the war" and flung headlong into swiftly changing American scenes. Which was she?—the runaway, the society butterfly, the adopted daughter of wealth, the vaudeville actress, the shipbuilder or stenographer? The hero is one of the real men of the time.

Rapid Work on Constance Talmadge Film.

Constance Talmadge's first picture since the formation of her own company is now progressing rapidly. With Anita Loos, John Emerson, Director David Kirkland, and six members of her company, she made a special three-day trip to Washington, this week, to take some exteriors for "The Temperamental Wife," the first of her First National pictures. This modern domestic comedy drama is from the pen of John Emerson and Anita Loos.

Wyndham Standing has been engaged as leading man for this Constance Talmadge production.

"Elmo the Mighty" Now Booking.

According to a Universal report, "Elmo the Mighty," the serial which was released June 9, continues to be booked at some of the largest houses in the country. Elmo Lincoln's massiveness and strength make him an ideal serial star type.

One of the most recent bookings among the larger houses in the country was that of the Columbia Theatre, at Portland, Ore. This is claimed to be the first time in five years that any of the larger first run houses in Portland have used a serial picture.

Owen Moore's the Chap Behind the Sombre Make-Up and the White Gardenia.
Blood is responsible for the coloring of the flower in Goldwyn's "The Crimson Gardenia."

Continued Bookings Reported for "Cannibals"

COMPLIMENTARY reports are coming into the offices of Robertson-Cole and Exhibitors Mutual, through whom "Cannibals of the South Seas" is released.

Even the Quebec district of Canada, where it seemed impossible to put anything in the nature of these pictures over, has contributed its commendation of the Johnson offering.

R. L. Vallee, proprietor of the Casino Theatre, Sherbrooke, Quebec, paid this tribute to the pictures: "At the time I booked "Cannibals of the South Seas" I was really shaky about it, inasmuch as I knew there was no story and because I was paying extra money. However, I must say I was quite surprised to see the extra business these pictures drew. It certainly got the crowds."

At Edmond, Okla., W. Z. Spearman, manager of the Gem Theatre, was so impressed with the first series of "Cannibals of the South Seas" that he eagerly booked the second, saying:

"Kindly book me the second installment of the Cannibals for the first available Wednesday and Thursday. I recently ran the first of Martin Johnson's 'Cannibals of the South Seas,' and while I have seen all the big productions of recent years, I must say that 'The Cannibals' stands in a class by itself, and I think it the strongest picture of its kind ever released."

Coming back to Rochester, N. Y., A. N. Wolff, of the Rialto Theatre, had this to say:

"I found these pictures wonderfully beautiful from an educational point of view. Still, while not a general universal attraction, they draw a class of patronage which would not otherwise attend the regular attractions."

"Sahara" Scores in Washington.

The combination of "Sahara," J. Parker Read, Jr.'s drama, starring Louise Glaum, and the exploitation campaign on the Hodkinson release by Tom Moore, the big Washington showman, made its premiere presentation at the Nation's capital a red letter event at his Rialto Theatre. Packed houses at every performance of "Sahara" attested how well Mr. Moore had acquainted Washington picture goers with the merits of this unusual production.

Impressed with the educational value of "Sahara," Mr. Moore wrote to all Washington school principals detailing the beauties of the big desert scenes and the remarkable simulation of the city of Cairo, with its stately edifices, and the panorama picture of the Nile.

Marie Osborne Appears as Chocolate Drop's Playmate

THERE is laughter and pathos in "The Little Diplomat," starring Baby Marie Osborne, which will be released by Pathe on June 15.

Emma Bell Clifton in writing this story especially for "Little Mary Sunshine" makes an appeal to the heart by casting her little heroine as a French orphan rendered homeless and parentless by the ravages of the Great War. The locale, however, is strictly American, and the story has nothing whatever to do with the war or the European battlefields in any way.

Baby Marie is seen as a carefree child rejoicing in her new-found liberty under the banner of Old Glory, romping with Little Sambo, whom she says "has not been colored—he was born that way!" Incidentally, these two prove somewhat of a trial to the studious husband of the kind-hearted woman who has adopted Marie, but that kindness is amply repaid in service by the wee French girlie when the opportunity arises.

A great deal of fun is caused throughout the course of the picture by the various stunts performed by Marie and her colored playmate, Little Sambo, who as "George Washington Jones, Jr.," leads the French child into considerable mischief—although she is by no means backward herself at suggesting pranks.

Adults in the cast are Betty Compson, Jack Connolly, Murdock McQuarrie, Maida Vale, William Welsh, Lydia Knaught and Al MacQuarrie.

Big Night Scenes in Mary MacLaren Film.

The courtroom in which the trial of Thomas J. Mooney, in San Francisco, was held, is being shot by Tod Browning in connection with Mary MacLaren's newest Universal Special Attraction, "The Petal on the Current," adapted from Fannie Hurst's Cosmopolitan story. There are a number of interesting night court scenes in the story.

Universal Finishes Three Widely Differing Features

THE three bigger features stamped "finis" at Universal City last week are Allen J. Holubar's "The Right To Happiness," in which Dorothy Phillips is starred; "A Main of Peace," starring Harry Carey, and "The Spitfire of Seville," which is starring the new Universal actress, Hedda Nova.

Pete Morrison, the young Western actor, completed "A Fortune at Stake" last week. Eddie Lyons and Lee Moran, Universal's laugh manufacturers, completed a burlesque on prohibition titled "Ten Nights in a Tea Room." Neal Burns and Josephine Hill finished "Babies Is Babies," a one-reel comedy.

Eric Von Stroheim is taking the final scenes this week on "The Pinnacle," the Alpine drama in which Francelia Billington and Sam DeGrasse divide honors with the director. Monroe Salisbury is half through his latest vehicle, "Devil's Have Their Friends," which is being directed by Paul Powell. William Stowell, a Jewel star, and Colleen Moore head the supporting cast of this drama.

Mary MacLaren is in San Francisco with her supporting cast working on the "Petal on the Current" story, which was written by Fannie Hurst. Tod Browning is directing. Robert Anderson, David Butler, Vic Potel, Fritzie Ridgway and Gertrude Claire made the trip to San Francisco with Miss MacLaren.

Marie Walcamp, Universal's serial star, is at work at Sonora, Cal., filming the exteriors of the two-reel "Tempest Cody" series. This series of two-reel Western pictures are being made while the script for the next Marie Walcamp serial is being prepared. The series are being directed by Jacques Jaccard and Robert Anderson.

James J. Corbett, the ex-champion prize fighter, stage and screen star, is struggling through the fourteenth episode of "The Midnight Man," a serial to be released in the near future. Kathleen O'Connor is the leading woman.

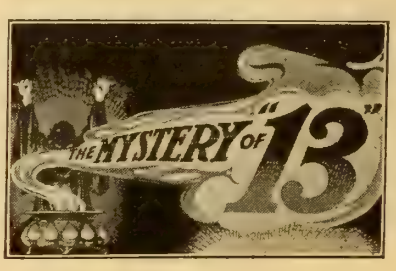
Picture of Circus Life Tours with the Real Thing

THE Ringling Brothers and the late P. T. Barnum have collaborated with Goldwyn in a new exploitation campaign on "Polly of the Circus," which stars Mae Marsh.

"Polly" was the first picture to be produced by the Goldwyn Pictures Corporation, and sales returns show that this picture is still going strong throughout the country. Indeed the present tour of the circus has given impetus to the showings of this Goldwyn play. For wherever the circus goes, "Polly of the Circus" goes with it.

Exhibitors have shown a surprising willingness to tie up in their exploitation with Ringling's. When the circus parade, lead by the sonorous Butterfly Stellings, starts its snake dance just before the afternoon's show in the big tent, at the tail of this parade one will find a flotilla advertising Goldwyn's "Polly of the Circus."

Exhibitors say that the circus people have unanimously indorsed the Goldwyn picture.



Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

A THREE days' trip through a part of New England resulted in the writer getting several sidelights on the exhibitor's end of the moving picture business. The towns visited were all in the grip of a heat wave and the theatres were feeling the effects of the unusual warm spell. At a Saturday afternoon performance in a Massachusetts town of about fifteen thousand, the theatre was filled and there was more applause heard in half an hour than breaks the stillness in a New York picture house during the entire performance.

The feature was "The Virginian," with Dustin Farnum, and it was received like an old and well beloved friend. There was a burst of applause when the title was flashed on the screen, another round when the star was first shown, and the first appearance of the heroine received the same hearty reception. The manager wore a genial smile, spoke cheerfully of his own prospects and the industry in general, and seemed content with himself and the world. Asked if he had any criticism to make of present day releases, he replied no, except that he thought it would be better if the features were kept down to five reels.

An exhibitor who can run a picture made five years ago and have it go over in the enthusiastic fashion "The Virginian" was received by that prosperous-looking matinee crowd has picked out a real show town and indicates he knows how to "treat 'em right."

This question of the five-reel feature was one that interested the managers the instant it was mentioned. Out of a round dozen of exhibitors all but one was strongly in favor of limiting pictures to the five-reel standard. There were several grades of houses represented, but the owner of each one was able to advance what he considered excellent reasons for keeping down the features to a uniform length.

The manager of a theatre in a town which caters to a large number of summer visitors, was another exhibitor who had no complaints to make. His patronage forced him to book the latest pictures of the best grade, but the returns in the box-office justified the expense. He was running Enid Bennett in "The Haunted Bedroom" the Saturday night he entertained the World man, and it was a pleasant experience to stand in the lobby with him when the performance was over and hear the way he was congratulated on the merits of the show.

Knowing most of your patrons by name is a great help in managing a moving picture theatre. WEITZEL.

IN THIS ISSUE.

Upstairs and Down (Selznick).
The Woman Thou Gavest Me (Paramount-Artcraft).
Better Times (Robertson-Cole).
The Spark Divine (Vitagraph).
The She Wolf (Frohman Amusement)
Some Bride (Metro).
The Devil's Trail (World).
The Other Man's Wife (Independent Sales).
The Sneak (Fox).
Oh, Boy! (Pathe).
Elmo, the Mighty (Universal).
The Girl of Hell's Agony (Frohman).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the productions **as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Upstairs and Down"

Selznick Picture Presents Olive Thomas in an Adaptation of a Stage Comedy of the Cave Man's Wooing of the Baby Vamp.

Reviewed by Louis Reeves Harrison.

PRESENTING a character suited to the bright nature and lively impersonations of Olive Thomas, the first of the Selnick pictures, "Upstairs and Down," follows closely the stage version in contrasting the selfish and silly amusements of guests at a fashionable week's-end party with an imitation of their folly in the kitchen, but it is at its best when the eye of the spectator can sift out of a large cast those personalities on which story interest depends, particularly in the lesson an American wooer learns from an ardent young polo-playing Irishman notoriously successful with the fair sex, through a revelation of his cave-man methods. The screen comedy moves slowly until the American gets some speed, rousing from his respectful attitude toward the gentler sex and making a profound impression on his fickle and rather selfish young fiancée, by letting her know he is a real man according to the primitive idea of treating her "rough."

Such is the main situation in "Upstairs and Down," with a bright bit of comedy in which Rosemary Theby, as the heroine's sister, stages an automobile accident in order to win the romantic interest of the Irish heartbreaker. The rest depends largely upon the sparkling interpretation by Olive Thomas of a very selfish, fickle and very much spoiled young lady, who does not hesitate to break her sister's happy relation and announce her own downfall, in order to gratify her whim for the young Irishman. It is a difficult role, but Miss Thomas managed to give it vivacity. The performances of Andrew Robson as a puritanical butler, Robert Ellis as the Irish cavalier, and David Butler as the American suitor, were also entirely satisfactory. The general effect of the story is one of amusement, and it is brightened by some animated ensembles.

Cast.

Alice Chesterton.....Olive Thomas
Betty Chesterton.....Rosemary Theby
Rosalie.....Mary Charleson
Tom Carey.....David Butler
Terence O'Keefe.....Robert Ellis
Sprang.....Andrew Robson

Directed by Charles Giblyn.
Story by Frederic and Fanny Hatton.

The Story.

In the "Upstairs and Down" of social life at a country house, Alice Chesterton flirts indiscriminately, though engaged to Tom Carey, a husky young American millionaire. He is distressed by her conduct, especially by her escapade in motoring to the city with Terence O'Keefe, and her lying to her friends to cover an adventure at the Midnight Follies. The affair becomes a matter of gossip, when her clever sister Betty arrives and wins the Irishman's heart by a ruse.

Inasmuch as the car she was in has run into a ditch, she poses as unconscious at its side and sends the chauffeur to O'Keefe for help. He rushes to the rescue, and what he sees of Betty, most carefully revealed, settles him for life. He confesses his love for her, but Alice is far from pleased. She tells her sister that the Irishman ruined her, and Betty insists that he make reparation by marriage. He is keen enough to see through the subterfuge of Alice, and gives her fiance some pointers in winning the American girl's heart. He must "treat her rough."

Carey takes this advice and shakes up the selfish young vamp so severely that he excites her admiration—she did not know it was in him—and all ends happily, even for the servants, though they are not particularly successful in their imitation of what is going on upstairs.

Program and Advertising Phrases: A Picture That Takes You From Cellar to Garret, With a Laugh on Every Step.
Dainty Olive Thomas as a Delightful Little "Baby Vamp" in a Wonderfully Clever Photoplay of High Society.
Exciting Escapades of a Pampered Little Rich Girl Who Is Happiest When Getting Either In or Out of a Scrape.
An Excellent Picturization of Successful Stage Play by the Noted Authors, Frederic and Fanny Hatton.

Advertising Angles: If you have not used the "baby vamp" stuff in connection with some other play, use it now and play it across the board. If you have, use the "treat 'em rough" angle and play that just as heavily. Direct your advertising to the men, advising them to see this play to learn how to win a woman. Ignore the women and they will crowd

(Continued on page 1821)

No More "Hell on Earth," so They Look into the Future.
Arthur Guy Empey and Evelyn Martin are co-starred in this Select, whose name, as given above, has been changed to "The Undercurrent."

Heavy Publicity for "Great Gamble" Promised

A BILLBOARD and newspaper advertising and publicity campaign will soon be launched by Pathe Exchange, Inc., to exploit "The Great Gamble," a serial produced by Western Photoplays, Inc., co-starring Anne Luther and Charles Hutchison, which will be released on August 3.

"The Great Gamble" is adapted to wide publicity.

Supporting Miss Luther and Mr. Hutchison are Richard Neill, Warren Cook, William Cavanaugh, Billy Moran and Edith Thornton. The serial was written and directed by Joseph A. Golden.

It has been announced that a trade showing of the first three episodes will be given at 11.30 a. m., on Friday, June 20, at the New York Theatre Roof. Present at this showing will be Director Golden, Miss Luther, Mr. Hutchison and the cast.

Twenty-four sheet stands will be prominently displayed in and about every prominent city in the United States. In addition, the comprehensive exploitation campaign includes a colored slide combining the two stars; three black and white prints of each star; 22 by 28-inch sepia prints of the stars together; 22 by 28-inch sepia prints showing half a dozen of Mr. Hutchison's most daring stunts; a die-out herald; two-color campaign book; 20,000 reproductions of the twenty-four sheet for use of exhibitors, and a card lobby display similar to the famous lobby display used in "The House of Hate"—a string of cards each bearing a letter of the title.

A list of places in which the billboard showing will be made includes over 400 cities.

Goldwyn Announces Series of Comedies and Farces

DURING the summer months, Goldwyn will release six Capitol Comedies, three of which will be "Smiling Bill" Parsons comedies, and three Carter De Haven farces. The names of the pictures with their release dates follow: June 1, "In a Pinch" (Mr. and Mrs. Carter De Haven); June 15, "A Wonderful Night" ("Smiling Bill" Parsons); June 29, "Their Day of Rest" (Mr. and Mrs. Carter De Haven); July 13, "Chasing Rainbeaux" ("Smiling Bill" Parsons); July 27, "After the Bawl" (Mr. and Mrs. Carter De Haven).

Mr. Parsons will continue to appear in a number of comic disguises which, of course, cannot conceal his unusual personality; while Mr. and Mrs. Carter De Haven will produce farces on early married life which expose in the most exaggerated way, the various misunderstandings that finally lead to a sane appreciation of the trials and the rewards of the life-long partnership.

The first Carter De Haven picture of the summer series, "In a Pinch," has already been released. The story tells of the tribulations of honeymooners who find that incidents of their former lives crop up at inopportune moments to cause many embarrassing moments.

This is to be followed by a Parsons picture which contains several new situations staged in a cabaret.

"The Perfect Lover" Is Regarded as Good Title

IF EXHIBITORS are any judge of the box-office value of a title then "The Perfect Lover," Eugene O'Brien's first Selznick production is one of the best-titled films presented. Exhibitors report that patrons who have been attracted by the title of the picture have already begun to inquire of them when they are going to play the picture.

One exhibitor writes to the Selznick offices:

"Whoever thought of the title for "The Perfect Lover" certainly knew box-office values. You couldn't have got a better one no matter how long or how hard you tried."

Mazda Equipment for Public Schools.

From Erker Brothers Optical Company, St. Louis, distributors for Simplex, comes word of the receipt of nine different orders in one day for the newly marketed Simplex Mazda Equipment. The orders come from schools, churches and other like institutions. At the Simplex factory it is learned that a large eastern manufacturing city has already placed an order for twenty-seven of these equipments to be used in as many public schools.

"Greater Than Love" Near Completion.

The Mollie King production, "Greater Than Love," directed by John M. Stahl, is being completed this week, and the first Louise Huff production to be directed by Archainbaud will be begun during the coming week. A strong supporting cast will surround Miss Huff. Mr. Niebuhr this week purchased for Miss Huff the motion picture rights to George Middleton's latest play as yet unnamed.

"Daddy Long Legs" Makes Long Strides in Detroit

SETTING a record in Michigan's motion picture annals, "Daddy Long Legs," the First National Exhibitors' Circuit release featuring Mary Pickford, is having a premier showing in Detroit which has grown into three solid weeks, a week each in three of the city's largest playhouses, all within a short block of each other. Given its first premier week at the Adams Theatre opening May 11, "Daddy Long Legs" brought 43,575 paid admissions to the house. The week of May 18, the picture was transferred to the Washington Theatre, directly across Detroit's Grand Circus Park, from the Adams and will go from the Washington directly to the Miles Theatre, a block distant, for its third week.

In the flood of bookings arranged for the production by Harry Scott, Michigan Manager of the First National Exhibitors' Circuit, is the unprecedented departure of a score of pretentious neighborhood houses switching from a set policy of one day showings to runs of three and even four days for "Daddy Long Legs."

An unusual tribute to the drawing powers and intense popularity of the picture has also been paid by the Vaughn Glaser-Fay Courteney Company, the City's stock organization, in calling immediate rehearsals for a stage presentation of "Daddy Long Legs" at the New Detroit Opera House for the week of May 29.

New Pathe Sales Campaign Planned for "Honor Month"

PAUL BRUNET, vice-president and general manager of Pathe Exchange, announces that the greatest selling drive in the history of the firm is on during the month of June, which has been designated as Pathe Honor Month in honor of Charles Pathe, who is now in America.

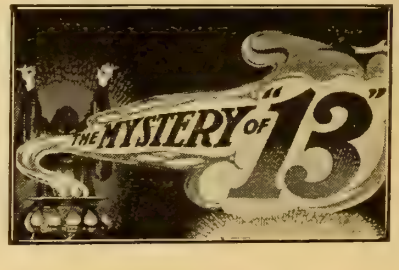
The firm's salesmen are competing in a great selling contest.

The list of features the salesmen will push includes the Capellani screen production of "Oh Boy!", featuring June Caprice and Creighton Hale; Virginia Pearson in "The Bishop's Emeralds"; Frank Keenan in "Gates of Brass"; Fannie Ward in "The Profiteers," and Bryant Washburn in "All Wrong." The forthcoming serial, "The Great Gamble," featuring Anne Luther and Charles Hutchison, will be booking during Pathe Honor Month.

Special buttons bearing a photograph of Charles Pathe and the inscription, Pathe Honor Month, have been issued to the salesmen to wear during the June drive.

Write Song for Artcraft Film.

In addition to the usual line of advertising, publicity and exploitation helps, exhibitors playing "The Woman Thou Gavest Me," the Paramount-Artcraft Special picturized by Hugh Ford from Hall Caine's novel of the same name, will have a specially written song based on the production and carrying the same title to aid them in establishing a box-office "draw" and making the engagement a winner. This song, a ballad, was written by Al. Piantadosi.



REVIEWS AND ADVERTISING AIDS (Continued)

the house through curiosity. Offer it as "a lesson in lovemaking," and get out a four page folder. On the front print: "How to Woo and Win." On the third page run: "See Olive Thomas in Upstairs and Down, (your house and date). It's the best and quickest way." The press book also gives severel novel suggestions for stunts in connection with the "Upstairs and Down" idea which can be used to advantage.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, and one twenty-four-sheet. Four one-column, five two-column, four three-column and one half-column newspaper cuts. One, two and three column advertisements, mats, slides, orchestration for song, "Upstairs and Down." Nine 8x10, seven 11x14 and three 22x28 photos for lobby display. Press book.

"The Woman Thou Gavest Me"

Paramount-Artcraft Special Presents Katherine MacDonald in a Story of Vital Theme Adapted from Hall Caine's Novel.

Reviewed by Louis Reeves Harrison.

STRIKING directly at one of the greatest problems of modern life, the shadows of impending disaster casting a spell over the mood of the picture, the Paramount production, "The Woman Thou Gavest Me," promises the mental and emotional stimulus to be derived from a really great play. Director Ford showers a wealth of treatment upon the opening scenes and keeps it up so long as the situations permit. Katherine MacDonald's impersonation throughout is so delicately consistent and strongly sincere that it comes to be the saving grace of the production. Theodore Roberts displays a power of interpretation beyond anything he has heretofore done. Other members of the cast respond effectively, especially Jack Holt and Milton Sills. All the charms of fine presentation and interpretation are given the picture, but it tapers off and sags away, instead of gaining in power as it advances.

As a brilliant illustration of a novel, the screen version of "The Woman Thou Gavest Me" may be counted a success, and, as such, it held close attention of a large house at the Rivoli. As a drama, it contains some live situations, but the purpose of showing woman's purity of love outside of marriage is almost nullified by a theatric situation toward the end, where the pure-minded and intelligent heroine, having relatives and friends in abundance, with kind hearts and saving institutions on every side, decides, five minutes after discovering that her baby is not well, to sell herself to the first comer on London streets at night, to be saved only by an accidental meeting with the hero, supposed to be lost on a voyage.

For the intelligent, it looks as though something had been attempted beyond the ability of the author to solve satisfactorily. The big values of the picture are superb treatment and acting of the highest quality.

Cast.

Mary MacNeill.....Katherine McDonald
Lord Raa.....Jack Holt
Martin Conrad, an Explorer...Milton Sills
Daniel MacNeill.....Theodore Roberts
Alma Lier.....Fritzi Brunette
Aunt Bridget.....Katherine Griffith

Directed by Hugh Ford.
From Novel by Hall Caine.
Scenario by Beulah Marie Dix.

The Story.

"The Woman Thou Gavest Me" is Mary, daughter of a ruthless old Scotchman, Daniel MacNeil, whose accidentally-acquired wealth enables him to satisfy an old grudge against the Raa family by marrying Mary to young Lord Raa, which he does in full knowledge that the latter is a rake and a spendthrift. Mary has already become attached to Martin Conrad, an Arctic explorer, who dared not speak his mind before sailing. She faints at the grand wedding, and refuses after it to soil her soul in contact with a man she does not love. She refuses to be any but a "wife in name only," and finds, during a honeymoon in Egypt, that her husband had his former mistress meet him there, though they are living on an allowance from her father.

To the same place comes her true lover, Conrad, and she gives herself to him on the last night before their departure, throwing away her wedding ring and departing for the Riviera, while her husband goes to India in an official position, where he introduces his mistress as his wife.

Mary hides in the south of France to have her child and get a divorce. There she is found by her father, who will give no countenance to her child except as that

Katherine MacDonald
Seems to have reached some big conclusion in "The Woman Thou Gavest Me."

of the husband she has discarded forever. She is eventually compelled to work for a living in London, and does not succeed very well. Her baby becomes suddenly ill, and she goes to the street to make money for it, meeting by accident a man given up for lost, her true love, Conrad. Through marriage to him she regains the natural happiness to which her heart has always aspired.

Program and Advertising Phrases: Woman's Rebellion After Being Forced to Marry a Man She Loathes Forms Basis for Powerful Drama.

Dramatic Screen Version Adapted from Powerful Novel by Hall Caine, One of This Century's Greatest Authors.

The Story of a Ruthless Father, Who, to Obtain Revenge, Forces His Daughter to Marry a Man Who Is a Rake and a Spendthrift.

Powerful Problem Play on the Marriage and Divorce Question, With Lovely Katherine MacDonald in the Leading Role.

Advertising Angles: Play this up as a Hall Caine novel. Keep your advertising to this angle, with a hint at the story. Get up an agitation on the question of love and marriage if you have time to swing it, and try to sell the problem rather than the play.

Advertising Aids: Press book. Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet, rotogravure one-sheet. Art lobby display 36½x23 in four colors. Mats, cuts, electros one, two and three-column width, cue sheets.

"Better Times"

Comedy-Drama for Robertson-Cole Features Zasu Pitts in Role Well Suited to Her Talents.

Reviewed by Margaret I. MacDonald.

THE clever feminine star of the Robertson-Cole production, "Better Times," released through the Exhibitors Mutual, is deserving of more than a passing notice for her portrayal of Nancy Scroogs, the girl, who, in obedience to precepts set forth on an ordinary calendar, went forth in search of opportunity, instead of waiting for it to knock at her door. Nancy Scroogs is a character role, and Zasu Pitts, in creating it, has imbued it with the old fashioned eccentricities of the lonely little girl of a health resort long past its days of glorification. Her work in "Better Times" entitles her to rapid screen advancement.

Looking at the production from a critical point of view, the general effect would be better if the picture's footage had been reduced. Also fewer subtitles could have been used without interfering with the clearness of the story. The production is entertaining and wholesome and contains a solid moral lesson. Jack MacDonald, William Duvaull and David Butler do noticeably good work in the cast.

Cast.

Nancy Scroogs.....Zasu Pitts
Peter.....David Butler
Ezra Scroogs.....Jack MacDonald
Si Whittaker.....Wm. Duvaull
Jack Ransom.....Hugh Fay
Tony.....Geo. Hackathorne

Story by King W. Vidor.
Directed by King W. Vidor.

The Story.

A western Pennsylvania town is the scene of the story of "Better Times." The rivalry between two hotels, which were in their glory in days long past, when the town was famous as a health resort, is the foundation of the plot.

Nancy Scroogs is the neglected daughter of Ezra Scroogs, who is the chief reason why no one visits his hotel, the "Lakeview." A gambler and procrastinator, he has succeeded in diverting trade from himself to Si Whittaker, the proprietor of the "Majestic." Nancy, finally stirred to action by lines printed on a calendar, gets out an ancient automobile which has seen service in the Lakeview's days of glory, and takes her stand at the depot. Her one and only passenger happens to be Spike Macauley, champion pinch-hitter of a baseball team, who partly for pity of the girl and partly for a lark, accompanies her. Through Spike's advertising of the Lakeviews' culinary department among the summer boarders at the Majestic, the latter's guests are soon transferred to Nancy's care. A sudden telegram beckons Spike to the city and leaves Nancy, who believes that Spike has gone to his sweetheart, very sad.

(*Continued on page* 1823.)

Speaking of the Middle Man and the Happy Medium—
Mildred Manning is in a fair to middling position herself in Hodkinson's "The Westerners."

Expect "The Man Beneath" to Be Hayakawa's Best

THE pretentiousness of the six previous Hayakawa productions controlled by Robertson-Cole, and released through Exhibitors Mutual is expected to be overshadowed by the production of "The Man Beneath," which the Japanese actor has just completed. "The Man Beneath" was adapted for the screen by L. V. Jefferson, from a novel by Edmund Mitchell. Hayakawa's mastery of characterization is given full sway in this offering in which he portrays a Hindu surgeon.

The production will take Hayakawa virtually around the world on the screen, for the scenes are laid in India, Scotland and Italy, and the expense incurred in the erection of the various sets for this production will make it the costliest of the costly Hayakawa pictures.

Four Months in the Making.

Four months were devoted to the making of this photo-drama, and according to William Worthington, who directs all Hayakawa's pictures, no more effective five reel feature has even been shown than "The Man Beneath."

The few who have seen the rough print in the Haworth studio pronounce it one of the most perfect pictures of its kind made on the West Coast.

Frank D. Ormstrom, who is considered one of the finest technical directors in the country, was engaged by Haworth especially for this picture to design and supervise the interior and exterior settings. Especially worthy of notice is the Anglo-Indian furniture used in the production.

Waited To Get Cloud Formations.

Great pains were taken with the exterior settings. In order to obtain the right effects in these scenes the entire company waited until the hour between 6.30 and 7.30 p.m., at which time the cloud formations in California are most beautiful, and the atmosphere hazy and dim, and then accomplished most of their work.

When these scenes are shown on the screen they appear more like compositions painted by some great artist than like real exteriors. Mr. Hayakawa has the most sympathetic role in this production that he has had for some time.

As the Hindu surgeon who rescues so many people when India is suffering from the plague, Hayakawa looks and acts every inch a Hindu.

McCulley Story for Frank Mayo.

"The Brute Breaker," a tale of the Canadian logging camps, from the pen of Johnston McCulley, has been purchased by Universal to be made into a six-reel special production, according to announcement made recently by Eugene Mullin, chief of the scenario department.

The story appeared several months ago in the All-Story Weekly, and deals with the French Canadians living around the little settlements of the Rapids Deserted of God. It will be produced by Lynn Reynolds.

Frank Mayo and Kathryn Adams will head a specially selected cast which will be seen in this out-of-door photoplay.

Ann Little Acts for First Time Opposite William Hart

ANN LITTLE, who acted in Cecil De Mille's Artcraft production of "The Squaw Man," and who has been leading woman for Wallace Reid, Bryant Washburn and other Paramount stars, appears opposite William S. Hart in the latter's new Artcraft picture, "Square Deal Sanderson," released June 15.

The story was written by Charles Alden Seltzer and originally appeared in the Argosy magazine. Lambert Hillyer adapted it for the screen, and he, with Mr. Hart, directed the production.

The role allotted to the star is one of the Western quick-shooting, hard-riding type. Miss Little, who appears as Mr. Hart's leading woman for the first time, is cast in the role of Mary Branford, a young ranch owner, beset by designing villains. Lloyd Bacon, son of Frank Bacon, who performed in the stage success, "Lightnin'," has a sympathetic role. The two heavy parts are played by Frank Whitson and Edwin Wallock.

Completing New House Peters Picture.

House Peters, the star, Frank Powell, the director, and an entire company of players returned this week to New York from San Antonio, Texas, to complete the metropolitan scenes for Sir Gilbert Parker's story, "You Never Know Your Luck," which will be distributed by W. W. Hodkinson Corporation.

This production has been in the making in Texas for the past six weeks at the studios of Sunset Picture Corporation, one of the Hodkinson allies.

To date, no announcement has been made of the cast supporting Mr. Peters. Release will be sometime during the late summer.

"The Westerners" Possesses Some Attractive Characters

VISUALIZATION of Stewart Edward White's novel, "The Westerners," has been accomplished by eliminating every inch of non-essential footage.

This W. W. Hodkinson release, the producers claim, has accomplished something more than a serious portrayal of a novel. It has taken the characters of Mr. White's book and made them real. There is the old professor, engrossed in his bugs and butterflies to the exclusion of all else. When he came to the Black Hills of Dakota some fifteen years previous, his wife was killed by the Indians and his baby daughter stolen. Graham Pettie is pathetic in this role. Wilfred Lucas appears as the scout, Jim Buckley, brave and true, but shy of women.

Mildred Manning is sweet and wholesome as Molly. Molly is in reality the daughter of the old professor. She has been brought up by Lafond, the half-breed who killed her mother, and who plans to bring about her ruin in a dance hall he owns. Robert McKim, the screen's meanest man, has a big role in that of Lafond.

"When Doctors Disagree" Liked by Medical People

THE exploitation campaign behind "When Doctors Disagree," Goldwyn's latest Mabel Normand picture, has brought forth once more the fact that the baker is interested in baking, the burglar in burglaring and the doctor in doctoring. When the picture was first released, Stromberg, Goldwyn's service man, suggested that the exhibitor make a special attempt to reach the doctors and nurses in his vicinity.

Where the idea has been carried out it has justified itself. In Chicago, St. Louis and Philadelphia, the results have been particularly gratifying. Cards were sent to the neighborhood medical men and nurses, urging them to see themselves reflected in the amateur John Turner (Walter Hiers), who is almost forced to perform an operation on Millie Martin (Mabel Normand), although he is really a high-class carpet-layer and nothing more.

"Topics of the Day" Going Strong.

"Topics of the Day," selected from the press of the world by the Literary Digest, is going to steadily increasing popularity, as shown by the bookings at Pathe Exchange, Inc. The big centers have enthusiastically welcomed it, and in the smaller ones it soon became an accepted factor. Paulos Brothers, of Aurora, Ill., wrote the publication headquarters: "We note that 'Topics of the Day' shown in our theatres has made a decided hit. The people like it very well."

"Big V" Announces New Animal Comedy.

"Wild Lions and Loose Husbands" is the tentative title of the recent animal comedy starring Joe the monk, Charley the elephant and Buster the horse. The human actors in the comedy are Dora Rodgers, Bob McKenzie, Larry McGrath, Frank Hayes and Alfred McKennon.

The scenes are cast in Beer Bottle Bend, where things are run in a high, wide and handsome manner. William Campbell is the director.

REVIEWS AND ADVERTISING AIDS (Continued)

In the days that follow, tragedy visits the "Lakeview," when Ezra gambles away his entire fortune and finally his hotel, and commits suicide. Nancy, with the insurance money left by her father, goes to boarding school. While there, she writes letters to herself, purported to be from the famous baseball star whom she has only known as Peter, for the purpose of making believe that she really has a sweetheart. This leads up to a distressing situation not expected by Nancy, when she is entertained at a box party at the baseball game, and is expected to meet her 'lover.' When she sees Spike and realizes that he and Peter are one and the same, she jumps over the railing and into his arms. Explanations are made and all ends happily.

Program and Advertising Phrases: Here's What We All Want and Hope For—"Better Times."

Screen's Newest Star, Zasu Pitts, Is Introduced in Lively Comedy-Drama of Speed and Action.

Rival Hotels at a Deserted Health Resort Inspire a Riot of Fun Under Exciting Conditions.

King W. Vidor's Clever Story, "Better Times," Brought to Screen in Entertaining Sequences.

"'Better Times' Is Coming" May Be Bad English, But It Is a Photoplay Fact of Great Interest.

Advertising Angles: Even if you do not usually run teasers, start this off with a teaser: "Better Times is coming." Be sure and use "is" and not "are." The apparent grammatical error will attract attention. Then launch it with "Better Times **is** coming was correct, for that is the title of a splendid photoplay, &c." Offer it as "the story of a little girl whose imaginary sweetheart was a very real one," and as "a business feud between two has-been hotels." Play up the star more heavily than usual to get her better known and make her look important.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

"The Spark Divine"

Alice Joyce Star in Story of Woman's Cold Heart Kindled by Fire of Mother Love.

Reviewed by William J. Reilly.

THERE have been many pictures made around the theme of mother love, but few with the imaginative power that surrounds the work of Vitagraph in Alice Joyce's latest feature, "The Spark Divine." Mother love in this case is not wasted on a worthless son or daughter. The Vitagraph feature, beginning at babyhood, traces the development of the woman portrayed by Alice Joyce into a woman of beauty and talent, yet a creature of ice, with no warmth of spirit, lacking every bit of affectionate fire. The picture forces her into a marriage for the purpose of averting a financial catastrophe in her family.

Even then, no love is engendered. Even after the child is born, there is no love in the woman's heart. Her repression of all signs and tokens of affection make the spectator gasp at her self-inflicted cruelty. The divine spark of mother love is not kindled until her husband has the child kidnapped. With the little lad's absence, the fire in her heart is vivified.

The titlings of the picture have unusually artistic backgrounds, and several unique continuity arrangements lend to the quality of the story. The work of Alice Joyce, directed by Tom Terriss, is finely in sympathy with the cold woman she portrays. Theme, star, and direction present a strong combination for exploitation in this picture.

Cast.

Marcia Van Arsdale.....Alice Joyce
Robert Jardine.....William Carlton, Jr.
Mrs. Van Arsdale.....Eulalie Jensen
Mr. Van Arsdale.....Frank Norcross
Mrs. Jardine.....Mary Carr

Directed by Tom Terriss.
Story by Alicia Ramsey.
Scenario by George Proctor.

The Story.

Marcia Van Arsdale, in Vitagraph's "The Spark Divine," is a woman in whom every sentiment of affection and love has been choked since childhood. Her parents, striving for social recognition, forced the child into unnatural situations, and refused, for instance, to let her have her favorite doll, because it was too ragged for a daughter of theirs. The day of her graduation from college they have her brought home by their footman.

Grown to womanhood, Marcia is beautiful and talented, but constant repression of every outward sign of affection has made her a thing of ice. Her father's money is threatened by the stock market activities of Robert Jardine, the young copper king, and at the urging of her parents, she consents to marry him. Jardine loves her and promises himself that under her cold exterior is a human, true heart.

Alice Joyce
Gives here a glimpse of the beauty of "The Spark Divine."

He finds, however, that marriage with her meant little more than a household agreement. When a baby boy is born to them, Jardine finds that his wife is still cold and unnatural. Then, one day, the boy is kidnapped, and Marcia awakens to the fact that her heart is full of mother love. Search is fruitless. Christmas eve brings only sadness to the Jardine home, until Marcia discovers from her husband that he had the child kidnapped to kindle the spark in her bosom.

Program and Advertising Phrases: Beautiful Alice Joyce Star of Picture Which Depicts Transfiguration of a Woman of Ice.

Beautiful and Talented Woman Was From Childhood a Creature of Coldness. See How the Divine Spark Was Kindled.

Her Mother Would Not Let Her Keep Her Favorite Doll. But That Was Only the Beginning of an Existence Without Affection and Impulse.

Life Was an Ordeal to Her. So Was Marriage. See Alice Joyce in Vitagraph's Powerful Picture, "The Spark Divine."

Mother Love Meant Nothing to Her. The Nursery Was the One Room She Hated in Her House. See the Fire Kindled by "The Spark Divine."

Advertising Angles: Alice Joyce has a big following, so make good use of her name. The picture admits of a good teaser campaign. Spread the question: "What is 'The Spark Divine'"? in your advertising. Tell them it is no material thing, but something of a spiritual nature, something appealing from within. Then announce that "The Spark Divine" is that of mother love. Avoid any tawrdy display or any cheap use of this great theme. Make use of the artistic and well woven story which brings a child up through a loveless and repressed childhood to womanhood without a spark of love. Say, "Mother love in this case was not wasted on a worthless son or daughter. She had no mother love to waste." Then use the part from the story which tells of the decoration of the nursery in the Jardine home and the fact that Marcia said, "I have absolutely no interest in this room," when her husband asked her to give the room the personal touch it lacked. Use the line: "See 'The Spark Divine' Flame at the Empire Theatre."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The She Wolf"

Frohman Amusement Corporation Picture Starring Texas Guinan as a Female Bill Hart Is Full of Red Hot Melodrama.

Reviewed by Edward Weitzel.

POPULAR price amusement, it was called in the old days, when the stage ran the sort of wild Western melodrama to which "The She Wolf" belongs. A Frohman Amusement Corporation picture, starring Texas Guinan as a female Bill Hart, it is full of red hot shooting scraps, and the two gun heroine handles her shooting irons with the ease of a true daughter of her native state, if the dime novels that were once the delight of the small boy are to be believed.

It has been announced that Texas Guinan was to appear in a series of two-reel productions, but "The She Wolf" is a special five-part release written by John Colton, screen version by Raymond L. Schrock. It gives the star the generous amount of gun play demanded in this type of story, and she has little trouble in making it understood that she is quick on the trigger and will stand no nonsense. Her acting all through is of the right caliber to suit lovers of the lurid, and Cliff Smith understands how to direct a Western story. The supporting company, which includes Jack Richardson and Josie Sedgwick, is capable.

(*Continued on page* 1825)

"Sahara" Proves Popular During Hot Weather

EXHIBITOR demand for the J. Parker Read, Jr., special production, "Sahara," starring Louise Glaum in a C. Gardner Sullivan drama personally supervised by Allan Dwan, has kept the W. W. Hodkinson organization busy during the past week.

Joseph L. Plunkett, managing director, has booked the film for an immediate playing date at the Strand Theatre, New York, admitting that this booking of a noteworthy production meant laying another picture on the shelf, as the Strand is over-bought from now until the new season starts in September.

Tom Moore's Rialto, Washington, not only booked, but gave an immediate playing date, beginning Sunday, June 8, and opening to big business despite hot weather. Mr. Moore's contract calls for two weeks at the Rialto and a second run to follow at Tom Moore's Strand Theatre, Washington.

The Chicago office of W. W. Hodkinson Corporation through Division Manager E. C. Fielder and Manager E. S. Rowley, have booked the film for the entire Lubliner & Trinz circuit of theatres with a first run to precede this splendid circuit showing. It starts its run through the Lubliner & Trinz houses within a week in their beautiful Pantheon Theatre.

Arrival of the prints in Chicago found not only every big first run and circuit account in the city demanding the first opportunity to book, but found Milwaukee exhibitors telephoning for first options.

Under rigid instruction of the Hodkinson home office organization only such exhibitors as will guarantee unusual advertising and exploitation are being permitted to book "Sahara" at this time. No exhibitor whose showmanship plans involve treating this picture as a routine production is being granted bookings, and there is no intention of the film being permitted to get into the hands of any exhibitor-customer who fails to take advantages of the remarkable possibilities of the production from a box office angle.

Three thousand big exhibitors have been supplied directly from New York with the music-theme prepared for the picture by Dr. Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, New York.

Big Showmen Aid in DeLuxe Edition of Goldwynner

THE de luxe catalogue edition of the Goldwyn Goldwynner, the exhibitor house organ published semi-monthly by Goldwyn, is a striking example of the gentle art of "giving exhibitors what they want and need."

Numbering twelve pages, produced in colors on an extra quality grade of India stock, and tabulating, illustrating and describing all Goldwyn releases to June 1, 1919, the catalog edition is a most practical "exhibitor help." Director of Service Hunt Stromberg compiled and edited the catalogue.

The front cover page devotes itself to a beautiful pictorial layout of the Goldwyn stars.

Page two is devoted to editorial expression, pointers on how to use the catalog.

The tabulation of releases begins on page three. Three pages are necessary to cover the titles, authorship, reelage, cast and descriptive stories on the Star Series productions.

Page six and seven illustrates and describes each of the twenty-six Goldwyn pictures made and released during the company's first year.

The tabulation of the Goldwyn Extra, "The Eternal Magdalene," occupies page eight. The other Goldwyn Extras, including "The Border Legion," "Eyes of Truth," Rex Beach's "Heart of the Sunset," "For the Freedom of the World," "The Manx Man" and the Selexart Trio, form an attractive arrangement on page nine.

The Louis Bennison series of Western dramas are described and illustrated on page ten.

The tabulation of Capitol Comedy releases and Ford Educational Weeklies occupy page eleven. On the back cover—page twelve—there is an exquisite color layout showing twenty-two Goldwyn resident managers and special home office representatives.

Billie Rhodes Goes West to Finish "Blue Bonnet"

COMPLETING the scenes for which a company of fifty persons were brought from California to New York, Billie Rhodes, her director, Louis William Chaudet, and her technical staff have returned to Los Angeles, where this star's Salvation Army story, "The Blue Bonnet," will be completed within the next two weeks.

In New York the National Film Corporation of America, the producers of "The Blue Bonnet," received big co-operation from the executives and departmental officials of the Salvation Army and similar co-operation will be extended by the officers of the organization in Los Angeles.

The production, which will be distributed nationally by the W. W. Hodkinson Corporation as well as all future Billie Rhodes productions, is a powerful drama with comedy phases, with all scenes laid in the United States. The Salvation Army's participation does not make it a war picture in any respect, for the parts involving the army deals exclusively with the native or home phases of this organization.

The release of the film, not yet scheduled, will be preceded by a nationwide campaign of exploitation.

Frank Keenan Completes "The Trap."

Frank Keenan, star and head of Frank Keenan Productions, Inc., recently entertained a party of thirty at a pre-view of "The Trap," a five-part drama of the shipping industry, at the Robert Brunton studios, Los Angeles. The production called forth warmest praise.

In the supporting cast are Myles McCarthy, Joseph J. Dowling, Edward Brady, Clyde Benson, T. D. Crittenden, Helen Sullivan, Irene Yaeger, Jean Calhoun, Pell Trenton and Fannie Midgeley. The scenario was prepared by Jack Cunningham from an original story by Mrs. Kate Corbaley. The production was staged and directed by Ernest C. Warde.

Universal Has Burlesque on Prohibition.

"Ten Nights in a Tea Room" is the title of a rollicking burlesque on the prohibition question which is being staged at Universal City by Eddie Lyons and Lee Moran. The action takes place in 1950, and shows the effects of national prohibition in thirty years. The scene is in one of the low dives, where Oolong and Ceylon is sipped in absolute abandon, where degraded persons openly puff on cubeb cigarettes, and where otherwise pure and innocent youths come staggering from the effects of malted milk. Mildred Moore and Charlotte Merriam, who support the two comedians, help make the travesty a side-splitting prophecy on the effects of total abstinence.

Lou-Tellegen and Geraldine Farrar
Whose artistic picture here may be taken as symbolic of their forthcoming Goldwyn features.

Chaplin Film First Picture in New Town.

Bon Air, Tenn., is a new town on the map. It was built by the Bon Air Coal and Iron Company.

Harry Anderson, formerly with the Crescent Amusement Company in Nashville, is the superintendent of mines. A picture house has been provided for the miners. Mr. Anderson knows what is best in pictures. His patrons gave him to understand that they expect something extra good for the opening date, June 3.

Mr. Anderson hasn't worried about it a bit. He has booked "A Dog's Life," the initial Chaplin comedy distributed by First National Exhibitors' Circuit, for June 3, and knows that his patrons will be perfectly satisfied that he has secured the best.

Virginia Pearson Has New Role.

The Virginia Pearson Photoplays has started work on its second production at the Triangle Studios, Riverdale, New York. "Impossible Kate," an original story by Frank Beresford, is entirely different from any that Virginia Pearson has ever done. It gives her an opportunity of displaying her athletic abilities in playing the part of an outdoor young society girl.

Miss Pearson has been a devotee of polo for several years. Arrangements were made with Gedney Farms to stage a polo game in which Miss Pearson will take part.

The cast will include J. H. Gilmour, as the wealthy father, and W. B. Davidson, who plays opposite Miss Pearson.

"The Painted World" Widely Booked.

Vitagraph reports that a comparison of its Anita Stewart booking records reveal that "The Painted World," the third Vitagraph production of the season starring Miss Stewart, has been contracted for by every exhibitor who has shown the previous Stewart pictures and not a few besides. E. K. Lincoln and Julia Swayne Gordon have prominent parts in support of Miss Stewart.

Houdini Serial All Sold.

The last block of open territory on the Houdini serial was sold a few days ago when the Export and Import Film Company, Inc., closed with a leading distributor for Holland and Belgium.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast.

The She Wolf.....Texas Guinan
The Stranger.....George Chesbro
Mui Fing.....Ah Wing
Dud Bigby.....Charles Robertson
Sallie.....Anna Wild
Sheriff.....Jack Richardson
Belle of the Dance Hall....Josie Sedgwick

Story by John Calton.
Scenario by Raymond Schrock.
Directed by Cliff Smith.

The Story.

The heroine of "The She Wolf" walks into "The Last Hope" saloon in "Mad Dog," one night, and discovers the Chinese owner and a crooked sheriff cheating a stranger at a game of cards. Drawing her shooting irons she starts to take a hand in the game herself. During the fighting that follows, the stranger is wounded, and the heroine carries him off to her shack and takes care of him.

Several days later, the sheriff, who is the head of a band of outlaws, robs the mail coach and leaves a number of letters scattered on the road. The two-gun young woman picks up one of the letters and learns that it was written by Sallie Bigby to her sweetheart, John Williams. It tells him that Sallie's father is in the power of the Chinese saloon keeper, and that she will be compelled to marry him unless she is rescued.

"The She Wolf" goes to the place, starts a lively scrap for the second time, and carries Sallie off to her cabin. Here matters are arranged properly. Sallie and her sweetheart meet and the stranger lets it be known that he intends to make the girl who nursed him back to health his wife.

Program and Advertising Phrases: Here Comes a Female Bill Hart With Two Guns in Her Photoplay Equipment.

Two-Gun Woman Stars in a Two-Gun Photoplay Breezy as the West It Faithfully Pictures.

Texas Guinan, Queen of Wild-West Stars, Appears in Rip-Roaring Drama of Thrills and Surprises.

Popular Star of Western Photoplays Is Texas Guinan, the Female Bill Hart.

Breezy as the Great West, "The She Wolf" Gives Texas Guinan Her Greatest Two-Gun Opportunity.

Advertising Angles: Play up the star and advertise her as a female Bill Hart. You might even use "Mrs." Bill Hart, if you do it carefully. Just keep hammering on the Bill Hart angle and you can put it over.

"Some Bride"

Five-Reel Metro Subject Features Viola Dana in Breezy Little Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel Metro production, "Some Bride," might be billed as a hot weather special, as it has a cool breeze running through it from beginning to end. It is almost guileless of plot, as it concerns only the madcap caprices of a young bride who hasn't learned how to make her eyes behave. But a good many spangles of laughter have been strung along the very fine thread of interest.

Both Viola Dana, who not long since played the famous child role in "The Poor Little Rich Girl," and Irving Cummings, who appears as the jealous young husband, are entitled to high praise for putting this slight comedy plot over so effectively. In other hands it might have failed. The settings and costuming also are extremely attractive. Some of the scenes at the barn dance are novel and striking, and the whole summer resort location is appealing to the eye.

The action is slightly farcical and certain situations are so unconventional that they required skillful handling to avoid offense, which they were fortunate in getting. The supporting cast is good.

Cast.

Patricia Morley.....Viola Dana
Henry Morley.....Irving Cummings
Victoria French.....Ruth Sinclair
Geoffrey Patten.....Billy Mason
Jane Grayson.....Florence Carpenter

Directed by Henry Otto.
Story by Anne and Alice Duffy.
Scenario by June Mathis and Luther A. Reed.

The Story.

Patricia Morley is a pretty young bride, whose flirtatious ways at a summer resort keep her husband, Henry Morley, in a state of continual anxiety. Henry has a strain of Spanish blood in his makeup and his jealousy is attributed to this, though Patricia's actions would have puzzled many a more patient husband.

At an old-fashioned barn dance, where Patricia enacts the role of a chicken breaking out of an egg, Henry's wrath blazes up. He accuses her of being in love with another man and says he will leave her forever. Henry packs his things and returns to New York, where he files an action for divorce.

Patricia is heart broken and sends her friend, Victoria, to tell Henry that she is dying. Meantime Patricia has gone to a hospital and alarms the doctor and nurse with her hysterical conduct. Later the nurse discovers that the bride is bluffing, though she is serious in her efforts to bring Henry back.

Viola Dana

Who the egg indicates is "some chicken," but who the picture says is "Some Bride."

Henry arrives at the hospital just in time to see Patricia playing the role of nurse to his divorce lawyer, who had broken his leg a day or two before. Henry once more explodes with wrath, but finally makes up with Patricia and they take the divorce lawyer home with them. Here still further complications follow, but all ends happily.

Program and Advertising Phrases: Viola Dana in a Breezy Comedy Dealing With the Madcap Caprices of a Young Bride.

A Picture With a Cool Breeze Running Through It, That Will Make You Forget the Hot Weather.

Delightful Mix-up of a Bride Who Would Not Make Her Eyes Behave and Her Jealous Husband of Spanish Ancestry.

When Vivacious Viola Poses at a Dance as a Chicken Just Being Hatched She Started a Series of Laughable Complications Which You Will Surely Enjoy.

Advertising Angles: Play up the star and the fact that she is supported by Irving Cummings and Billy Mason. Play up the she-couldn't-make - her - eyes - behave angle. Offer it as "a lesson to young wives and all husbands." Treat the angle humorously and play it up strongly.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"The Devil's Trail"

Five-Reel World-Picture Presents Melodramatic Story of The Northwest.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, "The Devil's Trail," adds another to the constantly growing list of vigorous, red-blooded stories of the great Northwest. In the matter of presentation this picture is crude and unfinished in many of its episodes. It has to literally fight its way against many drawbacks, one of which is that this particular type of thing has been seen so many times previously. It does succeed in gaining and holding the interest, largely because of the good work of several of the principals and the fact that the story has a certain cumulative strength. The episodes of the final reel are unusual, some of them are brutal in the extreme, but the suspense is excellent. The release is one that will undoubtedly go well with indiscriminating spectators, who put forceful, melodramatic action ahead of other qualities in a story.

Betty Compson and George Larkin appear as the young lovers, and succeed in bringing out a certain romantic flavor in the midst of depressing surroundings. Fred M. Malatesta gives a good portrayal of the villain, Dubec, though one of an exaggerated type. Claire DuBrey is also proficient as Dubec's wife.

As a whole, this subject lags behind many predecessors in the matter of presentation, but it has a better story value than many others of the same type, and rises to a vigorous climax.

Cast.

Julie Delisle.....Betty Compson
Sergeant MacNair.....George Larkin
"Dutch" Vogel.....William Quinn
Dubec.....Fred M. Malatesta
Dubec's Wife.....Claire DuBrey
Others in cast: H. C. Carpenter, J. J. France, Howard Crampton, Robert Magowan.

Story by Frank Beresford.
Directed by Stuart Paton.
Photographed by William Thornley.

The Story.

Dubec, a whiskey smuggler, who trades liquor to the Indians for blankets and furs, is the bad man in "The Devil's Trail." He is pursued by the men of the Royal Northwest Mounted Police. At the opening of the story, Dubec stops at the post where Mrs. Delisle, wife of Sergeant Delisle, is alone with her daughter Nonette and a baby sister, Julie. The outlaw kills Mrs. Delisle and abducts Nonette.

Twelve years pass and Julie Delisle celebrates her sixteenth birthday. The men of the Royal Mounted attend this happy function, and, while the dinner is

(*Continued on page* 1827)

Proctor's Fifth Avenue Books "Lucky Thirteen"

THE LUCKY THIRTEEN Fox Sunshine comedies appealed to me as just the type of high-class comedy picture material to meet the demands of my patrons through the summer months," is a statement from Manager W. H. Quaid, of Proctor's Fifth Avenue Theatre, corner of Broadway and Twenty-eighth street, New York, as quoted by the Exhibitors' Service Bureau of the Fox Film Corporation: "We run the finest vaudeville bill that can be assembled, and this picture impressed me as just the right material for the end of my bill. I had seen these two-reelers in their first edition, and knew of the hit that they made. 'Send them away laughing' is my motto and the motto on which we have built up the success of Proctor's Fifth Avenue Theatre. So we are going to run one a week of these comedies in their revised second edition form, at the end of the bill.

"These comedies are real 'laugh-getters'—and don't forget that you can't afford to miss any chance to set your audience laughing."

Not only have "The Lucky Thirteen" been booked for the Proctor Circuit, but these Sunshine comedies are signed up in the Metropolitan district for the Rivoli, which has already run "Roaring Lions and Wedding Bells" with great success; for the Riviera and the Rialto at Rockaway Beach; for the Broadway Photoplay, at Broadway and 103d street, New York; the Hudson Theatre, on Amsterdam avenue near 157th street, and the Fulton Theatre and U. S. Temple, at Union Hill, New Jersey.

Exhibitors require one hundred and four comedies a year, yet they are not at present in a position to obtain anywhere near this number. Some exhibitors who have found it impossible to take care of their comedy demands have been booking two features a week and filling in with weeklies. Yet they realized that it was of primary importance to make their audiences laugh. They regard "The Lucky Thirteen" as a welcome opportunity to give their bill that balance which spells correct showmanship.

The Exhibitors' Service Bureau emphasizes the point that these thirteen comedies have all been carefully re-edited and made up in brand-new prints.

Cast Now Complete for "The Way of a Woman"

ALTHOUGH work on Norma Talmadge's coming Select Picture, "The Way of a Woman," is practically completed, the retaking of several important scenes and the addition of two new names to the cast, delayed the announcement of the complete personnel of Miss Talmadge's company until the present time. It is now possible, however, to announce that Miss Talmadge's support in this production will be Conway Tearle, Gertrude Berkeley, Colonel Vernon, Mae McAvoy, Jobyna Howland, Hassard Short, George La Guerre, William Humphreys and Stuart Holmes.

"The Way of a Woman" is the production which was originally announced as "Nancy Lee," and is an adaptation by Eugene Walter of Mr. Walter's stage play, "Nancy Lee," which played at the Hudson Theatre in New York for two years.

The story, which is being directed by Robert Z. Leonard, concerns the life career of Nancy Lee, the eldest daughter of the old Virginia Lee family, who rejects an offer of marriage from the man she loves, and marries, instead, an impossible New York bounder, for the advantages that his wealth can give her mother.

"The Best Man" Acclaimed.

"The Best Man," the new J. Warren Kerrigan production released by W. W. Hodkinson, is being hailed by picture lovers and exhibitors in every section of the country as the peak screen achievement of the star. Despite a week of unfavorable weather in St. Louis, all during the presentation of "The Best Man" at the Pershing Theatre, one of the Koplar chain of Mound City playhouses, the Kerrigan production played to exceptionally fine business at every performance, Louis K. Sidney, managing director of the theatre said.

Billie Rhodes, Ingenue, to Appear as Salvation Lassie

SMILING BILL" PARSONS, president of the National Film Corporation of America, recently signed contracts that place Billie Rhodes under the distributing management of W. W. Hodkinson Corporation and decided to "go the limit" in the production of her new pictures. As a result, Billie Rhodes and an entire company of fifty players, including a complete technical organization, arrived from California and immediately began work in New York on "The Blue Bonnet," a powerful story by E. Magnus Ingleton. It deals with the Salvation Army and "over here." It is being made with the co-operation of the Salvation Army, and with many accessories and furnishings obtained directly from the Army organization.

This production is being directed by Louis William Chaudet. Among the members of the organization brought East with him are: Ben Wilson, long prominent as a featured screen player, Stanhope Wheatcroft, Allene Hale and Irene Rich, the technical staff from the Coast including Scott R. Beal, assistant director, and Ross Fisher, Cameraman.

Mr. Parsons has also concluded all arrangements for Miss Rhode's second big production, "The Little Boss of Big Ben," a recent Munsey's All-Story Magazine narrative. After the completion of "The Blue Bonnet," the star and her company will stop in Chicago and in Texas for necessary scenes in her second picture.

Masons Show "Once a Mason" at Benefit.

"Once a Mason," the Paramount-Drew comedy which shows what happened to Henry Minor when he revealed the secrets (?) of his lodge to his wife, Polly, was recently featured at the Flushing Theatre, Flushing, Long Island, under the auspices of Fellowcraft Club of Cornucopia Lodge of Masons. The net receipts added a good sum to the lodge treasury. At every performance the theatre was filled to capacity and the Masons declared the picture the most enjoyable comedy they had seen in a long, long time.

Mrs. Sidney Drew Starts New Comedy.

Mrs. Sidney Drew has begun the production of "Bunkered," a new two-reel comedy for the V. B. K. Film Corporation. This comedy is a golf story written by Emma Anderson Whitman. Most of the action takes place on the links and Mrs. Drew is staging the exterior scenes on the course of the Sleepy Hollow Country Club at Scarborough, Westchester County, New York. Mrs. Drew is playing her familiar role of Polly, and Donald McBride as her frivolous bachelor brother, heads the supporting cast.

Elaborate Set for "Tiger Lily."

A spacious and costly set embracing four rooms and covering approximately 400 square feet of floor space is being used at the American in the production of "The Tiger Lily," the drama by Joseph Franklin Poland, in which Margarita Fisher is now appearing under George L. Cox's direction. It represents the home of Phillip Remington, a millionaire whose son becomes involved in a romance with Miss Fisher, who figures as Pepita, an Italian-American peasant girl.

A High Hat for the High Spots.
Such is Bobby Vernon's motto in Christie comedies, in which he is featured.

"The Turn in the Road" Breaking More Records

ANOTHER record is claimed by Robertson-Cole in an announcement in this week, contending that Exhibitors Mutual has sold more rebookings on "The Turn in the Road" than have been credited any other motion picture issued this year. This picture is the first of a series of pictures to be produced by Brentwood this year for release by Robertson-Cole through Exhibitors Mutual. On the strength of its ability to draw big audiences, "The Turn in the Road" has been playing return engagements in theatres the management of which never dreamed that a starless production could accomplish such results.

Among the theatres which have recently rebooked the picture is the New Glove, Gloversville, N. Y., where on its original presentation more than 5,000 persons passed through the turnstiles.

R. J. McLean, of the Palace Theatre, Washington Court House, Ohio, has rebooked the Brentwood picture.

Tom Moore, of Washington, D. C., after playing the picture's first run for a week at his Rialto Theatre, booked it for four more days at his Strand.

The Strand Theatre in Jersey City was unable to accommodate the crowds which attended the five days showing of "The Turn in the Road," and was compelled to ask a rebooking, but could obtain only an additional day, so heavy has been the demand on the prints.

The People's Amusement Company, of Portland, Ore., have booked the picture for a week's run this month.

Miss Brockwell in Role of a Gypsy.

"The Sneak" departs from the eternal triangle, the social-problem type of play and the war appeal. It is neither society drama nor smart comedy. Romance unalloyed is the basis of this play—the long trail, gypsy troubadour and fortune tellers, and love over the campfire, which casts its flickering glow over gorgeously decorated gypsy vans.

Gladys Brockwell, the heroine, does not wear evening gowns or attend social functions. Instead, she appears in a gaily colored calico print dress and the bizarre head-war of the nomad.

The picture was directed by Edward J. LeSaint, and the story written by J. Grubb Alexander.

Frank Keenan Productions, Inc.
presents

FRANK KEENAN

the masterly, in

GATES OF BRASS

Story by Kate Corbaley
Screen version by Jack Cunningham
Directed by Ernest Warde
Produced at the Robert Brunton Studios Inc.

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The powerful story of a Confidence man who found a "sucker" in everybody save his own daughter; who schemed to get rich dishonestly yet made millions honestly. Like all the Keenan productions, distinctly good.

The great Capellani's first picture for his own company, as radiant as a bubble, joyous as the Springtime, as peppy as Tabasco, with ~ oodles of pretty girls and oceans of fun —

Albert Capellani Productions *presents*

June Caprice *and* Creighton Hale

in the filmusical comedy

"Oh, Boy!"

PATHÉ DISTRIBUTORS

"Oh, Boy!"

Adapted to the screen and directed by Albert Capellani from the musical success of Elliot, Comstock and Gest; written by P.G. Wodehouse, Guy Bolton and Jerome Kern.

A Six Part Special

PATHÉ DISTRIBUTORS

If you're from Missouri—

"We booked 'Infatuation' on the strength of the novelty of Gaby Deslys. Returns were far in excess of anything anticipated. . 'Infatuation' broke our Saturday record. Also exceeded our record for a joint Friday and Saturday feature." L. O. Mumford, City Theatre, Newark, N. J.

"The combination of the names Gaby Deslys, 'Infatuation,' and Pathé resulted in one of the biggest first day's business we have ever had at both the Spooner and Victory Theatres. . The second day was larger than the first.. The exhibitor with a little extra plugging can make this picture hang up a new record for receipts." D. V. Picker, Picker & Bennet Amusement Co., New York City.

Tom Moore of Washington did capacity for a week with this picture and held it over for three days.

Book

GABY DESLYS
IN
Infatuation

Directed by Louis Mercanton Written by Marcel L'Herbier
Produced by Eclipse Film Co.

PATHÉ
DISTRIBUTORS

REVIEWS AND ADVERTISING AIDS (Continued)

in progress, Sergeant MacNair arrives. He at once falls in love with Julie and she with him, and this love persists despite the fact that MacNair has come to succeed her father as commander of the post.

The post is located at Chino Landing, and Delisle has been unable to curb the lawless element which has settled there during the gold rush. Dubec returns from the gold camp, after twelve years, accompanied by Nonette. The latter is now a woman of the dance halls, and she at first succeeds in keeping her identity from her father. But when Delisle's life is endangered by the lawless element and Julie has been made a prisoner by Dubec, Nonette reveals her secret. While MacNair, also a prisoner, fights to save Julie, Nonette brings her father and others to the scene. Dubec is captured and a happy reunion follows.

Program and Advertising Phrases: A Vigorous Red-Blooded Story of the Great Northwest Filled With Action and Suspense.

Gripping Story of a Girl Kidnapped by a Murderer and Reared as a Woman of the Dance Halls.

Handsome George Larkin and Pretty Betty Compson, Stars of Powerful Drama Dealing With Northwest Mounted Police.

How a Girl After Twelve Years of Hardship Was Instrumental in Saving Her Father and Sister and Bringing Her Kidnapper to Justice.

Advertising Angles: Play up Betty Compson and George Larkin. Offer this as a story of the great Northwest, and play up the big points. Take these up singly rather than as a running story.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"The Other Man's Wife"

Stuart Holmes and Ellen Cassidy in Five Reel Picture of Considerable Interest; Released by Frank G. Hall.

Reviewed by Edward Weitzel.

THE part women played in the industrial life of the United States during the war is the theme of "The Other Man's Wife," a five-part picture, written by Mary Murillo and released by Frank G. Hall. Stuart Holmes and Ellen Cassidy are starred. The director was Carl Harbaugh.

There is considerable interest in the story, but it is overloaded with characters and its development is hindered by the constant shifting from one set of persons to another. It belongs to the style of photoplay that was the correct thing two years ago, and its war element, although used sparingly, seems rather out of date. The production is of good quality, and Carl Harbaugh has directed the picture consistently.

"The Other Man's Wife" has a touch of novelty in the way it is cast. Stuart Holmes, as a sort of he-vamp, is made the central figure in most of the scenes. He fits the part asily, and gives an excellent performance of a smooth-tongued slacker, who tries to steal the affections of a shallow woman while her husband is in France fighting for the Allies. Ellen Cassidy is the wife in question, and her attractive personality and knowledge of acting stand her in good stead. Other well played roles are contributed by Ned Hay, Olive Trevor, Laura Newman, Regina Quinn, George Jessel and Evelyn Brent.

Cast.

Fred Hartley.....Ned Hay
Mrs. Fred Hartley.....Ellen Cassidy
Elsie Drummond, her sister..Olive Trevor
J. Douglas Kerr.....Stuart Holmes
Bruce Drummond.....Halbert Brown
Mrs. Bruce Drummond.....Mrs. Garrison
Wilbur Drummond.....Lesly Casey
Jimmy Moore.....Danny Sullivan
Betty Moore.....Regina Quinn
Mrs. Moore.....Laura Newman
Davy Simon.....George Jessel
Becky Simon.....Evelyn Brent

Directed by Carl Harbaugh.
Scenario by Mary Murillo.

The Story.

When J. Douglas Kerr, the male vampire in "The Other Man's Wife," discovers that Mrs. Fred Hartley is flattered by his attentions, he turns from her unmarried sister, Elsie, and does his best to break up the Hartley family. The husband is in partnership with his father-in-law, Bruce Drummond, a wealthy ship builder. Two other families are connected with the plot. One is the Moores, consisting of Jimmy, his mother and his sister, Betty, who works in the Drummond office. The other family is the Simons, made up of Davy Simons, his father and mother and his three sisters. Jimmy Moore is in love with Becky Simon.

Fred Hartley, Jimmy Moore and Davy Simon are all drafted and sent to France. Becky's father refuses to accept Jimmy as a future son-in-law when he comes to bid Becky good-bye, but the Irish boy's safe return at the end of the war wins the old Hebrew over. Fred Hartley is reported as having been killed, and Kerr loses no time in offering himself to the widow. Hartley's return just as his wife is telling Kerr that she never intended to marry him leads to the would-be bridegroom making a hasty exit and leaving his trousers in the grasp of the indignant butler. The last seen of the he-vamp he is walking along the street, dwarf-fashion, so that his overcoat will hide the embarrassment of being without his missing garment, as he does a Charlie Chaplin fade-out.

The real serious motive of the story shows most of the women characters engaged in some kind of war work.

Program and Advertising Phrases: Stuart Holmes, Male Vampire, Meets His Fate as Co-Star With Ellen Cassidy in Powerful Drama.

High Lights and Thrilling Emotions Featured in Remarkable Photoplay.

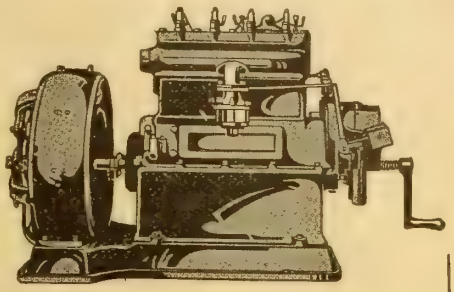
Full Dozen Photoplayers Form Remarkable Cast in Powerful Drama.

Exploiting the Woman Who Won the War in Tense Photoplay.

Stuart Holmes and Ellen Cassidy Co-Stars in Powerful Photodrama.

Advertising Angles: Play up Stuart Holmes as the he-vamp, and make this your big appeal, unless you have an ex-

(*Continued on page* 1829)



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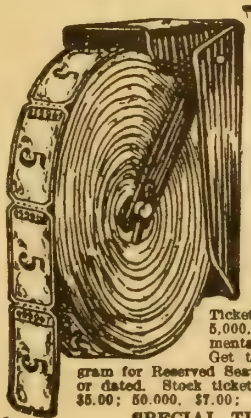

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INCORPORATED

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ALLAN A. LOWNES GEN. MGR.

"Daddy Long Legs" Draws Without Advertising

RAY ANDREWS, treasurer and manager of the Home Motion Picture Company, of Muncie, Ind., which operates the Star and Columbia theatres there, has accomplished that which most exhibitors probably would consider as the impossible.

Without a press sheet or the semblance of any prepared advertising, and without having seen the picture, read the book or witnessed the stage production, he put on "Daddy Long Legs," released by the First National Exhibitors' Circuit, at the Star Theatre during the week of May 11, and had them standing up at nearly every performance. And he didn't have to whistle the "Star Spangled Banner" to do it.

Mr. Andrews has notified Floyd Brown, manager for the H. Lieber Company, of Indianapolis, who have the First National franchise for Indiana, that he intends to repeat it in a few weeks at the Columbia.

The advertising and press matter for the picture was tied up in the East because of an express strike at the time Mr. Andrews was scheduled to show it, but that fact apparently did not worry him in the least. Realizing at the last moment that he was up against it for advertising, he made a combination program out of the film by showing it at his vaudeville house—the Star, on a two-a-day schedule. In addition to the feature picture, he had four vaudeville acts and a news weekly. The price of admission for the matinee was 22 cents, 28 cents, 39 cents, and 55 cents. The prices in the evening were 28, 39, 55 and 83 cents.

In order to give the children of the city—Mr. Andrews is strong for the kiddies—an opportunity to see Mary and her little freckled-faced friend, he gave a special matinee for school children on Wednesday and Friday afternoons.

The psychology of the special matinee was this: Parents who had seen the picture earlier in the week sent their children to the Wednesday and Friday matinees; their children told other children; and the children of those who had not seen the picture talked so much about it that their parents went to see it during the latter part of the week.

Goldwyn to Use Salvation Army Slogan for Publicity

A MAN May Be Down, But He's Never Out!" This nationally famous slogan —recently adopted by the Salvation Army as best describing the principle of its home welfare work—has been linked up by Goldwyn's service and promotion department for the nationwide exploitation of Tom Moore's new vehicle, "The City of Comrades," a dramatization of the Saturday Evening Post story by Basil King.

As a prodigal son who is thrown mercilessly into the whirlpools of fate and who finally redeems himself through the love and influence of comrades and a girl, Tom Moore graphically illustrates the conviction that "A Man May Be Down, But He's Never Out!"

The slogan-catchline, with full directions and suggestions for its use by exhibitors, is incorporated in the exploitation campaign devised for the film. A new press and service book, embodying sixteen pages of practical promotional material and showing, for the first time in motion pictures, illustrated lobby displays and stage settings, accompanies the release of the Goldwyn picture.

"Elmo the Mighty" Kept Busy.

"Buried Alive" is the title of the second episode of Universal's startling serial, "Elmo the Mighty." Elmo Lincoln, famous for his superhuman display of strength and courage as "Tarzan" in "Tarzan of the Apes," as well as other giant roles, such as Griffith's "Intolerance" and the "Kaiser, the Beast of Berlin," exhibits in this serial feats that surpass all his former ones.

This chapter carries the hero, Armstrong, single-handed, through a series of throbbing adventures and battles against a pack of ruffians, banded together to rob the heroine, Lucille—this part superbly interpreted by Grace Cunard, who won her popularity through her serial roles.

Hamilton to Enlighten on Problem of Clerical Ethics

AN ALL-STAR series production entitled "In His Brother's Place," now in work at the Metro West Coast studios, promises to arouse considerable interest and comment upon its release, by reason of the subject matter treated in the original story.

In the production Hale Hamilton has drawn an unusual character of a clergyman who is imbued with the spirit of salesmanship as applied to the word of God.

Hamilton has treated in this production a delicate and dangerous subject in a manner which denotes a superior knowledge of the conventions of the Church as well as an original idea on the combination of the fundamental principles of salesmanship with the reserve and dignity of the house of worship.

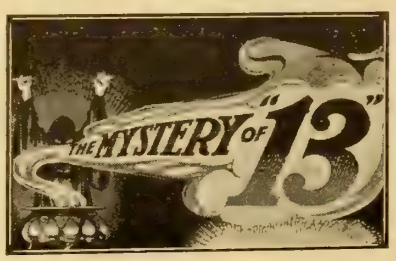
The author is confident that his offering will be received in the same spirit in which the idea was conceived. "There is no doubt," he said, "that such an action as I portray on the part of one of our prominent clergymen would incite considerable comment and disapproval from the few. Anything of the kind, new or at variance with customs of long standing, suffers the same reception. But I feel it will stand and prove itself. I am confident."

Views of Bee Farm in Kinograms.

The current issue of Kinograms, although it contains nine features, includes one that should arouse great interest among those who book this news weekly. It is designated on this issue as "The sweetest place in Ohio." It picturizes a bee farm at Medina, Ohio, known as the biggest honey plant in the world. This statement in itself does scant justice to the picture. What gives it unusual interest is the photographing of bees from this farm, the method of cultivation and the fact that these wonderful little insects command in the market as high as $100 each.

Seek "Huckleberry Finn" Locations.

William D. Taylor, who is to direct the Paramount-Artcraft special written by Julia Crawford Ivers from Mark Twain's story of boy life, "Huckleberry Finn," having practically completed his cast, is now scouting for locations with the location director. Hannibal, Mo., is the locale of much of the story, and the river scenes are of course highly important. The picture is in a sense a sequel to "Tom Sawyer," but the main figure is the ragamuffin, quaintest of Twain's creations. The humor of the South will be retained in the picture as much as possible. A cast without a star has been chosen. Every member was picked for type purposes.



"I'm for Table d'Hote,"
Says Frankie Lee, "tabled" here as he appears in Hodkinson's "The Westerners."

Marguerite Snow Supports Hamilton in Metro Picture

AMONG the players whom Metro has engaged to support Hale Hamilton in the screen version of Mr. Hamilton's story, "In His Brother's Place," is Marguerite Snow. It is some time since Miss Snow has appeared under the Metro banner.

A character actress whose stage experience dates back to a time before many of us spoke our first word, is intrusted with the lovable part of the mother of the star in Hamilton's new story. Ruby La Fayette is her name. Among some of the stage's most famous parts assumed by Miss La Fayette were Lucretia Borgia, Ingomar and Lady Audley.

Ward Wing has one of the principal parts in the picture. Emmett C. King appears as the elderly father. Little Mary MacIvor, ingenue, and Jessie De Jarnette, another character actress, are also in the cast, with the last of the important parts assigned to Howard Crampton.

The story outlines Hamilton's most original ideas on the application of salesmanship to the dignity of the church. It may serve to bring to the silent drama a new type of clergyman with new ideas, and will also show Hamilton in his first dual role before the cinema camera.

Report Increased Bookings on Bennison Star Series

A TREMENDOUS increase in bookings for the Louis Bennison Star Series productions, produced by the Betzwood Film Company and released through Goldwyn, has been noted following the star's latest success, "The Road Called Straight," now being played in the more important second and third run theatres throughout the United States and Canada. Goldwyn reports a gratifying number of contracts for every picture of Bennison's first series, from "Oh, Johnny," his first screen vehicle, to "Lord Jim," the last of the initial series, still several weeks from release date.

Goldwyn promises an unusual exploitation and showmanship campaign for the next production, "High Pockets," in which the star is supported by Katharine McDonald. This production will be released July 1, and for it the releasing company's publicity and service departments have prepared distinctive aids for exhibitors.

REVIEWS AND ADVERTISING AIDS (Continued)

ceptionally high class audience, then play up: "The women who worked to win the war." In either case, play up the slacker who stayed at home to win the other man's wife while he did duty in France. You can raise as big a fuss over this as your advertising space will permit.

"The Sneak"

Five-Reel Fox Subject Features Gladys Brockwell in Gipsy Story.

Reviewed by Robert C. McElravy.

THERE is always a certain glamour about gipsy life, and this five-reel picture, "The Sneak," gives a colorful representation of the open road. It follows the fortunes of a band of gipsies, which moves in covered wagons, pitching camp here and there as fancy dictates. Gladys Brockwell is cast in the role of Rhona, daughter of the gipsy king, who has many suitors in the band itself, and complicates matters further for herself by meeting an artist and posing for him.

The chief charm of this number is found in its attractive atmosphere, which seems to lift the spectator from his seat and transport him to the woods and mountains. The plot follows conventional lines, the scenes depicting the interplay of love and jealousy among the principals. It contains but little drama, until the final reel, where two stabbings occur. This is melodramatic and the knife duel between Rhona and Francisco is well staged. The storm scenes are good.

As a whole this story is one that develops no very exceptional acting, but will please because of its picturesque settings and the general charm of the life portrayed.

Cast.

Rhona.....Gladys Brockwell
Wester Churen.....William Scott
King Panuel.....Alfred Hollingsworth
Francisco Buckley.....John Oaker
Roger Barrington.....Harry Hilliard
Enid Granby.....Irene Rich
Her mother.....Gerrard Grassby

Directed by E. J. Le Saint.
Story by J. Grubb Alexander.
Scenario by Ruth Ann Baldwin.

The Story.

Rhona is a pretty gipsy girl, daughter of the king of the band, and next in succession to its leadership. She is in love with Wester, a comely youth, but affairs are complicated by the attentions of her cousin, Francisco, who is next to herself as a possible future leader of the tribe.

While the gipsies are at camp in a pretty rural country, Rhona meets a young artist, Roger Barrington, who has a shack in the neighborhood. Barrington is a portrait painter and desires to make a likeness of Rhona. This brings on the jealousy of Wester and Francisco, and also that of Barrington's fiancee, Enid.

The gipsy king is informed that Rhona has been meeting the artist frequently, and she is banished from the tribe during a heavy wind storm. She is left behind and throws herself upon the mercies of Barrington, whose intentions toward her were really without harm. In the course of time the truth becomes known and Wester seeks Rhona, to bring her back to the tribe.

She arrives just as her father is about to die. Francisco stabs Wester in a jealous fit, and Rhona gives battle to Francisco in a knife duel. The latter falls upon his own knife and dies. Wester seems destined to recover and the dying king gives the two his blessing.

Program and Advertising Phrases: Romantic Story Showing the Glamour of Life on the Open Road.

Romance of the Daughter of a Gipsy King and an Artist, Flavored by the Jealousy of an Unsuccessful Rival.

A Picture That Will Make You Feel as if You Are Being Transported from Your Seat into the Woods and Mountains.

Gladys Brockwell as Star of Story with Attractive Atmosphere Revealing the Charm of Gipsy Life.

Advertising Angles: Play up Gladys Brockwell. Dig out the old red electric campfire for the lobby and first advertise "The gipsies are coming (date)," then change later to the star and title. You might use the same line for a teaser a day or two before the lobby stunt, omitting the date and merely telling that the gipsies are coming. Then work into the personal appeal such as "See Gladys Brockwell as a Gipsy Queen in 'The Sneak'." Make the star and the gipsy environment the selling points.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11-14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"Oh, Boy"

Pathe Releases Six-Reel Adaptation of Well Known Musical Comedy Success.

Reviewed by Robert C. McElravy.

THE plot of the average musical comedy is pretty thin and this six-reel adaptation of "Oh, Boy!", made by Albert Capellani and released by Pathe, is no exception to the rule. There is much to be said for it, as a drawing attraction, however, and some things that will undoubtedly count against it, aside from its slight plot. As a musical comedy, it proved one of the most enduring of the string of successes by P. G. Wodehouse and Guy Bolton, and with an accompaniment of the light-running music written for the original production, the picture should distinctly benefit.

The screen adaptation has a pleasing juvenile quality throughout, many of the characters being college girls and

(Continued on page 1831)

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They Evidently Find Some Funny Stuff in the "Gay Old Dog" Script.
John Cumberland, star; Mrs. Sidney Drew and Hobart Henley conferring on the first Henley production for Frank G. Hall.

Give Permanent Title to Coming Guy Empey Picture

SELECT announces, this week, that a definite title has been decided upon for the coming Arthur Guy Empey special attraction, which has been previously announced under the temporary working title of "Hell on Earth." The permanent title will be "The Undercurrent," which more adequately fits the nature of this drama. "The Undercurrent" is a forceful story of life as it is today.

Guy Empey, the soldier hero, author and lecturer, will be seen in the principal male part, while the leading opposite role will be filled by Sergeant Empey's co-star, Evelyn Martin. Three other female parts of almost equal importance will be played by Marguerite Courtot, Betty Blythe and Sallie Crute.

The story was conceived and written by Guy Empey himself, while the adaptation for the screen is the work of William Addison Lathrop. It is being directed by Wilfrid North.

The dominant note in "The Undercurrent" is one which carries a special appeal to the public of today. It is a story of love, with the contrasting elements of pathos and happiness, intrigue and design. The filming of the production was completed this week and work is now progressing on the cutting and titling.

Vitagraph's "Spark Divine" Acclaimed at Private View

A FINISHED print of "The Spark Divine" was seen at Vitagraph's home office projection room last week and was voted a triumph of direction. Tom Terriss so controlled story and star as to make this photoplay of mother love, which might easily have verged on the melodramatic, an animated document breathing with human emotion.

The story is psychologically developed with no straining for effect, and affords Miss Joyce, in the role of "the girl without a heart," an opportunity to contribute to her galaxy of characterizations one that is unique and interesting.

William Carlton, Jr., scores the hit of his screen career as Robert Jardine, a mine owner who accepted fate's challenge and eventually melted the heart of the glittering but glacial woman whom he married on the chance that she might become a human being.

Eulalie Jensen is seen as the newly-rich mother of the heroine, playing the part with fine understanding, and Frank Norcross enacts the father, who also would sacrifice his daughter to ambition and affluence. Mary Carr makes an appealing picture as the mother of the hero.

The story of the picture is by Alicia Ramsey.

Reid Acts as Job Seeker in O. Henry Narrative

WALLACE REID is afforded good support in his latest picture for Paramount, "You're Fired," which was adapted from O. Henry's story, "The Halberdier of the Little Rheinschloss." The picture is released June 8.

Playing the leading female role opposite Mr. Reid is Wanda Hawley. Henry Woodward plays the heavy role. Theodore Roberts plays the part of Gordon Rogers, a stern old railroad magnate and the father of the girl whom Billy Deering, which role is played by the star, wants to marry. Lillian Mason, Herbert Pryor and Raymond Hatton and Guy Oliver also have roles.

The story concerns the attempts of Billy Deering, who wants to marry Helen Rogers, the daughter of a wealthy railroad owner, to work for thirty days without once being fired for incompetence, it being necessary for him to pass this test in order to win the consent of the girl's father. Hilarious complications arise from the fact that this arrangement between father and suitor is to be kept secret from the daughter until the expiration of the three months.

James Cruze directed, Frank Urson was the photographer and Clara G. Kennedy wrote the scenario.

Tom Mix at Old Tricks Again.

In "Rough Riding Romance," now completed for Fox Film Corporation, Tom Mix is shown as a young ranchman who finds eight-five-cent beefsteaks beyond the reach of his meagre purse. Then he strikes oil on his ranch and riches gush out for him.

All the world changes for him when an exiled princess from the Balkan States passes through Cow Hollow. On a visit to San Francisco to aid the princess he rides up four flights of a fire escape on horseback, and again rides up and down the stairway of the house occupied by the Princess. Probably the greatest feat, however, performed by Mix is his lassoing of a speeding train and climbing aboard with the aid of his lariat.

Archer Praises Hart for Prowess in Willard Film

WHEN Ray O. Archer, business representative for champion Jess Willard, arrived in New York last week to make arrangements for the showing of the big feature in which the heavyweight king will be presented next week, he was besieged by newspapermen. He was kept busy answering the phone every few minutes, and he finally decided that he could best answer the questions of the writers by holding a reception in the hotel. This he did the same night.

Mr. Archer declared that while he would take back with him any good men who were available and willing to stand up before Willard, his real purpose in coming East was to discuss the closing details of the plans for showing the Willard film. While he was here it was arranged at a conference attended by himself and Mr. Wilke, E. Lanning Masters, who has conducted the preliminary exploitation and marketing of the feature, and Frank G. Hall, president of the Independent Sales Corporation, for the Hall organization to handle the film in this country.

Mr. Archer paid tribute to the gameness of Al Hart, who played the heavy lead opposite Willard in "The Challenge of Chance" film, and engaged him in several desperate fistic encounters. Hart, said Mr. Archer, stood up under blows as hard as any Willard ever had used in the ring. From Director Revier it was learned that Willard, while he did not hit Hart as hard as he could, was unable to "pull" his punches, and the result was that Hart was knocked cold on at least two occasions, after putting up a magnificent battle with the champion. Hart is 6 feet 3 inches tall, weighs 200 pounds, and is a skilled boxer.

Willard's representative, after seeing the major part of the production run off in a projection room at the Crystal laboratories, said that he thought it was the fastest thing he ever had seen on the screen. Roy Somerville, author of the play, congratulated Mr. Revier on having maintained a swiftness of action and beauty of lighting and photography.

Dorothy Dalton Featured in Paramount Film of Intrigue

DOROTHY DALTON plays a unique role in the Paramount picture, "Other Men's Wives," which was produced under the guidance of Thomas H. Ince from a story penned by C. Gardner Sullivan. June 15 is the release date.

In this picture Miss Dalton portrays the life of a girl who is left an orphan among social parasites with no funds and not even a knowledge of any profession by which she might support herself. Her only assets are her beauty and her gorgeous gowns, and for the latter she is constantly hounded by fashionable modistes and dressmakers to whom she is indebted.

The production was directed by Victor Schertzinger and photographed by John Stumar. Among the supporting players Forrest Stanley heads the list, playing the leading male role, that of James Gordon.

H. E. Herbert, who has the role of Fenwick Flint, has played opposite some of the most noted stage and screen stars during his career.

Dell Boone portrays the role of Viola Gordon, the scheming wife, and Elsie Larimer and Hal Clements, it is said, do full justice to their respective parts as Mrs. Peyton-Andrews and Mr. Peyton-Andrews, two society leaders.

Ray and Fair Busy on New Picture.

Albert Ray and Elinor Fair, the two William Fox stars who have been cast in young lovers' roles in several recent productions, are at work on a new story by George Washburn Child. The scenario is written by J. Anthony Roach. The working title is "Live Is Love."

REVIEWS AND ADVERTISING AIDS (Continued)

youths. The heroine elopes with a college boy and they are secretly married, despite the unwillingness of the girl's parents and the boy's aunt. A football game makes a pleasing feature in the latter part of the story.

Prohibition comes in for a good deal of "spoofing" in this picture, the girl's father and the boy's aunt both imbibing too much in certain scenes. The father is a prohibitionist, and this adds to the significance of his downfall. He also becomes slightly involved with a young actress, but the story closes with his reputation still intact and all hands happy. The story interest would undoubtedly have been improved if this had been made in five instead of six reels.

Cast.

Lou Ellen Carter.....June Caprice
George Budd.....Creighton Hale
Jackie Sampson.....Zena Keefe
Miss Penelope Budd.....Flora Finch
Judge Daniel Carter.....W. H. Thompson
Mrs. Carter, his wife.....Grace Reals
Constable Simms.....Joseph Conyers
Dean of Richguys' College...J. K. Murray
"Lefty" Flynn.....Maurice Bennett Flynn
Story by P. G. Wodehouse and Guy Balton.
Directed by Albert Capellani.

The Story.

George Budd, a college youth in "Oh, Boy", is tremendously in love with Lou Ellen Carter, also in college. George's spinster aunt, Penelope Budd, objects to a wedding, and so does the girl's father, Judge Daniel Carter, an ardent prohibitionist. The Judge does not like George because he discovers that the youth takes an occasional drink.

George and Lou Ellen elope and are married. At about this time, Judge Carter is planning to deliver a prohibition talk to the college boys, and he visits the College Inn. Here the Judge falls a victim to the wiles of Jackie Sampson, a young actress, who induces him to take several drinks.

A telegram arrives from George's aunt, which says she will disown him if he marries, and George and Lou decide to separate at once and keep their marriage a secret. Lou goes home and George is left alone in the bungalow he had rented. This bungalow is presently invaded by Jackie Sampson, who escaped from the College Inn during a police raid.

Affairs become considerably complicated, as the constable comes and Jackie claims to be Mrs. Budd. George's aunt also arrives unexpectedly. She is under the influence of liquor, which she had innocently imbibed as tea. The actress recognizes Judge Carter, when he appears, and this creates a scene. But all is cleared up at the close, and George and Lou announce that they were married.

Program and Advertising Phrases: See on the Screen, One of the Best Musical Comedy Successes.

Snappy Filmusical Comedy With Wonderful Cast Including June Caprice, Creighton Hale, Zena Keefe, Flora Finch and W. H. Thompson.

Delightful Light-Hearted Comedy of College Boys and Girls and a Teetotaling Judge Who Falls Victim to the Wiles of a Young Vamp.

The Girl Was Secretly Married, Then Her Father, a Prohibitionist, Was Persuaded by a Vamp to Take a Drink. Want to Know the Outcome? "Oh, Boy!"

Advertising Angles: Play up June Caprice, Creighton Hale and Zena Keefe for your features, then hammer away at the fact that this is an adaptation of one of the musical comedies which has kept New York amused for an entire season. Use such lines as: "Oh, Boy! Girls!! Girls!!! Girls!!!!" In other words, sell it to the people who like musical comedies. The plot is thin, but there are many good situations on which to base advertisements and press comment. Use plenty of lithographs. If possible make a special brag about the original musical accompaniment.

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Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"Elmo, the Mighty"

New Universal Serial Promises to Turn Up Many Sensational Outdoor Incidents.

Reviewed by Robert C. McElravy.

THE hero of this new Universal serial is Elmo Lincoln, of "Tarzan" fame. He is himself a rugged and powerful man and these words come very near describing the character of this new melodramatic serial. It has a conventional plot, but one that serves to knit together a series of heroic deeds in the open, which will undoubtedly find many admirers among film fans. The hero engages in many hand-to-hand conflicts with other men, most of whom are of gigantic build, like himself. There is a certain realism in these encounters which is not always found in serial battles.

The story is almost crudely set forth in the opening instalment, but soon develops certain definite threads of interest. The heroine's father is made to believe that he has murdered a man, and is forced to hide in the "Mad Mountains," which are the scene of the story. The hero and heroine are in constant peril from the gang of outlaws who infest the region. It is the breathless, melodramatic character of the incidents themselves which fascinates the observer. The forest fire, the ride of the hero on an open flume, astride a log, and the mysterious doings of the Phantom menace, all serve to hold the attention. The serial is not as carefully constructed as many have been, but is strong in "punch" scenes and carries a tremendous feeling of reality.

Cast.

Bob Armstrong.....Elmo Lincoln
Lucille Gray.....Grace Cunard
Rawden .....Ivor McFadden
Steve Blighton.....Frederic Starr
The Mystery Man.....James Cole

The Story.

Richard Gray is a wealthy mining man with a daughter named Lucille. Gray has numerous enemies in the financial world, certain of whom, led by Steve Blighton and "Black" Rawdon, plan to cover up their own misdeeds by throwing the stigma upon Gray. These enemies contrive to bring about a conflict between Gray and another financier named Strang. They quarrel and Strang is mysteriously shot. Gray himself is led to believe he shot Strang and escapes to the Mad Mountains nearby. He has hidden some papers in a satchel, which will clear his name of any taint of financial crookedness, and leaves directions for Lucille to deliver these papers to the proper authorities.

Lucille is in love with Capt. Bob Armstrong, a forest ranger, and he aids her in all that follows. The satchel is stolen by the gang and afterward gets into the hands of the "Phantom Menace," a mysterious man of the mountains. Later the satchel is blown from its hiding place by an explosion, and floats down a river. In the meantime the girl and Bob have been captured by the outlaws, and the latter is put to torture until the girl says she will tell where the satchel is hidden. This, of course, she cannot do, but they escape during a forest fire and are swept down a river on a raft. The ride of the hero and

(*Continued on page* 1833)

Scenes in "Checkers" Suitable for Big Publicity

"CHECKERS," the screen adaptation of the late Henry Blossom, Jr.'s, play of that name, which for more than fifteen years held sway on the speaking stage, has been in course of preparation for four months by Richard Stanton for the Fox Film Corporation.

"In listing this production," says the Exhibitors' Service Bureau, "the Fox Film Corporation recognized the big publicity value inherent in a story which had been before the public in spoken form so many years and which had received volumes of laudatory newspaper reviews.

"The press book will contain, pictorially, such great scenes as the train wreck, innermost Chinatown, the thrilling horse races at Belmont Park and the inspiring aeroplane scenes, besides an amount of helpful reading matter."

The Fox Service Bureau advises exhibitors to do heavy advertising on the spectacular train wreck. This is a bona fide wreck, filmed recently on a road crossing Kill von Kull, between Staten Island and New Jersey.

The racing scenes were filmed at the Belmont Park, Long Island, and on a New Jersey course. Twelve thoroughbreds were entered. Jean Acker, leading woman in "Checkers," rode Remorse to victory.

Sensational aeroplane scenes also constitute a basis for valuable advertising publicity, while the Chinatown episodes are unprecedentedly accurate in every detail.

The Chinatown set was built under the personal supervision of Police Captain Hannon, formerly of the Elizabeth Street (New York) police station—which has Chinatown within its jurisdiction.

Especially available for publicity is the interior of a Chinese opium den. This set is an exact replica of a dive which flourished unknown to the police for many years and was raided shortly before Mr. Stanton began work on "Checkers." All the secret trapdoors and panels have been reproduced with absolute fidelity.

Big Lumber Scenes in Next Virginia Pearson Picture

JOHN B. O'BRIEN, director general of the Virginia Pearson Photoplays, Inc., went last week, accompanied by Frank S. Beresford, the author of "Impossible Catherine," which will be the second production presented by Louis Meyer and which is now in the course of productions, by automobile to Lake George in search of locations for the latter part of the story, in which the scene of action is laid in a lumber camp. When they arrived at the logging camp situated on the Schroon River they found that the last log drive of the season would take place in the two days following.

As a drive of this sort was one of the scenic features Mr. O'Brien had counted on for his production a telephone call brought actors and cameramen to the scene, and the atmosphere of a real lumber camp was infused in the many shots they obtained of the event.

Miss Pearson will be seen in this role of Catherine Kimberly, the sports-loving heroine of the play, who does everything from appearing wonderfully gowned at society functions to playing a man's game of polo and going up 5,000 feet above ground in an aeroplane.

The story, written by Frank S. Beresford, is a strong one and is destined to give Miss Pearson one of the best roles of her career.

"April Folly" Replete with Atmosphere.

"Atmosphere" is the long suit of "April Folly," Marion Davies' latest starring vehicle now being screened at the Biograph studio. One of the features is a quartet of musical comedy boys assumedly returning from South Africa, who furnish string music for the passengers on a steamer homeward bound. The young men who fill the roles are actually just back from the same sort of experience in South America, and furnish the appropriate languor. Another novel idea is a genuine game of "Hop scotch" played on deck.

Revier Works Forty Hours Straight on Willard Film

HARRY REVIER, who directed champion Jess Willard in the Continental Pictures Corporation seven-reel feature, "The Challenge of Chance," returned to New York from Los Angeles last week accompanied by Arline Pretty, leading woman for Willard; Al Hart, who played the heavy lead and gave the champ a battle that would do credit to a Dempsey, and an augmented technical staff. He brought with him two full negatives and three prints of the picture that is to put the heavyweight champion before the screen fans of the country as a film star.

On his arrival in New York, Mr. Revier lost no time in getting to work on the cutting and titling of the production, having been forced to take approximately 40,000 feet of scenes. At the outset of his work he labored steadily from 5 a. m. one day to 9 p. m. the next, stopping only for meals. The work of cutting, titling and tinting the production is being done at the Crystal Film Company laboratories in the Bronx, and Mr. Revier has with him, in addition to the professional cutters, Roy Somerville, author of the story.

Vitagraph Commences Work on "The Gamblers"

A CONTINGENT of Vitagraph stock players, headed by Harry T. Morey, has begun work on "The Gamblers," the third of a cycle of Charles Klein's stage success to be screened by Vitagraph.

"The Gamblers" was accounted one of Charles Klein's greatest money makers. It opened its original run at the Maxine Elliott Theatre on October 31, 1910, and continued there until May 1, 1911, completing a purely New York City engagement of approximately seven months. Runs of almost equal length were scored in Chicago, Boston and other cities of the metropolitan status.

In addition to the masterly handling of the plot was its superb casting. Every character role was made to count to the utmost. Paul Scardon, who is directing the picture, was fully conversant with this factor and therefore went to especial pains in selecting the cast which is to perpetuate "The Gamblers" on the screens.

Harry T. Morey was chosen for the role of Wilbur Emerson. The pivotal feminine role, that of Catherin Darwin, will be interpreted by Helen Ferguson.

Other important assignments are those of Agnes Ayres to the role of Isabel Emerson, Charles Kent to that of John Emerson and George Backus, George Majeroni and Eric Mayne to the remaining important roles.

Oriental Atmosphere in Big V Comedy.

A rich moroccoan setting and oriental costuming impart to "Harems and Hokum" a distinct "atmosphere" which is maintained throughout the chain of grotesqueries contrived by Earl Montgomery and Joe Rock, the "Big V" comedians, with the capable support of Max Asher, Louise Granville and others. One is given glimpses of oriental streets with minarets and turrets, of palatial interiors, in which the well known beauty bath of the harem is not overlooked.

Stuart Holmes
Star of Frank Hall's Independent Select feature, "The Other Man's Wife."

"Bringing Up Betty" Is Directed by Oscar Apfel

OSCAR APFEL, who is under contract for three years to make productions for World Pictures, which will be distributed as Apfel Productions, is at present directing "Bringing Up Betty" with Evelyn Greeley as the star. In her support he has engaged Grace Carlyle, who was last seen on Broadway in "A Stitch in Time" at the Fulton Theatre. Miss Carlyle has not alone played leading roles in numerous Broadway productions, but has been identified as leading woman in stock companies in prominent cities of the United States. This fact should give an added value to this picture to the exhibitors in the different cities where Miss Carlyle has played.

Another well known actress who will appear in "Bringing Up Betty" is Maud Turner Gordon, who last appeared in support of Mr. and Mrs. Sidney Drew in their stage production of "Keep Her Smiling."

Lyster Chambers is Miss Greeley's leading man. Others in the cast are Reginald Denny, Ben Johnson, Joseph Weber, Oliver Smith, Grace Hansen and Morgan Wallace.

Riley Clubs Anxious for "Orphant Annie."

World Pictures, which is distributing "Little Orphant Annie," a five-reel feature from the poem of the same name by James Whitcomb Riley, is in receipt of a large number of letters from Riley Clubs throughout the country asking for information as to when the picture will be seen in their home towns and at what theatre. These letters in themselves indicate a splendid means of exploiting the production of this picture and gives to the exhibitor a tie-up with his box office. The fact that the Riley Clubs are composed of adults dissipates the impression that some exhibitors have that this is a picture whose greatest appeal is among children.

New Brockwell Play Title.

The Fox Film Corporation has chosen "Rose of the West" as the title for Madlaine Traverse's latest picture, which has been in work under the name, "Until Eternity." It is a picture of the Canadian Northwest wilderness and deals with the highest reaches of mother-love and the lowest depths to which greed can bring the father of a girl. Harry Millarde directed.

REVIEWS (Continued)

the Phantom down an open flume is a sensational incident of the story in the second instalment.

"The Girl of Hell's Agony"

Merit Film Corporation Production Has Texas Guinan as Star and Is Real Western Melodrama.

Reviewed by Edward Weitzel.

LIFE in Texas, when the quickest shot was the fellow who lasted the longest, is the subject of "The Girl of Hell's Agony," a Merit Film Corporation production, with Texas Guinan supplying the gun play. The picture belongs to the series of Western melodramas, which this actress is to make and the Frohman Amusement Corporation is to release. It is on a par with "The She Wolf," director and actors being identified with both pictures.

Meg Carter, the part played by the star, is the daughter of the man who runs the "Hell's Agony" saloon. He is killed in a row, and Meg takes it upon herself to keep the business going. This requires her to mix in and put a stop to any and all fights, which she does with the assistance of her constant companions, her two revolvers.

Brian McTavish, who is supposed to help maintain law and order in the town, tries to take advantage of Meg, and a man by the name of Bad Lands O'Connor prevents him. For this McTavish determines to get even. A number of murders have been committed near O'Connor's cabin, and McTavish fastens them on his rival by lying. The crowd is about to hang the innocent man when Meg effects his rescue. She gets McTavish to consent to a test of marksmanship with her and defeats him, the life of O'Connor being her prize. There is a wedding in town shortly and Meg and O'Connor are the principals.

Cast.

Meg Carter.....Texas Guinan
Bad Lands O'Connor.....George Chesboro
Brian McTavish.....Jack Richardson

Story by John Colton.
Scenario by Archer Mackin.
Directed by Cliff Smith.

Advertising Angles: Play up the star and feature her as the first two-gun woman. Make good use of the striking title. Then play up such lines as "He thought she couldn't shoot, but she beat him three to two." "She was brought up on a ranch, but she ran the toughest saloon in all the Southwest." Emphasize the type of character rather than this particular character, and help establish the series.

Program and Advertising Phrases: Texas Guinan in Short and Snappy Melodrama of Wild West Locations.
Female Rival to Bill Hart Is Here With Two-Gun Velocity.
Wild West Drama Filled With Surprises and Sensations.
Excitement and Thrills for Every Lover of the Sensational.
Texas Guinan Only Female Rival to Bill Hart, the Two-Gun Man.

"Squared" Is Sidney Drew's Last Picture.

"Squared," the last two-reel Paramount-Drew comedy in which the late Sidney Drew appears, will be released on June 15. This V. B. K. Film Corporation picture was produced by Mr. and Mrs. Drew at the Essanay studios in Chicago.

There is an innovation in this picture, which makes it quite different from previous Drew comedies. Mrs. Drew plays her famous "Polly" as an unmarried girl instead of as Mrs. Henry Minor.

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NEW YORK

COMMENTS

Fox Film Corporation.

SWEET PAPA, June 15.—A characteristic Mutt and Jeff animated. They appear as attorneys-at-law and are visited by a woman who wants to apply for a patent "squall stopper," an invention for quieting crying children. The situations are quite amusing.

HANDS UP! June 8.—This pictures Mutt and Jeff in the West, where they get mixed up in a stage-coach robbery. The riding scenes, in which the bronchos cover mountain tops in incredible fashion, are laughable.

OH! TEACHER! June 1.—A half-reel Mutt and Jeff animated, in which the two visit a school house in the country. This furnishes the usual laugh, and the ringing of the school bell to call the children in is particularly funny.

A SHELL GAME, May 25.—A half-reel animated in which Jeff, being attacked in the rear by a live lobster, visits a shooting gallery. Mutt tries to shoot the lobster with disastrous results.

Pathe Exchange, Inc.

THE MISSING HEIR, June 15.—Episode No. 9 of "The Tiger's Trail." This installment is full of fast action. It begins with the rescue of Belle and Jack from the auto accident, and speedily following this they have a fight with Tiger Face. The latter steals the Pact and flees, stating that it will only be exchanged for the missing idol. The production closes with Jack being precipitated into a well shaft.

OFF THE TROLLEY (Rolin), June 22.—A good knockabout comic, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold has some fun with a number of cops and later invades a street car, where further humorous incidents occur. The number strikes a good average.

SPRING FEVER (Pathe-Rolin).—One of the snappiest of recent comedies featuring Harold Lloyd, Harry Pollard and Bebe Daniels. In this Harold plays a tired clerk, who escapes from the office on a spring day and meets with some amusing adventures. There is some good knockabout work in this and it is enjoyable throughout.

BRINGING IN THE LAW (Pathe, June 22).—Chapter 10 of "The Tiger's Trail." This begins with the rescue of Jack from the well into which he was precipitated by Bull Shotwell's bandits. This whole incident is splendidly handled. Further scenes deal with the manner in which Faro Nell clears the name of Strong, who had been accused of murder. The final scene shows Belle making a leap from a cliff to a tall tree. An unusually good instalment.

Universal Film Company.

A PISTOL POINT PROPOSAL (Universal), June 9.—Eddie Polo, Eileen Sedgwick and Leo Lester appear in this two-reel Western subject. This is a first-rate comedy of its kind, depicting the way in which Eddie's cowbody friends frame up to make him propose to his sweetheart. The mountain roads and other scenic effects are fine and the melodramatic acting is pleasing.

THE MYSTERIOUS MESSAGE (Universal), June 23.—Episode No. 15 of "The Red Glove." This number deals with Wiley's efforts to gain a hold upon Vernon through a forged check bearing North's name. Billie appeals to North to save Vernon, and North confounds Wiley by admitting that the check is good. Billie is then lured into the hands of Wiley and the gang by a mysterious note. The number contains no big moments, but is interesting.

Charles Ray Makes Some Entertaining Film Footage in "Hay Foot, Straw Foot."
He appears in the overseas uniform of today in another part of this, his next Paramount.

"Crimson Gardenia" Is Product of Co-operation

JUST how valuable is the actual co-operation of the author in the screening of his or her themes is abundantly seen in Goldwyn's recently released "The Crimson Gardenia," one of Rex Beach's creations. It was partly by the outcome of Mr. Beach's aid in this and other picturizations of his ideas that Samuel Goldwyn became convinced that the author's co-operation is what has been lacking in the past and must be supplied in the future. The consequence was the formation of the Eminent Authors' Pictures, Inc., which has under contract for a long term of years Gertrude Atherton, Rupert Hughes, Governeur Morris, Mary Roberts Rhinehart, Basil King, and Leroy Scott.

This is a real Rex Beach tale. The screening of this story has lost it nothing and even gained for it a certain amount of color. Owen Moore portrays with rare skill the adventures of Roland Van Dam, who comes to the Mardi Gras in New Orleans to seek adventure and finds it galore, as the result of innocently wearing a gardenia pinned on his breast by an old flower-seller. The flower attracts the attention of Madelon Dorette (Hedda Nova), who thinks the masked man is her cousin, a fugitive from justice whom she has never seen, but with whom she has a rendezvous. He has agreed to wear a gardenia to make his identification plain. She therefore joins Roland and they stroll together. Thus the complications begin, which end quickly in an attack on Roland and in the death of the cousin, whose gardenia is incarnadined by his assassination and thus gives the name to the story.

Madelon is finally disillusioned of the unhappy idea that he has been responsible for her cousin's murder and turns back to Roland.

Every Day Is Fish Day at Lewis' Camp on Columbia

MITCHELL LEWIS, star in Select pictures, whose current attraction, "Jacques of the Silver North," is now being shown in the first-run theatres throughout the country, has already commenced work on the fourth of his Star Series productions for Select.

Mr. Lewis and his company, with Robert Bradbury, the new director general of the Mitchell Lewis Producing Company, are now located on the banks of the Columbia River in the state of Washington. For the first three or four days, the Mitchell Lewis company lived on trout and salmon, but although these delicacies are retailing for stock exchange prices in New York restaurants, the steady diet of trout for breakfast, luncheon and dinner was too much for the Select star and his associates. At the end of the fifth day, one of the camp employes was dispatched to the nearest trading post for a supply of other foodstuffs.

Mr. Lewis will remain on his present location for two or three weeks more, and then remove his company to the Yosemite Valley district, or some similar region, for a number of choice mountain shots. The studio work will be done in Mr. Lewis' Los Angeles studio.

Make Scenes at Sherry's.

Sherry's, at Fifth avenue and Forty-fourth street, New York, for a generation one of the most popular of America's metropolitan restaurants, closed its doors Monday, June 2, when the effects of the entire building were sold at auction. On the day before the place was dismantled the beautifully furnished rooms which have provided the setting for so many notable social affairs, were converted into a motion picture studio. John M. Stahl, directing Miss Mollie King in "Greater Than Love" for the American Cinema Corporation brought his cast into the building, studio lights were installed and numerous scenes were taken in various quarters of the building, particularly the tapestry room on the second floor.

Train Scenes for Russell Play.

Special trains may be all right for some purposes, but "Bill" Russell chose to use an ordinary day-coach last week for some scenes in "This Hero Stuff," Stephen Fox's satirical comedy, which will soon be presented by the American. Russell and his company, under the direction of Henry King, boarded a Los Angeles-bound train and filmed en route about thirty scenes in which the regular passengers participated. In the troupe were Winifred Westover, Mary Thurman, J. Barney Sherry, Harvey Clark and J. Farrell MacDonald.

Ferber's "The Gay Old Dog" Is Being Filmed by Henley

THE possibilities of the emotion incorporated by Edna Ferber in her story, "The Gay Old Dog," were brought to the attention of Hobart Henley, of Hobart Henley Productions, Inc., by Mrs. Sidney Drew, who saw in this human interest story a narrative of everyday life, of the home, of the people—a story that is enacted every day in the week and year.

Mrs. Drew is one of the five ingredients that stand for Hobart Henley's first production to be released by Frank G. Hall. Mr. Henley is, of course, another. Edna Ferber, the author of "The Gay Old Dog," will be remembered for her work, "Our Mrs. McChesney," produced on both stage and screen, with Ethel Barrymore as the star of both productions, is another ingredient. John Cumberland heads the cast, and is now one of the principals in "Up in Mabel's Room." In his support are Corrine Barker, Inez Marcel, Emily Lorraine, Mary J. Chambers and Gertrude Robinson.

Releases Emmy Wehlen in "Fools and Their Money"

EMMY WEHLEN, star-comedienne, appears in Metro's release of June 16, called "Fools and Their Money," adapted from the original story by E. Forst.

In this story Miss Wehlen is said to have a role suited to her character and for the display of her wardrobes, which has been recently enlarged with new creations of gowns "made in America."

The synopsis of the production shows the picture to be a rather satirical treatment of the efforts of the newly rich to occupy the seats in the inner circle of society born and bred in the purple.

Jack Mulhall is Miss Wehlen's leading man. A character actor who has one of the most important roles is William V. Mong. Charles Mailes also has a strong part. The other principals are Betty Peterson, Mollie McConnell, Gerard Grassby and John Steppling.

The original manuscript of "Fools and Their Money," submitted under the tentative title of "The Family Tree," was converted to the screen by Finis Fox of the Metro staff; and the production has been made under the direction of Herbert Blache.

Has Simplex Projectors in His Home.

An indication of the popularity of the motion picture may be gleaned from the fact that Charles Phillips, prominent millionaire clubman of Phillips Beach, Swampscott, Mass., has a fully equipped and up-to-date projection room and theatre installed at his home.

Instead of the customary theatre chairs, Mr. Phillips has fitted his private theatre with large luxurious armchairs. In the private projection room are installed two large motor-driven Simplexes of the latest type, a mercury-arc rectifier being used to convert the current. A phonograph and organ complete the theatre equipment.

Mr. Phillips is looked upon by the Boston exchanges as a regular customer using the same high class productions as do the first run houses.

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London's "Come-Back" Discussed
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Indian Criticizes American Photoplay Idea
Editorials
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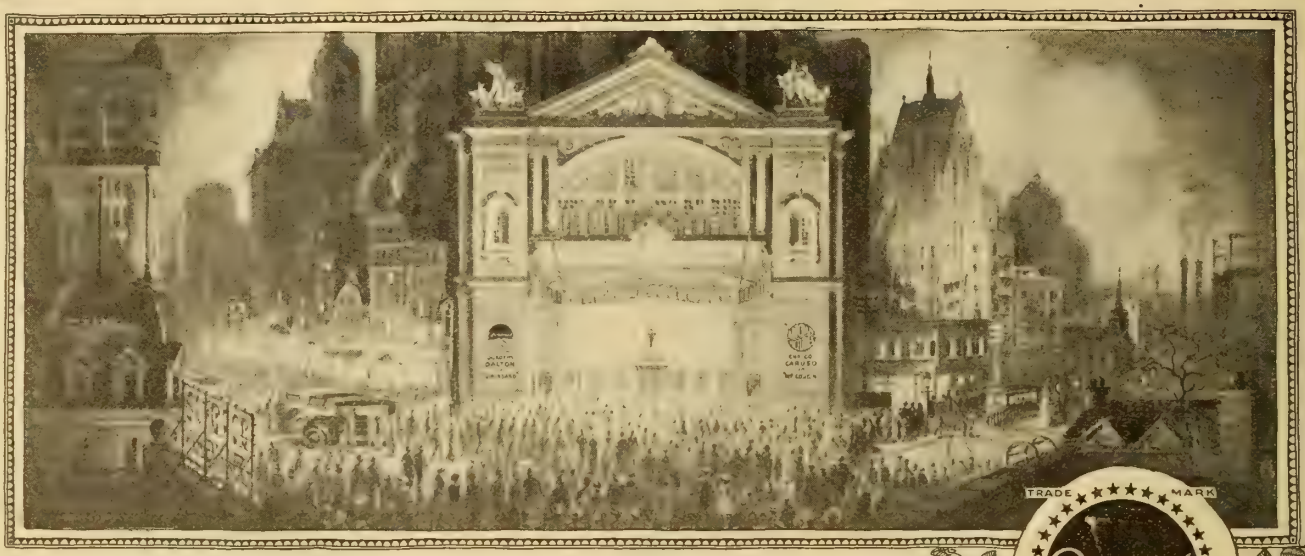

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NEW YORK

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LONDON'S COME-BACK AS TRADE CENTER DISCUSSED FROM PRACTICAL VIEWPOINTS

Balance of Power Has Shifted to New York, American Metropolis, as Result of Perfectly Logical Conditions

VOLUME OF PRODUCTION COUNTS

When European Output Equals Material Turned Out Here, in Quality and Quantity, English Capital Has Chance to Regain Its Lost Prestige—Anxious Foreign Buyers Want Quick Action and Must Be Close to Base of Supply

The New York export colony has been only mildly interested in the little flurry of discussion which has been taking place in the moving picture trade papers concerning the possibilities of the shifting of the center of the foreign film trade from New York to London. The subject is not a new one, and there are few real arguments either for or against either London or New York which have not already been advanced—and most of these arguments, not unnaturally, have been advanced by advocates prone to make their wishes father to their thoughts.

A group of men well known in the film export trade, including at least one with important property interests in British fields, which are certainly calculated to make him lean the London way, were discussing general export conditions and "futures" on Monday in the offices of the Export and Import Film Company, Inc., at 729 Seventh avenue. L. Auerbach, a veteran in the international moving picture trade, had just received a long letter from Ben L. Blumenthal, with whom he is associated in the Export and Import firm, from Copenhagen, Denmark, where Mr. Blumenthal has been for some months familiarizing himself with conditions in Europe and making arrangements for the further expansion of the firm's already large business.

The exporters in this purely informal gathering were of one mind on the subject of transferring the international film center to London, and their thought may be expressed in these words: When all of Europe, including such recognized film manufacturing countries as France, Italy and England, develop a product in moving pictures, either from the quality or the quantity standpoint, which will compare at all favorably from the picturegoing public's point of view, with the product of the American manufacturers, then—and not until then—will there be in existence a condition which logically might place an European capital in a position of leadership in the international moving picture industry.

Much has been said and written of the popularity of American-made moving pictures in the foreign markets, and of the reason for this popularity. A very large percentage of the moving pictures shown in any country are of American manufacture. The claim that this percentage runs as high as ninety-five in Great Britain and Latin America is not seriously disputed. That the popularity of American-made pictures lies with the general public and not with the buyers and distributors seems certain. If these premises are true, then American-made pictures will be in great demand throughout the world until such time as something more to the general public's taste is developed. On the face of it there seems but little question but that the place to buy a world's supply of any product is in the sales market nearest to the place of production. Applied to the moving picture business this would establish New York, and not London or any other European capital, as the center—and exporters in this country know that there are a number of peculiar reasons why pros-

pective buyers of moving pictures will deal in New York as long as American-made pictures are in such great demand.

Foreign Buyers Repose Little Trust in Each Other.

Conditions in the export market just now illustrates one of these "peculiar" reasons. It is notably true, that despite the cry of "overproduction" in the domestic market, there is a demand for more pictures in the big foreign markets than can be supplied. Buyers from all corners of the world are in New York looking for pictures—and they are having difficulty in finding the pictures that they require. There have been a number of instances recently in which important territorial rights have been sold on productions that have had no more material existence than the flimsiest synopses. These contracts have been made—and cash deposited upon them—for the reason that the buyers want pictures—and have been afraid that some other willing purchaser would "beat them to it." It seems indisputable that he buyer operating in New York would have a tremendous advantage over the buyer in London, or anywhere else, who would find himself a number of weeks behind on the kind of information he would need for early and decisive action. American exporters who see New York as the only logical center point a truth which any one who has watched the operations of foreign buyers knows—a truth insignificant on the face of it, but all important in a discussion of this subject—and that truth is that foreign buyers trust each other but little. Each deal they make is an intensively individual deal, calculated to benefit their interests only at the time the deal is made. There has been but little concerted action on their part in the past, and but little is to be looked for in the future. If it seemed best to some of them that their purchasing should be done in London, there would be plenty of others who would think it only good business to let the other fellow sit in London, waiting for pictures that would only reach their territories after royalty contracts on them had been signed in New York.

Conditions Have Changed Since London Led in Films.

London's eminence in the international moving picture trade, it must be remembered, was established in the early boom days of the moving picture industry—at a time when there was comparatively little production in this country, and at a time when American-made pictures were a drug on many of the foreign markets. When competition was not so keen in this country, the American producer had at his very doors a market more than sufficient to show him a tremendous return on his investment—and this market was infinitely more easily reached than was the foreign market. He knew the domestic market and didn't know the foreign one. He could deal intelligently with the domestic distributor on the essential matters of price, censorship, etc., but he was forced to admit that he didn't know what his wares were worth abroad or why some of his pictures were impossible for foreign exhibition. London, with a well-oiled organization, established primarily for the purpose of carrying on trade in all lines with the many English colonies, which, in turn, were logical distribution centers, was the logical city in which to sell anything intended for the foreign trade by the "job lot" process. The price London was willing to pay, whether large or small, represented pure "velvet" for the American producer. In the earlier days, there was little concern in this country whether the price paid for the rights of a picture for the foreign territory represented the maximum possibilities for the picture or not. A transaction with London interests was easily made, and all concern over the foreign fields was easily avoided.

American Producers Now Know Markets.

A couple of years ago, because of necessity, the foreign markets began to look to America and New York for moving pictures. Their activities immediately developed the export trade in this country. Smart moving picture men, who had worried along in the export business for years, with but little profit, began to devote more time and study to their work—and their profits began to increase. Others were attracted to the export trade, and this branch of the industry was developed, until today it is of vast importance. It is certainly not straining the truth to say that there are now operating in New York at least a few export film men who are better fitted for their calling than are any operators to be found in London or any other general marketing center. While the export film trade in London is an older institution, the New York export trade has grown faster, because there has been more business to be done and because it is the American characteristic to do everything in which money is involved in a much larger way than the same thing is done in any other country of the world. The American operator in the export moving picture field has learned the possibilities of the foreign markets, and it goes without saying that at no time in the future will London operators ever make the tremendous profits on American-made moving pictures which they once made. London will be permitted to buy for Great Britain alone, but New York will insist upon being in on the trading for all other territories, including even those which lie at England's door. Without the increased trade facilities which are being provided by the development of the American merchant marine and the laying of direct cables from the North American continent to America's logical export markets, including South America, which, strangely enough, were more easily reached by way of Europe, only a few years ago, this determination would have been found extant, and certainly, with these increased facilities, there seems little possibility of a switch to London.

Overseas Development Has Not Kept Pace.

Another phase of the situation which entered into the discussion the other day, had to do with the mechanical capabilities which London had developed to take care of the business which it is presumed she covets. Attention was called to the fact that England has never been able to make the kind of positive prints which are required by the international picture-loving public. The practice of shipping negatives abroad, in order that prints may be made on the other side, for the purpose of saving duty, is not very generally followed, for the reason that American-made prints are of so much better quality. Inasmuch as the proper kind of laboratory equipment—and even workmen of the same skill—are equally available in both the United States and England, even if they did have to be imported, there seems no good reason why this matter of printing cannot be corrected. And yet it has not been corrected, despite the apparent need for such action, and until it is, London's chances of selling the wide world film will not be of the best.

Balance of Money Has Shifted from London.

Leaving aside for a moment all these questions that might be considered more or less technical, a great deal of loose talk has been going on in regard to the financial resources of the countries involved and the influence that these resources can always bring to bear on any line of international trade. It is true that the source of production of an article is not *always* its distributing point. As a matter of fact, the great financial centers have always exercised some kind of direct control on the sources of production, whether they lay at hand or in the most remote corners of the world. On this basis, it is claimed by some, that London is bound to lead in the international film business.

But is London to-day the financial metropolis of the world, or did she lose that position as soon as the United States Treasury Department insisted on making loans, on a direct basis, to the different Allies, placing Great Britain at the same time on a similar footing as any other borrowing nation?

We do not hesitate to confess that our knowledge of world finances is very limited, and it would be fatuous to expect that any practical business man should plan his future activities on our conclusions. However, Frank A. Vanderlip, the president of the National City Bank, should know about these matters, and, in his recent speech before the Merchants Association, he covered the subject very thoroughly.

This is what he said, according to The Evening Post:

"We (the United States) are going to be the financial center of the world, I think, but it is not going to come easy, or as a matter of course." London he said, had been the financial centre, and had discharged its work admirably, and added: "I should like to see the center move slowly, because England is facing a serious situation." He explained his statement by saying that the financial center must be able to pay its balance in gold, and that England no longer was able to do so. His tribute to English determination during the war and in the crisis since provoked applause which forced the speaker to stop for several moments.

Engendering of Jealousies Deplored in This Country.

Finally, it should be said that the American export colony shows no bitterness in discussions of this kind. London's position in the international film trade is an important one, and the New York operators know it. Jealousies on the subject which has been discussed, or on any other subject, can make for nothing but inefficiency in the world wide distribution of the products of all manufacturers, whether European or American. And so, the American brethren, when it comes to talking for publication, are usually as dumb as clams. If London ever becomes the logical center of the international moving picture trade, its position will be freely acknowledged—and, doubtless, then too there will blossom out along the big English city's "film row" a lot of signs which previously had been read from little old Broadway.

WHEELER IN EUROPE FOR BECH, VAN SICLEN

Lucien C. Wheeler, head of the film department of Bech, Van Siclen & Co., Inc., has sailed for Europe to take up matters of importance in connection with the future plans of this big exporting company.

Mr. Wheeler is taking with him a number of feature productions which are to be sold in England and on the Continent.

Bech, Van Siclen & Co., Inc., is purchasing the foreign rights to only the best independent features. Arrangements for the distribution of these features throughout the world, are to be made by Mr. Wheeler, whose itinerary will include England, France, Italy, Spain and Scandinavia.

During Mr. Wheeler's absence, A. Wortham is acting head of the film department.

Bech, Van Siclen are now engaged in marketing in the foreign field four pictures starring Catherine Calvert, recently engaged by the Famous Players-Lasky Corporation for big special releases. The pictures acquired are "Marriage," "Out of the Night," "Marriage for Convenience," and "Romance of the Underworld"; in the last of which Eugene O'Brien, the new Select star, has the leading male role.

The same concern recently purchased the world rights, exclusively of the United States and Canada, on "The House Divided."

HART-BYOIR COMBINATION FORMED TO OPERATE THROUGHOUT THE WORLD

Ex-Foreign Commissioners Are to Make "Result of Their Experience and Investigation Available for American Manufacturers and Exporters"

A new organization was inaugurated this week which it is contemplated will fill a distinct need in the expansion of the international moving picture trade relations of the United States resulting from the war.

The company has been formed by a number of young men who during the war directed certain phases of war activity in foreign countries for their respective governments.

The purpose of this new organization will be to make the result of their experience and investigation in foreign countries available for American moving picture manufacturers and exporters. With its headquarters in New York City and offices in Shanghai, London, Paris, Rome, Geneva, Mexico City, Buenos Aires, Stockholm and The Hague, under the name of Byoir & Hart, these ex-foreign commissioners who had charge of the presentation through publicity of America's war effort in foreign countries as well as representatives of France and Italy who acted in the same capacity for their own governments, will offer facilities for information, accurate knowledge of markets and their background, trade and distribution methods and sound business advice that their peculiar advantage gives them the opportunity to possess.

The organization comprises men of five different nationalities.

Charles S. Hart, who until May 1 directed the entire film activities of the United States Government during the war as director of the United States Division of Films, is president of the new concern. Mr. Hart had offices during the war in twelve foreign countries, and his activities covered world-wide territory.

Carl Byoir, treasurer of the organization, as associate director of the United States Committee on Public Information and as organizer of its various sections, directed United States educational propaganda in all foreign countries, putting forth America's war aims and ideals and controlling the work of sixteen foreign offices. He also organized the foreign national groups in the United States to support the war.

Lewellyn R. Thomas, the secretary, and whose activities will center in Central Europe, was commissioner for the United States in Holland during the war. His work was intimately associated with America's fight for the public opinion of that country during the war.

Switzerland will be represented in the new organization by Louis Ador, son of Dr. Ador, President of Switzerland, and a well known sales expert in that country, as well as owner of a chain of motion picture houses. His office will be at Geneva, Switzerland.

Italy will be represented by M. Mario Prochet, commander of an Italian field battery during two years of Alpine fighting, and director of exports for a Turin house before the war. For the last two years Mr. Prochet was one of Italy's commissioners to the United States engaged in work of an educational character. Mr. Prochet will operate between the United States and Italy.

France's representative, with headquarters in Paris, will be Edmond Ratisbonne. After two years in the trenches, Mr. Ratisbonne, who had been a specialist in French advertising and publicity problems before the war, came to America as official commissioner for the French Government.

Wilbur B. Hart, who represented the United States in China as commissioner during the war, will have headquarters in that country.

Wilmot C. Hawkins, who was a special representative for the Government in Mexico during the war, is already in Mexico City, with headquarters established.

Only recently, H. P. Inman, who will act as the expert for Russia, has returned from a year's stay at Archangel, where he was United States Government commissioner in Russia.

E. L. Starr will have his offices in Buenos Aires, from which city he acted as commissioner of films for the Government, covering Argentina, Uruguay and Chile.

Edward L. Bernays, who organized the export section of the Committee on Public Information and secured the co-operation of export sales and advertising organizations in "selling the war" to foreign countries, will have charge of general publicity. Mr. Bernays is known for his publicity for motion pictures and the drama, including "Damaged Goods" and "Cleopatra."

George B. Bell, a Western banker, and David P. Howells, head of a large export motion picture firm, make up the other members of the new organization.

ROBERTSON-COLE COMPANY EFFECT MANY BIG SALES

"Cannibals of the South Seas," Well Received in London, Goes to Barnstyn for France, Holland, Switzerland, and Belgium

J. Barnstyn, representing the British and Continental Trading Company, of the Hague, Holland, has purchased the rights for "Cannibals of the South Seas," for France, Holland, Switzerland and Belgium, through the Robertson-Cole Company. This sale is one of the most important consummated by the Robertson-Cole foreign department in some weeks. Recent trade showings in England indicate the pictures will receive the same wide favor they have attained in the United States where they are reputed to be the most unusual and entertaining films of their type ever seen on the screen.

Another important contract was closed when U. Ono, representing the Nippon Katsudo Shasin Kaisa, Tokio, Japan, took over the features produced in 1919 by the following stars: H. B. Warner, William Desmond, Bessie Barriscale, H. B. Walthall, Alma Rubens, Sessue Hayakawa, and the Brentwood features. Among the prominent productions which Mr. Ono obtains under his arrangements with Robertson-Cole are "The Turn in the Road," "What Every Woman Wants," "The Man Who Turned White," "Better Times," and "The Man Beneath," one of Hayakawa's most pretentious works.

Five Billie Rhodes features were purchased for Japan by the Eskay Harris Feature Films Co., represented by Samuel Kantrowitz. These features are: "The Girl of My Dreams," "In Search of Arcady," "Hoop La," "The Love Call" and "The Lamb and the Lion."

The North American Motion Pictures, Inc., of Argentine, Uruguay and Paraguay, has renewed its contract with Robertson-Cole for the coming year and has doubled the number of productions taken last year. This contract was arranged by Charles Hale, one of the directors of the North American Motion Pictures, Inc. Among the features covered by this contract are the J. Warren Kerrigan films, to which Robertson-Cole Co. control the foreign rights; the Walthall, Rhodes and Ruben series; "What Every Woman Wants," with Grace Darmond; "The Turn in the Road" and "Better Times."

F. M. Furio and Co., of Buenos Aires, Argentine, have met with such success in their exploitation of the Hayakawa features in Argentine, Paraguay and Uruguay, that they have extended their rights to include the territories of Chile, Ecuador, Peru and Bolivia. This contract covers the rights to the first eight Hayakawa pictures, which include "The Temple of Dusk," "His Birthright," "Bonds of Honor," "A Heart in Pawn," "The Courageous Coward," "His Debt" and "The Man Beneath."

HAMMOND STARTS NEW EXPORT FILM

G. R. Hammond, who recently resigned the position of manager of the Universal's export department, has opened offices at 729 Seventh ave., New York, for the purpose of engaging in the business of exporting moving pictures and all kinds of moving picture accessories. Mr. Hammond's new firm is known as the Equator Film Company.

The company's introductory announcement makes mention of two new types of moving picture projectors, which, it is said, are possessed of peculiar qualifications which are expected to make them popular throughout the foreign moving picture field. Mr. Hammond's wide experience in the general export field and his extraordinary abilities as a linguist are invaluable assets for any concern in this line of work and the Equator Film Company is beginning its career with unusually bright prospects.

SUGGESTS NEW ACTIVITY IN FOX EXPORT FIELD

In the general announcement that Arthur James, for four years in charge of advertising and publicity with the Metro Pictures Corporation, is joining the Fox Film Corporation the latter part of June, there is the suggestion of increased export activities on the part of the Fox people. Mr. James, it is announced, will look after not only all domestic advertising and publicity but the same branches of the business in all foreign fields as well.

Indian Author Criticises American Photoplay Idea

Meherjibhai M. Ratura lives in India, land of mysticism and religious devotion. He is quite evidently an author and addresses the outside world on letter-heads emblazoned with "GOD GOVERNS," and calling attention to four books which he has written.

Mr. Ratura has addressed the International Section of the Moving Picture World on the broad subject of the "Present Cinema Situation," writing in the English language, a medium of expression with which—and this reflects no great discredit upon a gentleman born and reared amid foreign environment—he seems not overly familiar.

Because Mr. Ratura's communication has all the ear-marks of sincerity and points two essential and important truths—the first that moving pictures are regarded with varying degrees of seriousness in various corners of the world, and the second that moving pictures, whether or not they be seriously considered by those responsible for their creation, are really a double-edged sword which should be handled with care, it is given space in the Moving Picture World.

Cinema has been, since its birth, received, welcomed, and hailed as Universal Instructor. Its importance and value were believed to consist in its infinite potentiality of instruction in highest and noblest knowledge. Its utility was considered to be illimitable enough to cover all human activities, be they social, moral, religious, commercial, or any and every other. In short, Cinema was meant to serve noble ends. And, if the direction of the Noble and the Good was the only one it was to be turned into, it follows that it was to be held too sacred to be diverted into the opposite direction of the Evil and the Base. However, a single visit to a Cinema theatre in India is sufficient to bring painful knowledge to us that by Cinema films depicting human vices in their worst fiendish forms, Cinema has been hurled down from its glorious celestial regions and prostituted to the service of the Vile and the Baneful. India is not a Cinema film manufacturing country, so it is not within her power to safeguard Cinema within its holy precincts and to barricade it against foul pollution. Under the circumstances, all that India can do, at this stage, is to be a silent observer of the uses Cinema film manufacturing countries turn it to. India can only see at the Cinema theatres the films as they are manufactured by other countries for show. For India's countless souls literally saturated with purity and spirituality, these films have a horror, as they behold therein but the deification of Vice. In the fondest hope, earnest desire, and firm conviction of finding in the Cinema film something to learn, people here visit Cinema theatres as often as purse and leisure permit. Words are powerless to describe the almost ecstatic delight with which they enter the theatre, and the most horrible dejection and grief with which they leave it when the show is over. The only reason for this is that they are yearning to learn from the Cinema something Good and Noble, whereas what they witness is everything opposed to the Good and the Noble.

All the American films shown in the Indian Cinema theatres are—perhaps, with a rare exception at long intervals—found to be devoted to the only one task of depicting and vivifying deceit, villainy, murder, bloodshed, and all the vices that materialism has plunged man into. From the beginning to the end, each film, whether it be a drama of a single reel or a serial of a hundred reels, is nothing but diabolical savagery with the veneer of the present-day material civilization. Human beings are depicted in these films to be so degraded as to be incapable of anything but brutality and deviltry. In these films, each character is a most dreadful villain; every deed is most atrocious rascality; every affair is a most hienous violation of the laws of common sense or conscience.

Such a representation of human life of modern civilization would have been, in all probability, less revolting to the mind of India's peoples, if such degraded and sinful life were not ascribed to the people of America, who are looked upon by the whole world as the only people on earth with whom nothing but truth and righteousness would weigh in politics or private walks of life, and who are ever ready to draw their sword to uproot injustice and evil wherever they are found to exist. This is at least India's belief regarding the character of the American nation, as confirmed by America's entrance into the present world-welter on the side of the Allies, and its superhuman efforts and sacrifices to stamp out Germany's militarism. Such films must necessarily be farthest from the very remotest approximation to the reality of the American life which is bound to be the noblest led by any race on the earth's surface. Hence, India wonders how it is possible that American people can allow such untrue and diabolical representation of their life to stand before themselves and other nations of the world, without resenting or blushing at it. I hope America will soon awaken to the imperative duty of making sure for itself that no American film depicts American life in untrue, distorted aspects of vices. Such gross misrepresentation of American life does no end of harm o America's people, for it makes them believe themselves capable of all vices, and it, also, lowers them in the estimation of other nations. Both the society and the government should take prompt action to arrest the evil ere its cumulative effect gets beyond human control. If the writers of stories and dramas for American films possess no knowledge of the highest ideals of civilization, morality, religion, spirituality, goodness, and so on, they would do well to bend their knees at India's feet to learn all these, for, they require not to be reminded that India is not the land of blind materialists, but sages with universal consciousness.

GLUCKSMAN RETURNING FROM SOUTH AMERICA

Jacobo Glucksman, New York buying representative for his brother, Max Glucksman, head of the oldest film buying concern in the Argentine, is returning to New York in the immediate future after an extended business trip to Buenos Aires and other South American film centres. During Mr. Glucksman's absence from New York, Joseph A. Hopfenberg has been looking after the Glucksman interests in the United States. Mr. Hopfenberg says that, nothwithstanding the fact that his firm has already contracted for an unusually large supply of pictures for their South American exchanges, they are still willing to consider additional pictures available for their territory.

BIG ENGLISH PICTURE IS WELL RECEIVED

Following the very successful private showing in London of the latest Broadwest production, "Under Suspicion," the film was bought at a big figure by Moss Empires, Ltd. The leading characters in the film are portrayed by Horace Hunter, Hilda Bayley, and Henry Latimer, with Cameron Carr and Jack Jarman also in the cast. On the completion of the film Miss Hilda Bayley was obliged to return to the stage to fulfill a theatrical engagement, but hopes to do some further film work when the piece comes off—which will not be yet awhile, however, judging from the reception it has received in Birmingham.

NICHOLS BUYS "TOPICS" FOR ENGLISH DISTRIBUTION

Timely Films, Inc., producers of "Topics of the Day," announce that they have sold to B. Nichols, managing director of the Motion Picture Sales Agency, of London, England, the entire British rights to this reel of timely and witty paragraphs selected from the press of the world by "The Literary Digest." Immediately following the showing of sample prints in London, before leading theatre managers, Mr. Nichols closed the deal by cable. It is understood that these rights were sold at a large figure.

"Topics of the Day" made a decided impression upon Mr. Nichols when he was in the United States a few weeks ago. While here he studied the reception of the "Topics" at representative theatres before sailing for England.

English Studios Humming.

All the film studios in England are busy and among the busiest is the Broadwest Walthamstow producing plant. Two films are underway there despite the fact that the heat in the big glass roofed studio is almost tropical, despite the electric fans and the light breeze that come through the big doors which are thrown wide open. Walter West, the supervising producer of the company, is working with coat discarded and upturned shirt sleeves whilst Violet Hopson, who will appear in the next Broadwest production, is constantly calling for her powder puff to mop her heated brow.

How Export Has Grown

Some idea of the proportions to which the export branch of the American moving picture industry has grown during the past couple of years may be had from the statement casually made in the offices of the Export and Import Film Company, Inc., a few days ago, to the effect that at that time this one firm had in work in various laboratories adjacent to New York, no less than two million feet of film being prepared for shipment to various foreign markets.

While the volume of export business done by the Export and Import Film Company probably exceeds that done by any other single organization in its line, there are many other concerns which it is fair to presume have in work from time to time, moving picture film measured at least in the hundreds of thousands of feet, running the total shipments from week to week up tremendously.

The Export and Import people have recently renewed their contract with the Mundus film company of Paris for this year's Metro productions, including the Nazimova classics, which have also been sold by the same exporting house for Scandinavia during the past ten days. Sales of the Oliver serials, including "The Carter Case," for England, Scandinavia, Egypt and Mexico, have also been consummated recently.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, JULY 19, 1919.

Advertising forms close, Tuesday JULY 8, 1919.

Foreign Public Taste

An enthusiastic young lady, employed by the trade development bureau of one of the great New York banks, walked into this office last week and asked of the nearest man:

"What kind of American pictures have the greatest appeal in foreign countries?

The "expert" fell into a reverie. Staring into space over her head, he felt himself transported to the early days of 1916, when export was young in New York and the solitary foreign buyer, prowling up and down Broadway, had to learn different signals, countersigns and special knocks to gain admittance to the offices of some of the then prominent dealers in films for exploitation abroad.

Coming back to life, he excused himself on the ground that the question, once a very lively one, had brought back old memories of an extinct race of film exporters.

"The problem," said he, "is very complicated and cannot be handled without special preparation. On general lines, it would be safe to bet on the proposition that every picture shown on Broadway, or in any of the New York theatres, eventually finds its way to London, Paris, Stockholm or Buenos Aires.

"As to appeal, it may be taken for granted that pictures dealing, for instance, with the marriage question among parsons are not exactly suited for Roman Catholic countries, where the clergy are supposed to practice strict celibacy, and those having as a basis the negro or other purely local theme might not be the best subjects for exploitation among people unacquainted with our little prejudices. On the other hand, there are the pictures intended to depict life in specific foreign countries, which, for the good of the industry, should not be allowed to leave the territory of the United States. The two versions of 'Carmen' released in this country some years ago, made every Spaniard ponder over the effect that the costumes and settings would have on any audience familiar with the particular section of Spain where the story takes place. Both pictures, however, have been very successful in Spanish-speaking countries. So there you are."

French trade papers are publishing extensive interviews with Fox, Sheehan and Carlos, whose plans are at present the most important subject of discussion in Paris film circles. This new enterprise in France will probably have decisive effect on the future activities of the company.

Is America Reflected In Its Photoplays?

Meherjibhai M. Ratura, writing from India, holds that the screen, hailed at its inception as the "Universal Instructor," has turned from the path of the noble and the good, and follows today the dark and twisted road of the Evil and the Base.

"For India's countless souls," says Mr. Ratura in his philippic, which appears on another page of this issue, "saturated with purity and spirituality, these films are horrible, as they behold therein but the deification of Vice. . . . Words are powerless to describe the almost ecstatic delight with which they enter the theatre and the woeful dejection and grief with which they leave it when the show is over. The reason for this is, that they are yearning to learn from the screen something Good and Noble, whereas . . . etc., etc."

Mr. Ratura is a reformer. His language may sound somewhat mystical, but his stand does not materially differ from that taken by reformers, sincere or otherwise, in all countries.

He assumes that moving pictures, as a popular amusement, are intended to inculcate in the minds of the people the prevalent conception of morality. He claims that their main function is to instruct and educate—providing, of course, that this dissemination of knowledge does not swerve from the accepted local standards of morality or prejudice.

Mr. Ratura emphasizes the fact that India is not a film producing country, implying, naturally, an assumption of higher morality on the part of his people.

"The screen was meant to serve noble ends," says Mr. Ratura.

Very likely. So was Christianity, Mohammedanism, Buddhism; so was imperialism, so were the trusts—even militarism was meant to serve what we understand as noble ends.

It depends on what side of the fence one happens to be.

The Noble and the Good of Mr. Ratura might be the Evil and the Base of the followers of Lenine, and simply bally rot to the reforming Englishman.

Despite the constant "spiritual shocks," the Indian writer admits that his countrymen keep patronizing the theatres where American moving pictures are shown, and the statistics prove that in larger numbers than ever.

This is the case in every other civilized country.

Why?

Because the East Indian, like all human beings, goes to the theatre yearning, not to be uplifted, as we say in these parts, but to be amused.

And there are certain things that are a source of entertainment everywhere.

Pretty girls, handsome men, good acting, hair-raising "stunts," impressive settings, good photography, etc.

The American photoplay is today the chief exponent of all these attributes.

As for plots and stories, the beauty of the screen lies in that it turns every spectator into an author. The same picture has a meaning for the truck-driver and another for the lawyer.

Mr. Ratura's theory on the Evil and the Good is entitled to respectful hearing, but the East Indian exhibitor, in intimate touch with his patron, probably thinks along the lines of the Mexican renter, who, when told by a New York exporter that a certain film had wonderful lighting effects, remarked—

"Very interesting, but . . . how about box-office effects?"

For as long as the screen remains a popular form of amusement, its moral or immoral tendencies will run parallel and head to head with the mental trend of the people. It can neither overstep these bounds nor lag behind.

QUEER CENSORSHIP REGULATION FAILS TO PASS IN PORTO RICO

Proposed Measure Would Have Allowed Uncensored Films but Would Have Imposed Box-Office Penalty

San Juan, P. R., June 4.—The most peculiar censorship measure over moving picture films probably so far originated in any legislative body died a natural death in the Senate on Saturday, when action on the proposed bill was postponed indefinitely.

The bill proposed to establish a negative censorship of films by obliging the proprietors of picture houses who exhibit pictures "not" censored by the "Insular Board of Cinematographic Censorship" to advertise this fact and that where such uncensored films were exhibited minors under 21 years of age would be refused admittance.

When the bill came up for discussion on Saturday, Senator Tous Coto, who introduced the measure, stated that the intention was to establish a partial censorship over moving pictures for the protection of children. The senator referred to the fact that in Caguas a number of children had formed a band in imitation of the exploits of "Raffles" and had gone so far as to rob the subscription boxes in the church.

Senator Inglesias did not think that such action had been due to the moving pictures.

Senator Tous Soto: "This question of the movies is more serious than is generally supposed. The impression they cause on the undeveloped minds of young people expresses itself in many different forms."

Senator Abril: "According to that, then, if a bad picture makes a child go wrong, good pictures should make them good."

He moved that action on the measure be postponed, which was agreed to.

The bill, in part, provided that:

"No owner or manager of cinematographic shows shall admit persons under 21 years of age in any place where pictures or films uncensored by the "Insular Board of Cinematographic Censorship" are shown, nor shall he exhibit unconsored films unless he shall previously post in a conspicuous place, or on the outside of the building where the exhibition is given, a sign which in letters at least one foot high shall read "Uncensored films (or pictures) exhibited. Admission of minors, under 21 years of age, prohibited by law."

"That the Insular Board of Cinematographic Censorship shall be composed of the Commissioner of Education or of any of his department whom he may delegate, who shall be chairman ex-officio, and of two persons not interested in cinematographic enterprises to be designed by the Governor of Porto Rico, with the advice and consent of the Senate. The members of said board shall receive a per diem of two dollars ($2) of each session which they actually attend for the purpose of witnessing the exhibition of films submitted to their censure.

"That every person submitting a film for censure shall pay, in internal revenue stamps, a fee of two (2) cents for each foot. The internal revenue stamps shall be affixed to and canceled on the original permit to be filed by the Insular Board of Censorship.

"That the board shall disapprove any picture or film immoral in substance or form or which tends to awaken low or perverse instinct in children or youths; or which exalts vice or crime; or which in any way attenuate their gravity; or which tends to weaken the sentiments of virtue, justice, honor and patriotism, charity and temperance."

Another peculiar feature of the measure was that it should only be in operation until May 30, 1921.

GARRETT'S TRIP ABROAD HAS HIDDEN MEANING

The announcement that Sidney Garrett, president of the J. Frank Brockliss Company, will sail from New York the latter part of this month for a nine weeks' trip abroad precedes, it is understood, a statement from the Brockliss company which will have a vital bearing upon the future relations of American producers with foreign distributors.

This statement is not expected to be given out until Mr. Garrett's return, although it is rumored upon good authority that the contracts and agreements dealing with this latest development of the Brockliss company's rapidly expanding business have all been prepared and are simply awaiting Mr. Garrett's approval at the London office of the organization of which he is at the head.

"It would be premature," said Mr. Garrett in commenting upon his forthcoming trip to Europe, "to discuss our plans. Sufficient to say that they will make for bigger and better pictures, not only for the European market, but for the American exhibitor as well.

"Our new plans will make possible the production of pictures of only special magnitude and appeal; such, for instance, as Stewart Edward White's famous novel, 'The Westerners,' which has just been completed by Benj. B. Hampton, of Great Authors' Pictures, Inc.

"We have added another author to our list who provides a different type of picture—the mystery story of which, it is generally conceded, he is today the world's foremost writer. His productions made with his personal co-operation will feature a star who has established for herself a large following abroad."

Mr. Garrett stated that he will leave New York the latter part of June, and will visit England, France, Spain, Italy, Norway and Sweden. He will spend the greater part of his time in the offices of the Brockliss company in London, and in those of the Mundus Film Company in Paris, with which organization he is affiliated as the American executive.

In addition to the special productions mentioned by Mr. Garrett, the Brockliss Company at the present time is handling the Zane Grey productions, the Four-Star attractions, being directed by George Irving from the famous plays of Augustus Thomas and starring Leah Baird; the Jack London series, the first of which is now in the course of production, and the special picture, "Virtuous Men," in which E. K. Lincoln is featured.

The fact that the stories of the famous authors being handled by the Brockliss Company are known throughout the world, whereas frequently the screen figures of this country are sometimes totally unknown in certain sections of the world, leads Mr. Garrett to believe that his new plan of operation will establish a demand for American films abroad.

During the past week Mr. Garrett announced that he has disposed of the rights to Mack Swain's comedies, being produced by William L. Sherrill, of the Frohman Amusement Company, for England.

HOWELLS INVADES BRAZIL IN BIG WAY

William Fait, Jr., En Route to Big Country to Open Pretentious Branch Office.

One of the most important transactions in the realm of motion pictures between the United States and Brazil is just about to take place. It is a deal of importance which is bound to have a favorable effect in the exhibiting business in Brazil and will also be felt in the New York export circles. We refer to the trip of Willaim Fait, Jr., who left this country for Rio Janeiro on June 14. Mr. Fait has been appointed Brazilian representative for

William Fait, Jr.

David P. Howells, Inc., one of the progressive film exporters of this country.

The mission of Mr. Fait will be to open a branch office in Rio and establish connections throughout the Brazilian republic. He will carry a line of motion picture accessories covering every modern machine and apparatus used at present in the best theatres of this country. Mr. Fait intends to exhibit and display at the Rio Janeiro office of David P. Howells a complete line of projection machines, screens, generators, carbons, chairs, printers, perforators, developing tanks, portable projectors, re-winders, film cleaners, asbestos and metallic booths and every fixture necessary in an up-to-date motion picture theatre.

Besides this complete line of scenarios, Mr. Fait is taking with him sample copies of the "Auction of Souls," the sensational photoplay depicting Turkish atrocities in Armenia; "The Sign Invisible," with Mitchell Lewis; "Playthings of Passion," with Kitty Gordon; "Her Code of Honor," with Florence Reed; "A Man in the Open," with Dustin Farnum; "Light Within," with Mme. Petrova; "Whom the Gods Destroy," and the especial "Vaudeville Movies," "The Real Roosevelt" and "Capturing and Photographing Wild Animals."

Announcement

To take care of the ever-increasing demands of our clients in all foreign countries we are installing an accessory department and have engaged the service of an expert Accessory man as Department Manager.

We are now prepared to forward anyone anywhere a complete projection equipment of any Motion Picture accessories, such as projection machines, motors and electrical appliances, screens, chairs, carbons, slides, automatic ticket sellers, tickets, etc.—products of the finest and largest manufacturers in America. Write or cable your requirements NOW.

HOWELLS CINE EQUIPMENT CO.

729 Seventh Avenue, New York, U. S. A.

Cable address: HOWELLFILM, NEW YORK **Telephones, Bryant 1166, 10177**

FUTURE OF BRITISH FILMS BEING DISCUSSED IN INDIA

Ardent Booster in Big Daily Newspaper Admits They "Have a Long Way to Go"—Picture Trade Generally Seems Lively

By S. B. BANERJEA.

(Calcutta Correspondent, 11 Kasi Nath Bose Lane, Simla P. O. Calcutta.)

In a recent issue of The Statesman, an Anglo-Indian daily of Calcutta, an anonymous writer has an article on the future of the film in India, in which he boosts films of British manufacture, but readily admits that the British producer has yet "a long way to go before he can hope seriously to challenge his competitors across the Atlantic." He next refers to the continuous shows in the cities and large towns of England and America and observes that these will not pay in Calcutta or Bombay, as there is not "a large enough population of amusement seekers" to support the same. Herein I do not agree with him. If he means by "large enough population" Europeans only, his statement is quite correct; but if he includes Indians as well, I do not agree with him. What I say is: So far nobody —not even Madan—has tried to give a continuous show at his theatre. Let somebody arrange to give such a show and see whether it pays or not, before we shall be justified in calling continuous shows failures. Cinema theatres here mostly go in for "society" and problem plays, which Indians do not understand. A play like "Tarzan of the Apes" or "A Daughter of the Gods" requires no explanation and is easy to follow. But "The Cobweb" or "Big Money," for instance, will not appeal to the average Indian audience. Naturally any theatre that will arrange to screen films like these continuously is bound to lose money. In short, the success of films here depends on their character only. Boost, one may, British films to his or her heart's content, but there is no denying that it will take a very long time before these will be able to compete with American films successfully.

"ALL-INDIAN KINEMA DAY" CELEBRATES ALLIES' VICTORY.

I am glad to report that J. F. Madan, our Kinema King, has hit upon the happy idea of holding an All-Indian Kinema Day on May 7, the receipts at all shows given on that day to be given to the Imperial Indian Relief Fund. The Kinema Day has been inaugurated "as a practical expression of the gratitude of the Kinema showmen industry as a whole at the successful termination of the war and to show the trade's loyalty to the King Emperor." Some days ago, Mr. Madan requested the various kinema theatre owners in India and Burma to express their gratitude to their rulers in the way suggested above, and they all have readily agreed to observe the "Day" in a fitting manner. The entire receipts, without any deductions whatever, will be handed over to Lord Chelmsford, the Viceroy of India. I have no doubt a goodly sum will be realized on May 7. Madan Sahebki jay!

MISS BROMLEY'S CRITICISM DRAWS AN ANSWER.

I have read Miss Constance Bromley's letter in your issue, dated March 22, with amusement. I do not agree with her statement that there is "too much competition in India." In my opinion, there is room for hundreds of theatres in this country. But, of course, if one goes in for rubbish films, no theatre will pay. I agree with her that exhibitors who want first runs must also be renters. But the films to be rented should be of the kind that will appeal to the thousands and not to the few. It must not be forgotten that the European population of India is very small and one cannot do without "native" patronage. Miss Bromley next refers to Metro contracts, which she says are the standby of her theatre, and gives some information about the six o'clock shows in India. She then says that I describe all British films as of no particular merit. I should like to tell her and other European managers that I shall not fail to give candid expression to my views without any hesitation whatever. My readers will find in the same issue in which Miss Bromley's letter has appeared that I have praised certain British films because these deserved praise. Miss Bromley thinks that I have probably never been out of Bengal and I cannot know "England's scenery," &c. It will be news to her that I have travelled extensively, and some of my books have been published in England —one of them by the famous firm of Messrs. Longmans, Green & Co., at their expense. This book had the honor of a very favorable column review in the London "Times." I shall not say more about myself, as some nervous people may then go into fits. Now about the "dhoti." Miss Bromley tells her readers that it is "a thin cloth draped about the Bengali's legs." Prodigious! The Madrasi, the Bhattia, the Hindustani—in fact, all Indians, barring Mussulmans, the Sikhs, and certain other communities, wear dhoties. Why then say the "Bengali's legs?" Then, the dhoti is not draped about the legs, but it covers the body from the waist down to the ankles and, in a hot place like India, is a very convenient dress. This is an admitted fact. Miss Bromley next says, "In fact most educated Bengalis and those who have traveled at all adopt European dress entirely." This is not a fact. It is the "Europe-returned" Indians only who put on European dress entirely. A number of non-"Europe-returned" do put on European dress, but they do so for the sake of business or pleasure, and put on dhoti in their houses. Miss Bromley is quite right in excluding dhoti-wearing people, because it is her employer's theatre and she is at liberty to run it as they wish. I am pleased to know that she can do without "native" patronage. Why does she have a four-anna seat then? Why does she advertise in the "The Bengalee," a native paper, then? She concludes thus: "There are plenty of native theatres where one can sit on the floor," &c. I should like to know the name of even one such theatre in Calcutta. Don't, pray, make childish statements. But, enough. I would not have written so much were it not for the fact that my readers are mainly Americans, who know little or nothing about Indian conditions, and they do require enlightenment from one who knows India from the inside.

OBJECTIONS GROWING TO SO-CALLED "SEAMY" PICTURES.

The opinion against the screening of "seamy" pictures is growing. Here is the opinion of the "Hindu Patriot," the oldest Anglo-Bengali paper of Bengal: "Without being puritans, we are distinctly of opinion that the cinema is doing more harm than good. The filming of standard plays by well-known authors has an educative value all its own; but can the most ardent supporter of bioscope films, as these are exhibited today, claim the same thing in respect of pictures showing the seamy side of Western social life, which can only debase and demoralize? We repeat we are not puritans, but there is amusement and amusement, and we are distinctly of opinion that many of the motion pictures are, as we have said, not only debasing, but also denationalizing." The Honorable Mr. Phelps, of Calcutta, said very much the same thing in the Bengal Legislative Council the other day. The remedy lies in the hands of cinema theatre owners. If they will not apply the proper "medicine," the Government will surely interefere at no distant date.

The "Capital," the organ of the European mercantile community, delivers itself thus: "I myself have often raised my voice in this column against objectional films, which are being constantly exhibited in the local picture houses. I am not surprised now that I have failed to get a hearing. When even a film censor is like unto a pelican in the wilderness it is no wonder that a mere journalist is like a sparrow alive on the house top. The educative value of the bioscope was proved to demonstration in the war propaganda conducted by the Bengal Publicity Board. The pity of it is that the propaganda was started too late, but that was the fault of the inscrutable Olympians of Simla, who would never have awakened to the use of it but for Sir Thomas Holland." Comments on the above are superfluous.

I have received an interesting letter from the Madras Wellington Cinema people, in which they have informed me that they do read their copy of the "Moving Picture World" carefully and profit by it. Many thanks for this appreciation. I would request them to introduce our paper among their Madras and Bombay friends and can assure them they they too will be equally benefited.

In this connection, I beg to report that the case in which Rustomji Doradji, proprietor of the Wellington Cinema, was committed to the Madras High Court Sessions on charges of cheating and forgery has ended in his being acquitted honorably. After the judge's summing up, the jury returned a unanimous verdict of "not guilty" on all counts, adding a rider to the verdict to the following effect: "We are unanimously of opinion that this case should never have been brought in the criminal court." My congrats!

I understand that Mr. Madan has bought the Rink Theatre in Darjeeling and has been making the necessary repairs. His idea is to pull down this theatre and erect an up-to-date building as early as circumstances will permit. He has opened his show under excellent auspices. I wish him all success.

At his Picture Palace Mr. Madan has screened "The Combat," "The Lone Wolf" and "The Easiest Way." At the Kidderpore Cinema he has shown "Wamba" and several other films already screened at one or other of his Calcutta theatres. At his Albion Theatre, "The Bull's Eye" is being shown to crowds. It will be followed by "The House of Hate." At the Ripon we have seen "Middle Man," "The Guilty Path," "Psyche" and "The Unknown Woman." At the Cornwallis, "Deception," "A Little Patriot."

I was amused to read the following paragraph in a recent issue of the "Empress," a fortnightly paper published in Calcutta: "Owing to difficulty in securing really good comics, this house is to show instead with each programme two parts, complete in themselves, of a first-rate serial. "The Perils of Our First (Girl ?) Reporters" will run through eight weeks starting from the 12th." "Difficulty in securing really good comics"—excellent! What is the matter with Fatty, Luke, West, Chaplin, and others? Have they suddenly taken to "tragedy?" Oh! Oh!!

The same paper further tells us: "Mr. Arnold, now enthusiastic manager at the Bijou, has many big stars on his list of coming productions." This news is relishing.

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BILLIE RHODES—in "The Love Call," "In Search of Arcady," "Girl of My Dreams," "Hoop-La" and "The Lamb and the Lion."

SESSUE HAYAKAWA — in "His Debt," "The Courageous Coward," "A Heart in Pawn" and "Bonds of Honor." Eight a year.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).

Artcraft Pictures.

June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
June 1—The Splendid Romance (Enrico Caruso).

PARAMOUNT-ARTCRAFT SPECIAL.

June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).
June 29—The White Heather (Maurice Tourneur's).

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

May 18—Welcome, Little Stranger.
June 29—The "Con" in Economy.

SUCCESS SERIES (RE-ISSUES.)

May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

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No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(*Continued on page* 1852)

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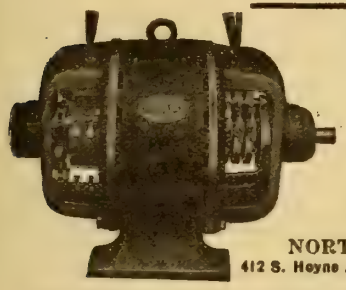

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Bacher).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM, 1919.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

RELEASE FOR WEEK OF JUNE 15.

The Little Diplomat (Baby Marie Osborne—Drama—Five Parts—Diano).
The Tiger's Trail (Episode No. 9, "The Missing Heir"—Two Parts—Drama—Astra).
Swat the Crook (Harold Lloyd—One reel—Comedy—Rolin).
Topics of the Day No. 7 (Topical, Literary Digest).
Pathe News No. 50 (Topical).
Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND.

(One-Reel Comedies.)

May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton..

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.

(One-Reel News Weeklies.)

June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.
June 23—Issue No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.

L-KO.

(Two-Reel Comedies.)

May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.

(Continued on page 1854.)

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List of Current Film Release Dates

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June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

NESTOR.
(One-Reel Comedies.)

April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.

NEW SCREEN MAGAZINE.

May 30—No. 15 (Novelty and Topical)—03743.
June 6—No. 16 (Novelty and Topical).
June 13—No. 17 (Novelty and Topical)—03764.
June 20—No. 18 (Novelty and Topical)—03776.
June 27—No. 19 (Novelty and Topical)—03787.
July 4—No. 20 (Novelty and Topical)—03798.

INTERNATIONAL NEWS.

June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.
July 2—No. 27 (Topical)—03797.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.
(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.

The Red Glove.
(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.
June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "The Mysterious Message"—03780.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.

CURRENT EVENTS.

June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.
June 20—No. 25 (Topical)—03777.
June 27—No. 26 (Topical)—03788.
July 4—No. 27 (Topical)—03799.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

June 2—Wise Wives—03748.
June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)

May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.
July 5—The Four Gun Bandit (Pete Morrison)—03800.

Vitagraph

VITAGRAPH FEATURES.

Thin Ice (Corrine Griffith).
The Little Boss (Bessie Love).
A Rogue's Romance (Earle Williams).
Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

May 26—No. 1, "The Spear of Malice."
June 2—No. 2, "The Bridge Trap."
June 9—No. 3, "The Teeth of Steel."
June 16—No. 4, "Cave of Terror."
June 23—No. 5, "The Cliff of Treachery."
June 30—No. 6, "The Tree of Torture."
July 7—No. 7, "The Lightning Lure."
July 14—No. 8, "The Iron Clutch."
July 21—No. 9, "Prisoner of the Deep."
July 28—No. 10, "The Flaming Sacrifice."
Aug. 4—No. 11, "In the Ocean's Grip."
Aug. 11—No. 12, "The Rushing Horror."
Aug. 18—No. 13, "The River of Dread."
Aug. 25—No. 14, "The Hunt of Disaster."
Sept. 1—No. 14, "Fate's Verdict."

World Pictures Corp.

May 19—The Social Pirate (June Elvidge).
May 26—An Amateur Widow (Zeena Keefe).
June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).
June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.

Drama—Fifteen Episodes—Two Parts Each.
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Mar. 16—The Better 'Ole.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.

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Kilauea.
Catalina Islands.
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Model Girls.

Feature Releases

CAPITAL FILM COMPANY.
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Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

CONTINENTAL PICTURES CORP.

The Challenge of Chance (Jess Willard and Arline Pretty).

EDUCATIONAL FILMS CORPORATION.

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In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

OUTING-CHESTER PICTURES.

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Camararing Through Africa No. 2.
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Getting Gay with Neptune.
Where the Screen Tree Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

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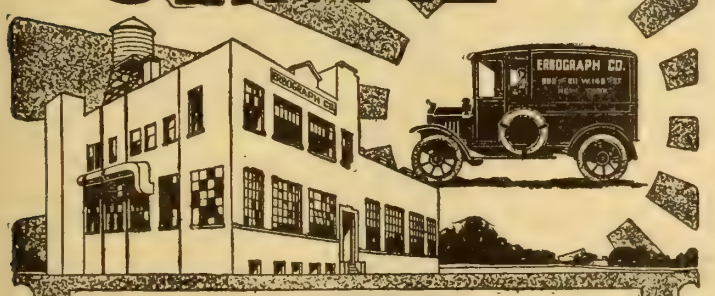

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Twilight (Doris Kenyon).

Burlingham.
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
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Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
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The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

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The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
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Ambrose Day Off.
Daddy Ambrose.

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Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).

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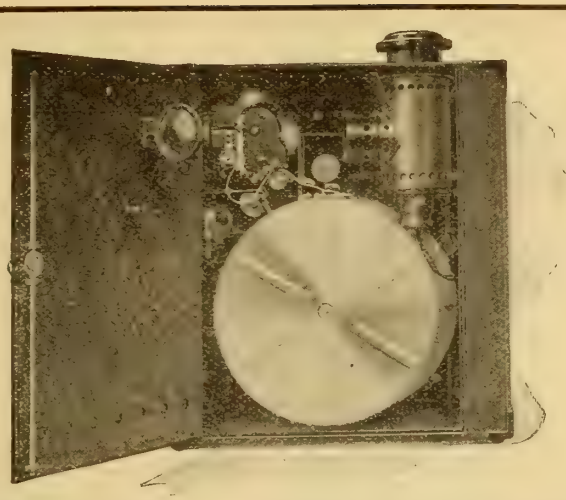

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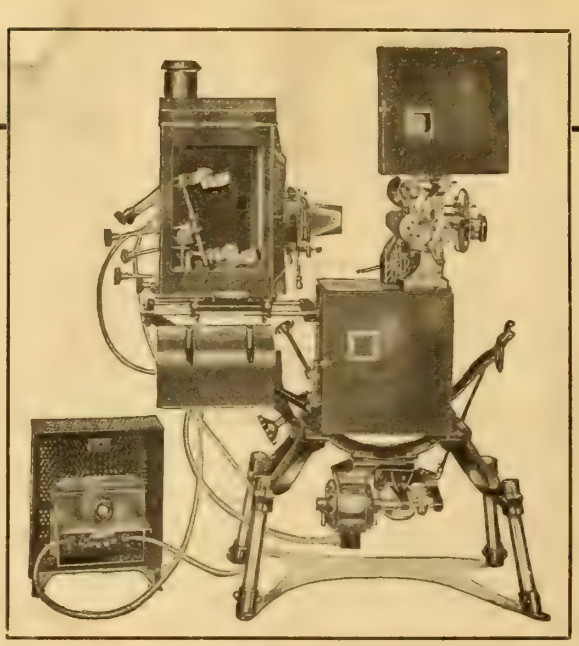

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A New Plan of Production, Distribution and Exploitation of Paramount-Artcraft Pictures to be put into effect for productions released beginning September, 1919

TO GUARANTEE the exhibitor of Paramount-Artcraft Pictures a consistent supply of productions of a quality far beyond anything heretofore attempted. To positively assure the exhibitor of Paramount-Artcraft Pictures continued profits and prestige, THE PLAN OF SELECTIVE BOOKING HAS BEEN DEVISED

TRADE MARK Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
TRADE MARK ARTCRAFT PICTURES

The Ultimate in

IN THE YEAR beginning September 1, 1919, the Famous Players-Lasky Corporation will release Paramount-Artcraft Pictures under the Selective Booking Plan, at the rate of two and three a week, alternately, as well as a number of comedy features and other short subjects.

Specialized Production

Each of these productions is being created as a unit by itself especially for this plan. No limit of time or money is placed upon the energy and genius of the producing forces in their determination to make each production an individual success. This means two or three really big pictures every week, rather than two or three every month.

Every picture will earn for exhibitor, distributor and producer a sum commensurate with its value to the public.

This automatically eliminates the weak in production and compensates the strong. It permits the Famous Players-Lasky Corporation at all times to purchase the best material and to engage the best talent available.

Selective Booking

Each Paramount-Artcraft Picture and each two-reel comedy feature will be sold alone, at a price based entirely

Motion Picture Progress

upon its box-office value. Selective Booking permits the release of only extraordinary box-office attractions.

Selective Booking fulfills the seemingly wide demand of exhibitors to buy their pictures on a more flexible basis than heretofore.

Any exhibitor may see any picture before contracting for it, since prints will be delivered to exchanges well in advance of release date. Prints of the releases for the first week in September are in the exchanges now.

No price nor release date will be set for any production until it is completed and pronounced perfect by those responsible for its quality.

Co-operative Advertising

Selective Booking permits the utmost in exploitation. The largest and most efficient exploitation department in any business in the world has been organized to aid each exhibitor to gain the maximum profit from Paramount-Artcraft Pictures. A corps of experts will prepare exploitation material only after the picture has been completed. A large and competent field force will give personal exploitation service to exhibitors.

The powerful national advertising campaign in magazines and newspapers is to be continued and expanded. This

advertising has taught millions of photoplay fans that the motion picture, as expressed in Paramount-Artcraft Pictures, is the highest form of entertainment and has led them to patronize and to bring prosperity to the theatres that show those pictures.

An extensive newspaper advertising campaign in co-operation with exhibitors will be put back of each production. Every Paramount-Artcraft Picture will be exploited by innumerable advertising methods as intensively as if it were the only picture distributed by the Famous Players-Lasky Corporation.

Dependability of Supply

While Selective Booking establishes a plan for booking productions individually, solely upon their merit, nevertheless the entire product of the Famous Players-Lasky Corporation will continue to be at the disposal of the thousands of theatres that in the past have exhibited Paramount-Artcraft Pictures almost exclusively and for those other theatres that desire in the future to look to this organization for a constant source of supply.

The entire resources of the Famous Players-Lasky Corporation will be placed behind each of its productions and behind each exhibitor that shows them.

Paramount-Artcraft Pictures will continue to be the tremendous motive power that has carried this industry forward, year after year, to unprecedented success.

This is a plan of such magnitude, a plan that means

such great advance to the entire moving picture industry, and to the increasing millions of patrons of moving picture theatres, that only in the hands of the Famous Players-Lasky Corporation and its allied producers could its promise to exhibitors be fulfilled.

It is a plan that has grown out of, and that is based entirely upon, the high ideals of world-entertainment and upon business methods of absolute fairness that have created good will and success for the Famous Players-Lasky Corporation and all who have dealt with it.

Under the direction of Adolph Zukor, president, Jesse L. Lasky, vice-president, Cecil B. De Mille, director-general, and their associates, this organization has developed tremendous opportunities for service and tremendous responsibilities to the industry of which it is so large a part.

In the past it has grasped eagerly and efficiently those opportunities to serve, it has borne with distinction those responsibilities.

With such a record of promises kept, with such ideals, with such an organization to carry out to its perfection each detail, the new production, distribution and exploitation policy of the Famous Players-Lasky Corporation can mean only continued success and profit for the thousands of exhibitors who have depended upon the Famous Players-Lasky Corporation for their consistent source of supply.

Paramount-Artcraft Pictures

A few of the productions now being created for the new Selective Booking Plan are:

"A Girl Named Mary," starring Marguerite Clark, from the Metropolitan Magazine serial and book by Juliet Wilbor Tompkins.

"April Folly," from the book by Cynthia Stockley, author of "Poppy." One of the first of the new Cosmopolitan Productions.

"Capt. Dieppe," starring Robert Warwick, from the play and novel by Anthony Hope, author of "The Prisoner of Zenda."

Cecil B. De Mille will produce some of his especially directed features, dealing with subjects that strike home to every class of audience.

"Eliza Comes to Stay," starring Marguerite Clark, adapted from the play by Henry B. Esmond.

"Everywoman," from the drama by Walter Browne. To be produced with a special cast.

"Hawthorne of the U. S. A.," starring Wallace Reid, from the play that made Douglas Fairbanks famous, by James Fagan.

"His Official Fiancée," starring Vivian Martin, an adaptation of the novel by Berta Ruck (Mrs. Oliver Onions).

"Huckleberry Finn," a new production from the book by Mark Twain to be directed by William Taylor, director of "Tom Sawyer."

"In Mizzoura," starring Robert Warwick, adapted from Augustus Thomas' first famous play. Directed by Hugh Ford.

"It Pays to Advertise," starring Bryant Washburn, from the stage success by Roi Cooper Megrue and Walter Hackett. Directed by Donald Crisp.

"Luck in Pawn," starring Marguerite Clark, from the play by Marvin Taylor produced on Broadway this season.

"Mary's Ankle," starring Douglas MacLean and Doris May, under the supervision of Thomas H. Ince in an adaptation of May Watson Tully's comedy.

"Miss Hobbs," starring Ethel Clayton, in an adaptation of Jerome K. Jerome's play in which Annie Russell made her greatest success. Directed by William C. De Mille.

"Mother," starring Ethel Clayton, in an adaptation of the book by Kathleen Norris.

"Peg o' My Heart," with a special cast, directed by William C. De Mille, from the play by J. Hartley Manners.

Productions as yet unnamed will include the Fatty Arbuckle Comedy features, John Barrymore, the Syd Chaplin Comedy features, Cecil B. De Mille productions, Dorothy Gish, the Mack Sennett Comedy features and the productions of Maurice Tourneur.

"Sadie Love," starring Billie Burke, in the comedy by Avery Hopwood.

"Sick-a-Bed," starring Bryant Washburn, from one of the first farces to win success on Broadway last season, by Ethel Watts Mumford.

"Speed Carr," starring Wallace Reid, from an original story by J. Stuart Woodhouse.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

"Stepping Out," starring Enid Bennett, under the supervision of Thomas H. Ince, in a story by C. Gardner Sullivan. Directed by Fred Niblo.

"The Black Bag," starring Wallace Reid, in an adaptation of the mystery novel by Louis Joseph Vance, author of "False Faces."

"The Cinema Murder," from the mystery story by E. Phillips Oppenheim, which ran serially in Hearst's Magazine. A Cosmopolitan production.

"The Fear Market," starring Ethel Clayton in Amelie Rives' drama of high society, blackmail, romance and adventure.

"The Female of the Species," starring Ethel Clayton, in an adaptation of the surprise story by Joseph Gollomb.

"The Lottery Man," starring Wallace Reid. From the play by Rida Johnson Young, author of "Brown of Harvard." Directed by James Cruze.

"The Market of Souls," starring Dorothy Dalton, under the supervision of Thomas H. Ince in a story by John Lynch. Directed by Joseph De Grasse.

"The Miracle Man," a Mayflower production, directed by George Loane Tucker. From the play by George M. Cohan.

"The Misleading Widow," starring Billie Burke, adapted from the Margaret Anglin play "Billeted," by F. Tennyson Jesse and H. N. Harwood. Directed by John S. Robertson.

"The Other Woman," starring Enid Bennett, under the supervision of Thomas H. Ince. An original story by C. Gardner Sullivan. Directed by Fred Niblo.

"The Restless Sex," a Cosmopolitan Production from the New York society novel by Robert Chambers. Scenario by Frances Marion.

"The Sea Wolf," a new special picturization of the story by Jack London, directed by George Melford.

"The Teeth of the Tiger," with a special cast, adapted from the great mystery story by Maurice Le Blanc, telling the further adventures of Arsene Lupin.

"The Third Kiss," starring Vivian Martin, from the story by Heliodore Tenno. Directed by Robert Vignola.

"The Thirteenth Commandment," starring Ethel Clayton, from the novel of New York life by Rupert Hughes, author of "What Will People Say?"

"The Valley of the Giants," starring Wallace Reid in the story by Peter B. Kyne which ran as a serial in Red Book. Directed by James Cruze.

"The Witness for the Defense," starring Elsie Ferguson, directed by George Fitzmaurice. Adapted from the play by A. E. W. Mason.

"The Young Mrs. Winthrop," starring Ethel Clayton, in an adaptation of the play by Bronson Howard, author of "Shenandoah" and "The Henrietta."

"Told in the Hills," starring Robert Warwick, directed by George Melford, from the novel by Marah Ellis Ryan.

"Too Much Johnson," starring Bryant Washburn, adapted from William Gillette's farce.

"What's Your Husband Doing?" starring Douglas MacLean and Doris May, under the supervision of Thomas H. Ince. From the comedy by George V. Hobart. Directed by Lloyd Ingraham.

"The Egg-Crate Wallop," starring Charles Ray, under the supervision of Thomas H. Ince. An original story by Julien Josephson, author of "Greased Lightning." Directed by Jerome Storm.

"Why Smith Left Home," starring Bryant Washburn, from the farce comedy by George Broadhurst.

"Widow by Proxy," starring Marguerite Clark, in an adaptation of the farce by Catherine Chisholm Cushing. Directed by Walter Edwards.

TRADE MARK Paramount Pictures

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NEW YORK

TRADE MARK ARTCRAFT PICTURES

Thomas H. Ince

THOMAS H. INCE, one of the foremost of the allied producers, will continue to release his superlative productions through the Famous Players-Lasky Corporation. This great producer has established a name for himself in the world of the motion picture, second to none. His high position comes as the result of a remarkable intelligence and sense of showmanship, backed by that flair of dramatic insight that marks the genius.

Mr. Ince's association with motion pictures is one of the brightest parts of its history. Always known as a showman of the highest type, it is by sheer genius that he has been able to build continuously for the increasing glory of the screen.

Mr. Ince will personally direct several special features, a fact that in itself guarantees extraordinary pictures. With his limitless resources, abundance of time, a wealth of exceptional material and his personal attention to every detail, these Thomas H. Ince pictures are assured of overwhelming success. Under

Thomas H. Ince

the Selective Booking Plan, Mr. Ince will enjoy opportunities in production impossible with any former system.

Mr. Ince will continue his personal supervision of his former popular stars, Enid Bennett, Dorothy Dalton and Charles Ray, all three of whom have completed their first pictures to be released under the new plan. Not even the big successes of these three stars in the past can approach the power and sure success of these new subjects.

A new starring team that is destined for the greatest popularity will be offered in a number of pictures from popular plays and stories—Douglas MacLean and Doris May, under the personal supervision of Mr. Ince. Their first two productions already announced are "Mary's Ankle" and "What's Your Husband Doing?" both big stage successes by famous playwrights.

"Fatty" Arbuckle

MR. ARBUCKLE, who will continue as an allied producer for Famous Players-Lasky, has achieved a unique distinction by his inimitable Paramount-Arbuckle Comedies. Today he is one of the very few really great comedians of the screen. In popularity he is second to none. That position has been attained by Mr. Arbuckle's own comedy insight and ability to create laughs, and by his careful attention to the details of the productions in which he appears.

Next season Paramount-Arbuckle Comedies will be released on the Selective Booking Plan. Each comedy will be a veritable feature, carefully thought out, artistically produced, and with no expense spared to obtain the greatest comedy result in the finished product.

Under the Selective Booking Plan Paramount-Arbuckle Comedies are destined to achieve even greater popularity by the quality of their productions. Of the personal popularity of "Fatty" Arbuckle nothing need be said. Exhibitors are well aware of just what a box-office asset that popularity is.

Paramount-Arbuckle Comedies are presented by Joseph M. Schenck, produced by Comique Film Corporation and released exclusively through Famous Players-Lasky Corporation.

Syd Chaplin

ONE of the new allied producers of Famous Players-Lasky for the coming season is Syd Chaplin, a stage and screen comedian of the very highest rank. Mr. Chaplin's former screen work will be well remembered. In "The Submarine Pirates" he proved to be one of the very best motion picture comedians ever screened, and established the fact that he has a personality and comic method that make for enormous popularity.

Mr. Chaplin will make his reappearance on the screen in a number of Paramount-Artcraft Pictures. These will be roaring five-reel comedies, produced with elaborate attention to detail and with plenty of time necessary to achieve something really worth while in the screen comedy line.

The Syd Chaplin comedy method is unique. Given the big opportunities for production that he will enjoy as an allied producer, the Syd Chaplin feature comedies are sure to be among the big box-office successes of the year.

Cosmopolitan Productions

COSMOPOLITAN Productions, another of the big allied producers, will release several noteworthy Paramount-Artcraft features during the coming season. This company controls motion picture rights to the works of some of the greatest authors writing today. Just a few of these names include John Galsworthy, Elinor Glyn, Robert W. Chambers, Rupert Hughes, Peter B. Kyne, Cosmo Hamilton, William J. Locke, Gouverneur Morris, Arthur Somers Roche, Arthur Stringer, E. Phillips Oppenheim, Cynthia Stockley and many others.

The publicity possibilities of the Cosmopolitan Productions are enormous owing to the special alliance with such magazines as Cosmopolitan, Hearst's, Good Housekeeping, Harper's Bazar, Motor and Motor Boating, besides newspapers whose circulations run up into the millions.

Some of the best known directors in the entire industry will have the destinies of these productions in charge and they will be made with the splendor and elaborateness that such subjects demand. They are destined to set a new record for special productions of an elaborate nature.

Mayflower Productions

MAYFLOWER Productions, another of the great allied producers of Paramount-Artcraft Pictures, will release some of the greatest features ever produced. No time or expense will be spared to make these pictures the greatest money-makers of the year.

George Loane Tucker, who ranks at the very top among the really great directors of the day, will have charge of the direction of Mayflower Productions. In his first feature, "The Miracle Man," he has achieved a wonderful success.

"The Miracle Man" is an adaptation of the stage play of the same name, written by George M. Cohan and a great success at the Cohan Theater on Broadway. It is a drama that combines every element of comedy, suspense, spectacular setting and genuine heart-interest. The production consumed double the usual amount of time in the making. It is typical of what may be expected from the productions of this company.

The New Art Film Company

THE New Art Film Company will again be allied with the Famous Players-Lasky Corporation in the production of the features starring Dorothy Gish. It is safe to say that no other screen comedienne has achieved one-tenth of the popularity that Miss Gish has earned by her entertaining portrayals such as "Boots", "Peppy Polly", "I'll Get Him Yet" and the other Paramount Pictures in which she starred this year. Miss Gish has become a box-office asset of the biggest type.

In the coming season Dorothy Gish will be seen in some new roles that have even bigger elements of entertainment, charm and humor in them. These productions will be made with all the care and attention to detail that has come to be associated with the works of the New Art Film Company.

Elmer Clifton, who has directed Miss Gish in all her successes to date will continue to be the director of the new subjects and is planning for some immensely popular features for the new season. As in the past, Miss Gish's company of artists in support will be made up of well-known and talented screen favorites.

Mack Sennett

MACK SENNETT, the first and always the greatest picture comedy producer, will release a Paramount-Mack Sennett two-reel comedy feature every two weeks on the Selective Booking Plan. Mr. Sennett will continue to have at his disposal the best comedy talent in the field and opportunities for productions that cannot be imitated.

But more than splendid comedy casts, the main thing that insures the success of every Paramount-Mack Sennett Comedy is the enormous popularity all Mr. Sennett's comedies have attained and his own exceptional and remarkable talent for getting real fun into pictures, fun that finds the most hearty response on the part of all classes of picture-goers.

Mack Sennett needs no introduction to exhibitor or public. His name is a synonym for screen comedy. The originator of all the best part of the fun in motion picture comedies, his work has been imitated all over the globe, but never equalled. Today Mack Sennett's Comedies stand in a class by themselves. The great director has added to his resources year after year and is at present the acknowledged king of them all.

Mack Sennett has his finger on the pulse of the motion picture public. His rollicking comedies are screen classics of burlesque and humor. No other comedies can approach the class of the Paramount-Mack Sennett Comedies, because no other comedies enjoy the advantage and distinction of having Mack Sennett as sponsor and director.

Paramount-Mack Sennett Comedies on the Selective Booking Plan will be features of powerful box-office value.

Maurice Tourneur

ONE of the greatest directors of the motion picture art, Maurice Tourneur, an allied producer of the first rank, will offer several features extraordinary from picture-stories of the widest popularity and dramatic possibilities, provided by Famous Players-Lasky.

Mr. Tourneur, director of "Sporting Life", "The Blue Bird", "The White Heather", "Barbary Sheep" and other artistic and box-office successes needs no introduction to those who follow the very best in the history of the screen. He is one of the few directors able to get the thrill of melodrama across the screen in a way that makes for the greatest personal popularity with motion picture audiences.

The Paramount-Artcraft features produced by Mr. Tourneur will be splendid examples of the highest type of screen entertainment. They will be presented with casts of world-wide reputation and with an elaborateness and thoroughness that is Mr. Tourneur's special forte.

One-Reel Subjects

PARAMOUNT-Burton Holmes Travel Pictures—Thoroughly established in the minds of exhibitors and picture public, they have proven of extraordinary interest and are a wonderful educational medium. Paramount-Burton Holmes Travel Clubs in certain sections have been immensely popular. Mr. Holmes' name is a by-word in the best households of America. The new art insert is one of the many clever technical devices that are worked out from time to time by the Burton Holmes laboratories. One release each week.

Paramount Picture Magazine—Fifty-two releases, one each week. Each release will contain a comedy cartoon, to include "Bobby Bumps," by Earl Hurd, "Farmer Alfalfa," by Paul Terry and a new very funny series by Frank Moser. In addition to the cartoon there will be the finest examples of scientific motion pictures, so immensely popular, done by the animated technical process; a series of pictures in slow motion; industries interesting to the layman; pictures of sports and of unusual places and activities. There is nothing of merit, irrespective of where it takes place, that will fail to find its way into these releases.

Paramount Post Nature Pictures—The best example of the advancement in scenic pictures, Post Nature Pictures offer something entirely new. They possess the high quality of beauty that marks the real lyric. They are poetry in pictures. Every human being is a lover of nature and the appeal of Post Nature Pictures should be as wide as the world itself. Often as much as 30,000 feet are filmed to obtain a 1,000-foot subject. The desire of picture audiences to see something better and better all the time is the reason behind the Paramount Post Nature Pictures. One release every two weeks.

One-Reel Subjects

(continued)

PARAMOUNT-Briggs Comedies—By far the best comedies of their kind, they will prove the most interesting one-reel feature comedies ever offered to the exhibitor. Clare Briggs, the famous cartoonist, has a fund of humorous material at his disposal, already assured of the widest popularity. These human "back-to-boyhood-days" comedies are destined to appeal to every possible class of audience. Every man who has been a boy, every girl who is a sister or a sweetheart, every woman who is a mother will love the Paramount-Briggs Comedies, produced by real actors in human, humorous stories. They will be aided by the publicity obtainable in connection with the papers for which Briggs draws his inimitable cartoons. One comedy each week.

Your America.—In conjunction with Hon. Franklin K. Lane, Secretary of the Interior, the Educational Department will produce a series of 12 single-reel releases, one each month, based on Mr. Lane's mighty project of selling America to Americans. Each release will bear the seal of the Department of the Interior. No subject since the end of the war has been so widely discussed or of such vast interest to the people of this country as Americanism. There is invaluable publicity that can be tied up with this release. The tremendous industrial enterprises; the relationship between capital and labor; the assimilation of the outlander in the great melting pot, America; the grandeur of our national resources; all give exceptional material for these releases.

JOE MARTIN SOLILOQUIZES

Sore?

Of course I am.

Other actors are getting anywhere from a thousand to a million a week for a few minutes work a few days a few weeks a month.

They have secretaries and private dressing rooms. They get mash notes. They live on the fat of the land.

And here am I, a better actor, making millions of people laugh like fools. I work any time I'm wanted. I have no secretary. Nobody ever wrote me a mash note.

And what do I get for it? A hunk of meat and a piece of cheese if I'm lucky.

I have to sleep in a zoo with a lot of damn animals.

I'm the greatest screen star in the world but I'm treated like a regular dog.

Men who own moving picture theatres are getting rich by showing my stuff on the screens. But not one of them ever said a kind word to me. They write to the boss of the Universal and ask for more of my pictures, but what in hell good does that do me?

I'm neglected. I'm not half appreciated.

Sore?

You bet your head I'm sore. I've got a darned good notion to go out and kill a few helpless old women and then eat a whole plateful of worms.

CARL LAEMMLE
offers

THE HEART OF

Dorothy
PHILLIPS

in ALLEN HOLUBAR'S
SUPER PRODUCTION

The
PICTURE THAT
WILL LIVE FOREVER

JEWEL
Productions Inc.
1600 Broadway, New York City

READ THIS

HUMANITY"

"It is the opinion of everyone who witnessed this production that it is in a class by itself. It ranks above anything ever offered at this theatre and we have played them **all.**

"Exhibitors need not be afraid to get behind it as, personally, I think it a greater picture than "Hearts of the World" and we all know what that did for the exhibitor.

"From my personal standpoint, I sincerely hope Allen Holubar will continue to make **big pictures.** He is the one man to do it. He ranks alone when it comes to handling big things.

"Miss Dorothy Phillips, star of the picture, has endeared herself to hundreds who never saw her before. Her work was a revelation—even to myself—who has watched her in many pictures. Let's have **more big pictures** with Dorothy Phillips and directed by the master—Holubar."

FRANK A. SALISBURY, Manager
Visalia Theatre
Visalia, California

JEWEL Productions INC
1600 Broadway, New York City

ELMO LINCOLN *In*

WITH A GREAT SUPPORTING

IT IS UNIVERSAL'S

Capacity

Capacity—on serial nights is the dream of every exhibitor. Capacity on matinees is even a bigger achievement. Both can be attained with the Universal's latest serial "ELMO THE MIGHTY," featuring the great ELMO LINCOLN, celebrated star of "TARZAN OF THE APES," and "THE KAISER, THE BEAST OF BERLIN," backed by the drawing power of popular Grace Cunard and big cast.

A copy of the big new advertising campaign book shows you how to pack your house and keep the crowds in line for 18 weeks.

Get a copy of this new book from any Universal Exchange and read it from cover to cover.

Here's a brand new type of story, brand new type of serial star and brand new action in thrills and sensations. See as many episodes as your exchange has ready to project for you. That's the answer to your booking and financial success. ACT NOW!!!

"ELMO *the* MIGHTY"

CAST INCLUDING GRACE CUNARD

SEVENTH ANNIVERSARY

Scoops!

Proving our argument of "ALWAYS FIRST" in the field of the entire world with news scoops and beats, we herewith append a list of "EXCLUSIVE" news pictures appearing in either HEARST NEWS, UNIVERSAL CURRENT EVENTS or INTERNATIONAL NEWS, since May 3rd, 1919, and "beats" on other news pictures.

8 SCOOPS and 10 BEATS in 1 Month

Eighteen times (18) we scooped them all in one month and that's only a starter. In a trifle over one short month we put in YOUR house exclusive pictures that no other news weekly carried at all, and 10 times we were there FIRST for you, with pictures that other weeklies showed AFTER the Big Three showed them. Thus we nail to the mast to stay there, all arguments to the contrary.

LOOK AT THESE "SCOOPS"

1. First and only motion pictures of His Eminence Cardinal Mercier of Belgium, appeared EXCLUSIVELY in Universal Current Events No. 18, released May 3rd.
2. Secretary Daniels reviewing the Marines in Germany—EXCLUSIVE—appeared in Universal Current Events No. 19, released May 10th.
3. Scenes in Limerick, Ireland, when martial law was proclaimed on the arrival of the American delegates. EXCLUSIVE pictures appeared in Universal Current Events No. 20, released May 17th.
4. Lady Deciew (formerly Miss Vivien Gould) and her family. First EXCLUSIVE motion pictures appeared in Hearst News No. 21, released May 20th.
5. General Pershing, Secretary Baker and Prince Leopold of Belgium, reviewing the 89th Division at Trier, Germany. These pictures appeared EXCLUSIVELY in International News No. 21, released May 22nd.
6. Countess Markievtcz, famous Irish Revolutionist, and only woman ever elected to Parliament, EXCLUSIVE pictures appeared in Universal Current Events No. 21, released May 24th.
7. First and exclusive pictures of the great welcome extended in Limerick, Ireland, to the American delegates Governor Dunne of Illinois and Michael J. Walsh. Pictures appeared EXCLUSIVELY in International News No. 22, released May 29th.
8. First and EXCLUSIVE pictures of Edith Cavell's body being removed from Belgium appeared in Universal Current Events No. 22, released May 31st.

LOOK AT THESE "BEATS"

1. Naval Blimp C-5 starts flight to Newport, appeared in International News No. 20, released May 15th, two days before all competitors.
2. Exclusive pictures of the great demonstration in Rome against President Wilson. These appeared EXCLUSIVELY in Universal Current Events No. 20, released May 17th.
3. May Day riots in Paris. These pictures appeared in International News No. 21, released May 22nd, two weeks before shown by any competitors.
4. Cedar Rapids explosion, appeared in International News No. 22, released May 29th, four days before all competitors.
5. First pictures of the arrival of Edith Cavell's body in England and the ceremonies at Westminster Abbey. These pictures released in International News No. 23, three days before all competitors.
6. Anarchist bomb outrages, released in Hearst News No. 23 June 3rd, and International News No. 23 June 5th—four days before all competitors.
7. Joan of Arc celebration in Paris, in International News No. 23 June 5th—three days before all competitors.
8. NC-4 arriving at Lisbon—pictures released Monday, June 9th—special edition of the Hearst News—two days before all competitors.
9. Hawker and Grieve arriving in London—pictures released Monday, June 9th—special edition of the Hearst News—two days before all competitors.
10. First motion pictures of the NC-4 landing at Plymouth, England, in International News No. 24, released June 12th—three days before all competitors.

IF YOU WANT TO BE FIRST ALL THE TIME— CONTRACT NOW FOR "THE BIG THREE"

Produced By International - - Released By Universal

IT'S UNIVERSAL'S SEVENTH ANNIVERSARY

A most bizarre, amazing and unusual story is unfolded. Your audiences will be mystified, thrilled, and then given the surprise of their lives at the end. Not one out of fifty who see the picture will ever guess the finish.

William Russell will win thousands of new friends for himself by his splendid work in this production.

WILLIAM RUSSELL IN "A SPORTING CHANCE"

BY STEPHEN FOX
DIRECTED BY HENRY KING

William Russell Productions
Now Available:

"Hobbs in a Hurry"
"All the World to Nothing"
"When a Man Rides Alone"
"Where the West Begins"
"Brass Buttons"
"Some Liar"

WILLIAM RUSSELL PRODUCTIONS *Distributed by* PATHÉ

What will Charles M. Schwab and 99 other notables say?

?

What will members of President Wilson's Cabinet say?

?

What will Theodore Roosevelt and 99 other notables say?

What will Champ Clark and 99 other notables say?

?

What will General March and 99 other notables say?

What will Governor Smith and 99 other notables say?

?

What will Jacob H. Schiff and 99 other notables say?

PRIVATE MUNSON, LIEUT.-COL. WHITTLESEY, MAJOR McMURTRY, CORPORAL CEPAGLIA

Four veterans of "The Lost Battalion," re-enacting the historic episode of reading the Hun's written demand to surrender.

Jury of 100 Famous Americans to Bring in a Written Verdict on "THE LOST BATTALION"

The nation's notables like Attorney General A. Mitchell Palmer, Champ Clark, Chas. M. Schwab, Theodore Roosevelt, Jacob H. Schiff, Mrs. Ballington Booth, General Peyton C. March, Chief of Staff of the U. S. Army, Governor Alfred E. Smith and over half a hundred other Governors and United States Senators have pledged their word that they would write over their signatures a verdict on "The Lost Battalion," which will shortly have its initial showing.

WHAT WILL THEIR VERDICT BE?

It is awaited with intense interest. Never before in the history of the screen have so many famous people consented to pass judgment on a photoplay. They will weigh the accuracy for instance of the above scene showing Lieutenant Colonel Whittlesey (himself) and other actual survivors reading the original note sent by the Boches to "The Lost Battalion" demanding surrender.

This note of historic value will be published on the screen for the first time. And yet it is only one of many surprises of "The Lost Battalion" the phenomenal appeal of which is attributed to its new technique combining history in the making with a story of freshness and charm. Reenacted by the survivors of "The Lost Battalion."

MacManus Corporation THE PROVING GROUND 2 West 47th Street, New York

PULL DOWN

THE BIG-LITTLE FEATURE

SOMETHING ENTIRELY NEW
IN SHORT SUBJECTS

Picturizing interesting questions and answers about stars and productions.

AN Elaborately Produced and Cleverly Titled screen novelty answering the questions of Theatre patrons about their favorite plays and players, showing them how unusual scenes are made, satisfying their curiosity about every angle of the art

AND

combining Wit, Drama, Punch, Pep and absorbing Human-interest in a manner that makes

THE SCREEN LETTER BOX

absolutely irresistible from an audience's standpoint.

NOW PRINTS IN YOUR TERRITORY, READY FOR IMMEDIATE SCREENING *NOW*

Conceived by
MORRIS KASHIN
Famous for his Showmanship

Produced by
JACK COHN
King of Short-Reel Producers

Distributed by FRANK G. HALL
through
FILM CLEARING HOUSE, Inc., and INDEPENDENT SALES CORPORATION

TEN REASONS

For the Phenomenal Success of

SCREEN LETTER BOX

(THE BIG-LITTLE FEATURE)

1.—Theatre patrons actually have a hand in the making of it.

2.—Weekly prize for the best letter with the winner's picture shown on the screen.

3.—Brand new idea packed full of human interest.

4.—Each print appears to be made for the very theatre showing it.

5.—Folks can't resist the desire to see their names in print.

6.—Every picture-lover has questions to ask.

7.—Pulling power surpassing many big features.

8.—Personal interest for every man, woman and child in the audience.

9.—"Goes over" in the Rialto, New York, as well as in the Wonderland, Oshkosh.

10.—Produced by a large staff of well known writers, artists and photographers, supervised by picture experts.

Distributed by FRANK G. HALL

through

FILM CLEARING HOUSE, Inc., and INDEPENDENT SALES CORPORATION

JAKE WELLS' CITIES

Richmond
Norfolk

One full week each for immediate playing date and lavish presentation is the tribute of one of the South's biggest exhibitors to "Sahara."

One after another, and with an eagerness that is accented by the popularity of this luxurious special production, the nation's biggest first runs and circuits are booking

J. Parker Read Jr.'s
magnificent special production

Louise Glaum
in
SAHARA

By C. Gardner Sullivan
Personally supervised by
ALLAN DWAN

Jake Wells, like hundreds of other big exhibitors, is overbooked in both of his Virginia cities, but his managers have *thrown out other pictures that have to be paid for* to book "Sahara." Norfolk full week beginning June 16.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

A Very Little Boy In A Great Big Picture!

He is a human, winsome, laugh-getting youngster in an all-star cast of big personalities known to all the world's screen patrons. His name is Frankie Lee.

Millions of people more will talk about this big, throbbing story because this remarkable child is in it. The first

Benjamin B. Hampton Production
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE, FRANKIE LEE.

is overwhelmingly big and one of the secrets of its bigness is the desire of its producers that each and every big star, *including a very little boy*, shall have the chance to do the best work of his or her career.

This production is now having its premiere pre-release of *two weeks* at the Kinema Theatre, Los Angeles, and you can book it now for exclusive, fully-protected pre-release showing at your theatre. Wire us for playing date.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave

Benjamin B. Hampton & Eltinge F. Warner
present

ZANE GREY'S
most powerful picture

DESERT GOLD

with an all-star cast:

E. K. LINCOLN

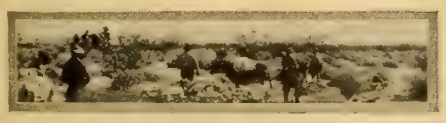
MARGERY WILSON	EILEEN PERCY
W. LAWSON BUTT	ARTHUR MORRISON
WALTER LONG	FRANK LANNING
EDWARD COXEN	FRANK BROWNLEE
RUSSELL SIMPSON	WILLIAM BAINBRIDGE

Directed by
T. HAYES HUNTER

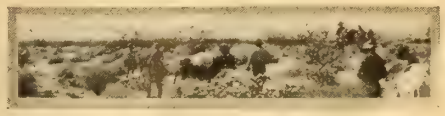
Reports that have leaked out of Los Angeles about this production from competitive producing organizations that have learned about it; the very "thrill" of a success that gets out and around when a producer is known to have a big winner on his hands—

These "underground tips" alone have brought the W. W. Hodkinson Corporation more applications for contract bookings on "*Desert Gold*" than we have ever had before in advance of a picture's release.

We assure the exhibitors of the country that "Desert Gold" *is even bigger than any anyone has predicted.* We will be ready almost immediately to show you this production in our branches. *No contracts solicited or accepted until you have seen "Desert Gold" for yourself.*



W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.



1,000 STARS —— *and* BILLIE RHODES

All over America exhibitors say: "I don't know another girl or another star like Billie Rhodes."

They're right—she's one star out of the 1,000 or more.

Billie Rhodes with youth, freshness, charm, health and happiness.

Billie Rhodes who just "acts natural;" who gets laughs without eccentric clothes; who doesn't have to distort her pretty face to be lovably funny or pathetic.

The girl of your dreams; the girl of the circus; the girl heroine of a hundred Christie Comedies.

And soon to be *the Salvation Army Girl* in the biggest production of her career—the first of her productions to be distributed under the W. W. Hodkinson Corporation name.

The BLUE BONNET

By E Magnus Ingleton Directed by Louis Wm. Chaudet

A Story of "Over Here"

Produced and presented by the
NATIONAL FILM CORP. OF AMERICA
William Parsons, Pres.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

VICTOR KREMER FILM FEATURES

FIVE REEL MONEY GETTERS

NOT REISSUES

Featuring the Inimitable

SHORTY HAMILTON

IN

WHEN ARIZONA WON

Released August 1, 1919

Also

DENNY FROM IRELAND
and The Pen Vulture

THE SNAIL
THE RANGER

STATE RIGHT PICTURES
NEW YORK
CHICAGO
LOS ANGELES
SAN DIEGO

Shorty played in the following theatres booked through Globe Film Exchange, Pittsburgh. Ask them.

ARCADE
Brownsville, Pa.

ACROPOLIS
Hazelwood Ave., Pittsburgh

COLUMBIA
Fifth Ave., Pittsburgh

CASINO
Greensburg, Pa.

DREAMLAND
McKeesport, Pa.

FAMILY
E. Ohio St., Pittsburgh

GRAND
Carnegie, Pa.

KISKI
Vandergrift, Pa.

LYRIC
Wheeling, W. Va.

LOWRIE
Troy Hill, Pittsburgh

NOVELTY
South Side, Pittsburgh

OAKLAND
Pittsburgh

PARIS
North Side, Pittsburgh

PALACE
Glassport, Pa.

RIVOLI
Brushton Ave., Pittsburgh

STAR
Donora, Pa.

STRAND
Lincoln Ave., Pittsburgh

WILBUR
Homewood Ave., Pittsburgh

ARCADIUM
Fifth Ave., Arcade, Pittsburgh

COLONIAL
Farrell, Pa.

CARRICK
Carrick Boro, Pa.

CRYSTAL
Smithfield St., Pittsburgh

DREAMLAND
Verona, Pa.

GRAND
Johnstown, Pa.

HOME
Rochester, Pa.

KNICKERBOCKER
Braddock, Pa.

LYRIC
Oil City, Pa.

LOYAL
East Pittsburgh, Pa.

OLYMPIC
McKeesport, Pa.

ORPHEUM
McDonald, Pa.

PENN
Penn Ave., Pittsburgh

PALACE
West Park, Pa.

REGENT
Ambridge, Pa.

STAR
Canonsburg, Pa.

VICTORIA
Woodlawn, Pa.

In preparation, "Stripped for a Million," featuring Crane Wilbur—"Strife," featuring George LeGuere. Both five-reel subjects.

Have you played him, if not why not? He is a good bet.

Our next ad will contain an announcement of our coming releases which will consist of two complete programs of re-issues for each zone.

VICTOR KREMER FILM FEATURES

Room 603, 105 West 40th Street, New York, and 319 South Wabash Ave., Chicago, Ill.

EVOLUTION

Eighteen months ago I stopped PROGRAM RELEASES because I thought the Program had outlived its usefulness to distributors and producers, and was a hindrance to exhibitors.

Last November I closed out my BRANCH EXCHANGES.

The system of distribution through a chain of exchanges scattered throughout the United States, owned and managed by a New York or Chicago concern, is unavoidably and inherently WASTEFUL.

One company reports an expenditure for film DISTRIBUTION in 1918 of approximately FOUR MILLION DOLLARS.

If that company had thirty branches the average operating cost was $133,000.00 per branch, or about $2,500.00 weekly for each exchange, large and small.

Suppose each of these branch exchanges had been owned by its branch manager and a few of his assistants; suppose they had had for distribution the same stock of films.

Would the INCOME have been less?

Would the operating EXPENSE have been as great?

The answers are clear and point but one way.

The TREND OF DISTRIBUTION is toward the exchange OWNED either partly or wholly by those actively in charge. This rule is working as surely as the law of gravity. There are such exchanges in existence, hardly known to the gentlemen who sit at the executive tables in New York, which are prosperous because they achieve the EFFICIENCY that comes through INTENSIVE work, INTIMATE knowledge of conditions and PERSONAL acquaintanceship with customers: and most important, because they have the great INCENTIVE that comes from the OWNERSHIP of one's business.

I want to form a close business intimacy with an independent exchange in every principal city in the United States.

Where necessary I will assist in establishing new exchanges with films or cash.

In either case I want to be associated with experienced film men who are STRAIGHT, ENERGETIC and COMPETENT — — —

Who will put every ounce of their ability into the running of the exchange — — —

Who can be depended upon to be SQUARE with exhibitors as well as themselves. — — —

I would prefer to deal with men who have sufficient means to partly finance the operating expenses of their exchange while it is being placed upon a sound footing, but PERSONAL QUALIFICATIONS are more important than finances.

I have it in mind to acquire an interest in such exchanges.

In writing, mark letters "Personal and Confidential."

63 East Adams St.
Chicago.

Syndicate Superfeatures, Inc.

GEORGE KLEINE,
63 East Adams St.
Chicago.

HERE THEY COME!

The INFANT-ry

Jane and Katherine Lee

FIRST LINE in Perfect Pictures

12 Two Reel Comedy Playlets

Presented by Louis T. Rogers

Picturization of plays and stories of Eminent Authors

Directed by Tefft Johnson

Rogers Film Corporation, Capitol Theatre Building

Broadway at 51st Street, New York City

SELZNICK
PICTURES

Myron Selznick

announces

The Supreme Screen

Event of

1919

SELZNICK PICTURES

ELSIE JANIS

Just home after two years of entertaining the Armies of Democracy

Returning to her vast army of admirers in the United States

In a magnificent photodrama

Distributed by

SELECT PICTURES CORPORATION

SELZNICK
PICTURES

SELZNICK PICTURES

ELSIE JANIS

The Beloved American Genius

NOW A SELZNICK STAR

SELZNICK
PICTURES

EUGENE O'BRIEN

In Leila Burton Wells' Splendid Romance,

"THE PERFECT LOVER"

A RALPH INCE PRODUCTION

Distributed by SELECT PICTURES CORPORATION

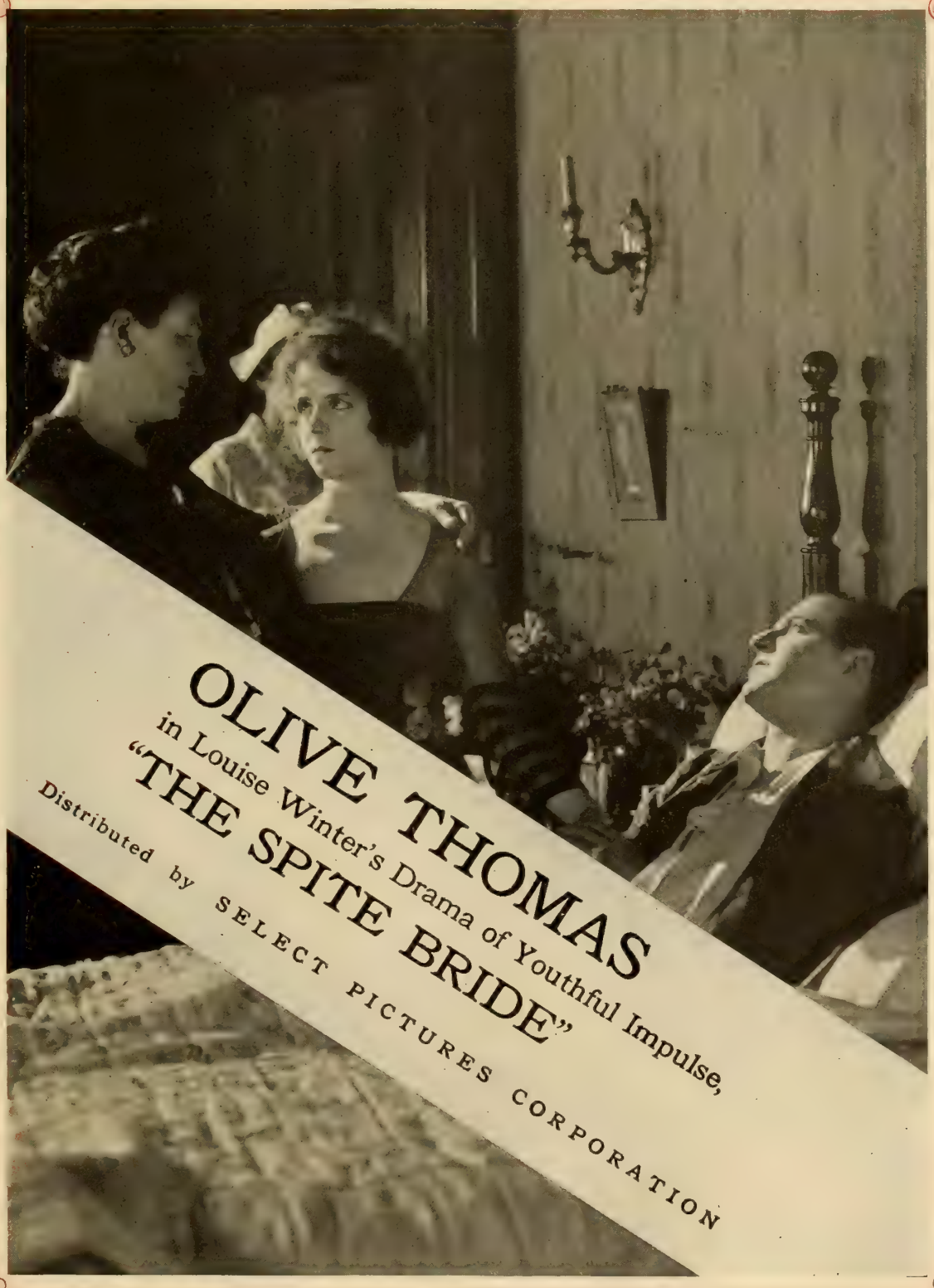
SELZNICK PICTURES

"There is no more beautiful girl on the screen than

OLIVE THOMAS,

the clever and much-admired star of Selznick Pictures."
—Pictorial Review.

SELZNICK PICTURES



OLIVE THOMAS

in Louise Winter's Drama of Youthful Impulse,

"THE SPITE BRIDE"

Distributed by SELECT PICTURES CORPORATION

SELZNICK
PICTURES

ELAINE HAMMERSTEIN

In a Series of Powerful Productions

Distributed by SELECT PICTURES CORPORATION

SELZNICK PICTURES

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Philadelphia

RECEIVED AT

1919 JUN 11 AM 3 56

A136G 20 NL

PHILADELPHIA PRNT 11

SELZNICK PICTURES CORP

729 SEVENTH AVE NEWYORKCITY

UPSTAIRS AND DOWN A TRIUMPH OF BOTH PICTURE MAKING AND PICTURE EXPLOITATION CROWDS TURNED AWAY AT STANLEY THISWEEK AM PLAYING IT JUST FEW BLOCKS AWAY AT PALACE NEXTWEEK ALL YOU HAVE TO DO IS MAKE A FEW MORE LIKE THIS AND EVERY EXHIBITOR IN THE COUNTRY WILLBE MOBBING YOU FOR DATES

JULES MASTBAUM

STILL UNANIMOUS
ON
OLIVE THOMAS
IN
"UPSTAIRS AND DOWN"

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

New Haven

RECEIVED AT

T276TY 9 1 EX

10:35P JUN 9 199

SELZNICK PICT CORPN

NEWYORKCITY

UPSTAIRS AND DOWN IS TRUE TO ITS NAME IT IS LAUGHS FROM ORCHESTRA TO GALLERY PLAYED TO BIG BUSINESS BOTH AFTERNOON AND EVENING HOLDING THEM OUT

C C EDWARDS

MGR POLIS PALACE

1145P

Distributed by
SELECT PICTURES
CORPORATION

SELECT SP PICTURES

Norma Talmadge's name on the front of any house, is equivalent to the S. R. O. sign in the lobby!

Joseph M. Schenck

presents

NORMA TALMADGE

in

"THE NEW MOON"

By H. H. Van Loan

Directed by Chester Withey

SP

SELECT SP PICTURES

SELECT PICTURES
CORPORATION

presents

GUY EMPEY

"in The UNDERCURRENT"

SELECT SP PICTURES

presents

GUY EMPEY

in a Vital Photodrama of Today

supported by

FLORENCE EVELYN MARTIN

and a Cast of Distinction

SELECT SP PICTURES

Sallie Crute

Betty Blythe

Marguerite Courtot

Eugene Strong

William Dunn

GUY EMPEY

in

"THE UNDERCURRENT"

A Vital Photodrama of Today

supported by

FLORENCE EVELYN MARTIN

and a Cast of Distinction, including

MARGUERITE COURTOT	BETTY BLYTHE	SALLIE CRUTE
EUGENE STRONG	FRANK NORCROSS	FREDERICH BUCKLEY
ARTHUR DONALDSON	WILLIAM DUNN	CHARLES A. STEVENSON

Story by Guy Empey *Scenario by William Addison Lathrop*

Directed by WILFRID NORTH

Contract Now — Ready in July

The Productions of

MAURICE TOURNEUR

Motion Picture Directors Association

are DISTINCTIVE, ARTISTIC, ORIGINAL and ENTERTAINING

HIS OFFERINGS ARE SCREEN MILESTONES AND ARE LOOKED FORWARD TO AS SUCH

THE NAME OF MAURICE TOURNEUR IS A GUARANTEE OF UNUSUAL EXCELLENCE.

MAURICE TOURNEUR PRODUCTIONS
MAURICE TOURNEUR

The Woman Who Feared Love

SAMUEL GOLDWYN
PRESENTS

PAULINE FREDERICK

IN

THE FEAR WOMAN

by
Izola Forrester
Directed by
John A. Barry

Black mists of dread rose between her eyes and the eyes of her lover—dread of the living past and the ghosts of yesterday. And fear that her love might perpetuate the terrible thing she had seen in the dead eyes of her father.

The story of how this fine sensitive passionate woman rose from the depths of that fear, fighting and conquering, makes a gripping drama peculiarly suited to the wide emotional range of Pauline Frederick.

"The Fear Woman" gives the great emotional star every opportunity to exert to the full her power, her beauty, her *magnificent appeal.*

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Betzwood Film Company
presents

LOUIS BENNISON

in

The ROAD CALLED STRAIGHT

by Wilson Bayley Directed by Ira M. Lowry

These are the days when Americans want true American entertainment.

They want stories filled with the strength and kindliness of our common life.

They want stories that handle the problems we meet every day, and handle them with splendid optimism.

They want *American idealism* and *American punch.*

No star of the screen has so epitomized the finest and most appealing qualities of genuine Americanism as Louis Bennison.

In no production has Louis Bennison had such full opportunity to demonstrate those qualities as in "The Road Called Straight" —the story of a strong, simple, kindly American who didn't know the meaning of a marriage of convenience.

That is why Louis Bennison, through "The Road Called Straight," has made a quicker conquest of the first run houses than any new star in the screen's history.

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Attract and establish for your theatre through the medium of the

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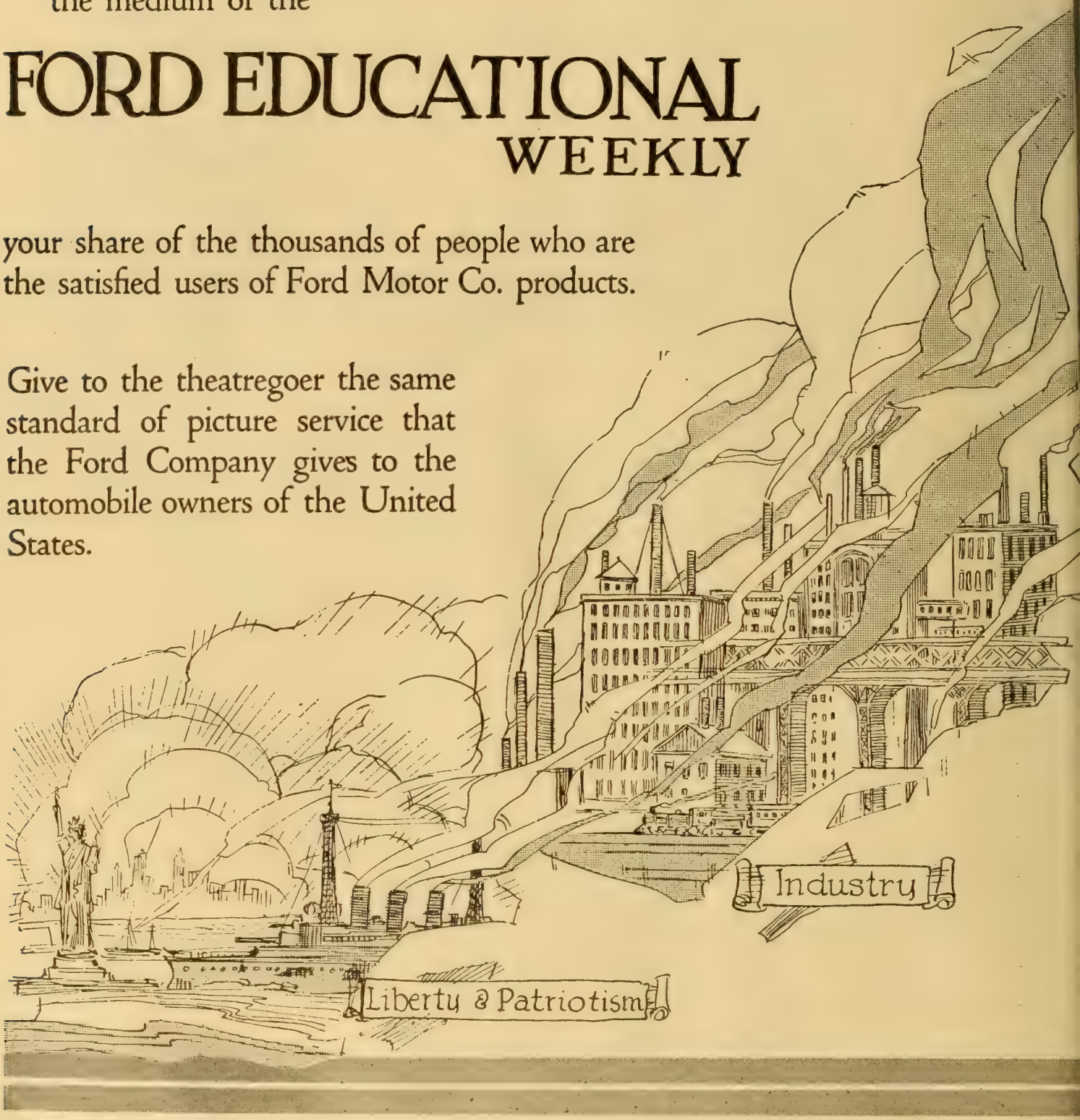
your share of the thousands of people who are the satisfied users of Ford Motor Co. products.

Give to the theatregoer the same standard of picture service that the Ford Company gives to the automobile owners of the United States.



Honestly and consistently produced, picturizing the energy, progress and success of America and Americans. Its smiles and sunshine will reflect in *your box office.*

You will create and establish new patrons. Do your duty to yourself and your business, obtain a quality product with a maximum value. Make it an *element* of your program and satisfy your patrons.

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO
Motion Picture
Laboratories

Clip, Fill Out and Mail

Goldwyn Distributing Corporation
469 Fifth Ave.
New York City

Send me, free of rental, one issue of the Ford Educational Weekly. I will pay expressage from and to nearest Goldwyn office.

_____ Manager

_____ Theatre

_____ _____ City, State

A

DOMBEY & SON
BY CHARLES DICKENS

Gratify the Desires of a Multitude

You'll profit accordingly

Supply the demand of your patrons for a screen presentation of The Famous Charles Dickens Characters

Present

"DOMBEY & SON"

This story is **near** and **dear** to the hearts of most of the people in your community. Advertise that it will play in your house. Let the people know **where** and **when** it will be shown. And they'll be there—the crowds who want to laugh and cry with Old Sol, Cap'n Cuttle and Little Flo.

Released June 29th

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY : : NEW YORK

Bessie Barriscale's *Screen Successes*

"ALL OF A SUDDEN NORMA"—in which a quick witted girl shows 'em how to make money.

"A TRICK OF FATE"—a startling contrast between a modest dancing teacher and a Parisian dancer.

"HEARTS ASLEEP"—in which it is proven that blood and not environment makes a lady.

"JOSSELYN'S WIFE"—adapted from Kathleen Norris' popular novel and based on a love quadrangle.

Released by
Robertson-Cole Company
Division of Films
through
Exhibitors Mutual

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

Miss

MISS Barriscale's admirers will immediately recognize "Tangled Threads" as a play which gives this actress an exceptional opportunity to exercise her peculiar talent for mingling tears and laughter in one picture. It is a film which touches all the emotions and still leaves one with a happy feeling of satisfaction.

It represents the powerful alliance of a great actress in a big play, a happy combination that registers its value in pleased patrons and Box-Office results. It is an opportunity the keen exhibitor will utilize to the fullest extent.

Supporting Miss Barriscale are Rosemary Theby, Nigel Barrie, Henry Kolker, Thomas Holding and little Ben Alexander. It is a B. B. Feature, directed by Howard Hickman.

Barriscale

Tangled Threads

"Splendid Pictures Big Business"

consensus of exhibitors' opinions on

BARRISCALE *PRODUCTIONS*

WITH a record of steadily consistent successes in which she appeared as a different type in every picture, Bessie Barriscale in the productions released by Robertson-Cole through Exhibitors Mutual, has achieved the reputation of being America's most versatile screen actress and because of this has built up a tremendous following. She is a star who gives to exhibitors that certain patronage which must form the backbone of their business.

"A splendid picture—Big Business," is the consensus of exhibitors' opinions reported in the various trade journals on all the Barriscale productions. The public is the great final judge, the audience, and the exhibitor is the man who knows the public. Such praise as is quoted above is the highest possible tribute to an actor or actress of the screen.

By bringing Miss Barriscale to your house you are not only securing success for the moment in a financial way, but you are gaining patronage which will return with every Barriscale feature. Be one of those who are in the position to report "Big Business."

Released by

Robertson-Cole Company

Division of Films

through

Exhibitors Mutual

ROTHAPFEL UNIT PROGRAMME
"The First
Rothapfel
Unit Programme
Opened To Capacity
and played to tremendous
business all week"
writes Manager J. B. McNally
of the Newark Theatre, Newark, N. J.
Reports from first class theatres in every territory emphasize the remarkable box-office value of this Extraordinary attraction.
Because of the big demand for one, two, three and four day bookings, play-dates should be arranged at the earliest possible moment.
Distributed by
FRANK G. HALL
Through
FILM CLEARING HOUSE, Inc.
and
INDEPENDENT SALES CORP.
Foreign Rights Controlled by
ROBERTSON-COLE COMPANY

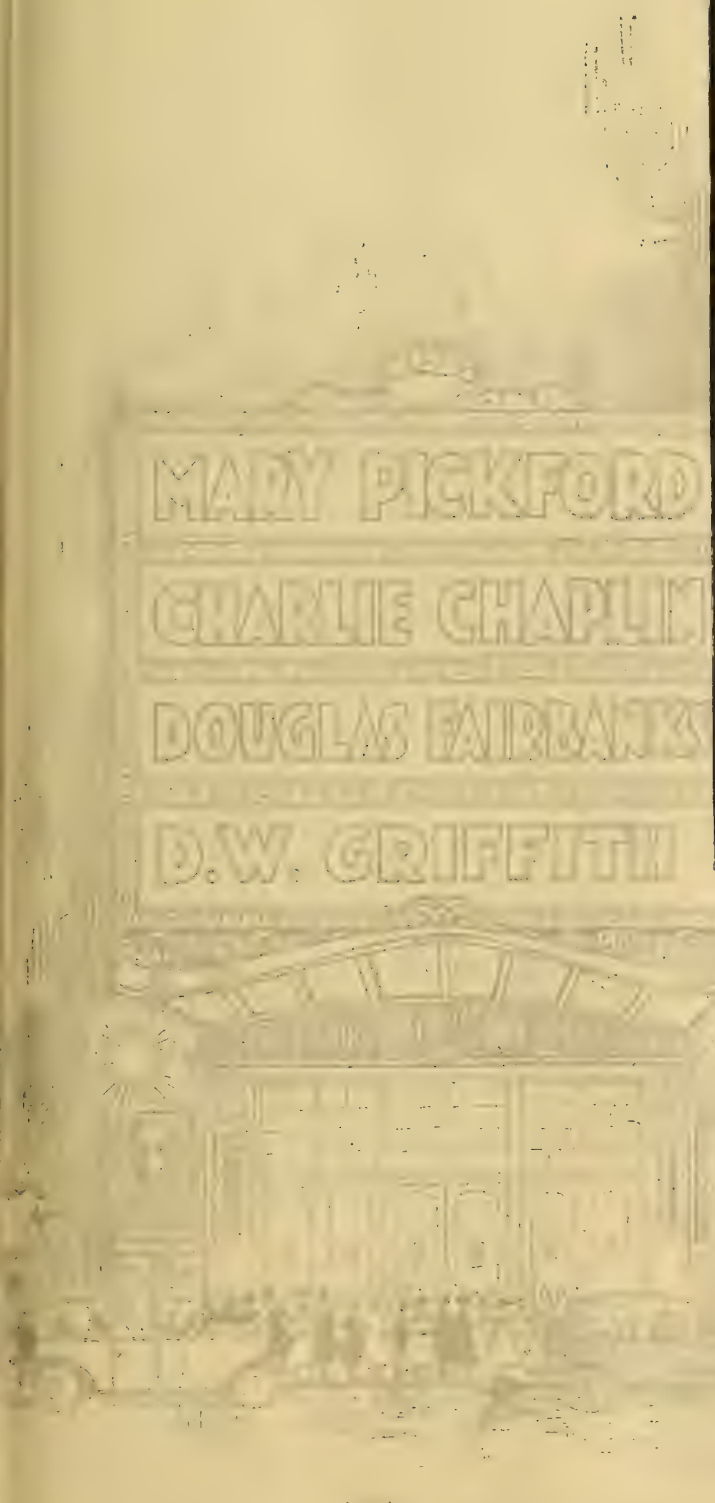
This theatre,

like every other beautiful picture house in the country, is the reflection of a personality. It is the fulfillment of somebody's dream, the fruit of somebody's imagination, a monument to the bigness and vision of a man.

These men of ideas, men who look beyond their four walls, are coming to United Artists Corporation and are renting a single picture for their houses. They are taking this picture because its quality is assured, because its box-office value is known, because it offers them a profitable investment, and because they can get this one sure attraction without obligating themselves in any way for the future.

These men who have built the real picture theatres of the country—men who *think big* and consequently *are big*—are giving United Artists Corporation their most sincere and substantial endorsement—a contract for its first release.

Released September 1st 1919
A DOUGLAS FAIRBANKS PICTURE
Now Booking



Known values

The keen theatre man knows that every attraction he runs must help him to realize on his gross investment. Not only must the particular attraction pay for itself, but the investment in his theatre must show its fair return.

He must deal in known values, therefore. He cannot afford the unknown or doubtful; he cannot risk his business on promises and speculations.

Among all the booking possibilities of the screen, none offer the security, the freedom from chance, the guarantee on investment that are offered in the product of United Artists Corporation.

The pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith are as certain in their results as Government Bonds. And like the highest type of investment, they are absolutely free and unencumbered; each picture will be rented singly, purely on its individual merits and on a basis of its profit-possibilities to the Exhibitor.

UNITED·ARTISTS·CORPORATION
729 Seventh Avenue
New York City
Oscar A. Price, President
Hiram Abrams, General Manager.

A FIRST NATIONAL
ATTRACTION
Some women love and want children
Many wives hate and refuse to bear them
In this charming story which is as clean and sweet as the babies which form its theme
ANITA STEWART
plays the part of a homeless and motherless waif who determined to have a baby and steals one to satisfy the craving of her heart
Women will love
"HUMAN DESIRE"
A drama of Mother Love
From the Story by Violet Irwin
Directed by Wilfred North
Released July 1st.

Joseph M. Schenck presents

CONSTANCE TALMADGE

Now engaged on her first

bigger and better

Production for

FIRST NATIONAL

A JOHN EMERSON-ANITA LOOS Production

A Temperamental Wife

More Money-makers

FIRST NATIONAL EXHIBITORS CIRCUIT

Today, Mr. Exhibitor, more than ever before, screen quality is what counts—and, it makes the count higher at *your* box-office.

Ask your Exchange for ***Rothacker Prints*** and you'll have the best, for Rothacker prints the best for the best of them.

The *House of Rothacker* will soon announce releasing plans for several single reels of unusual value, among which will be: *A novelty extraordinary, a beautiful scenic and the Rothacker Review.*

Each one of these subjects will be worthy of big-type position in *your* program, and *all* will be *Rothacker Prints.*

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

WILL MAKE YOU MONEY

Exhibitors Book it!
STATE RIGHT BUYERS
BUY IT!!!

That Distinguished Artist
"The Star The Public Made"

TOM MOORE

In the Most Successful Play of the American Stage

BROWN of HARVARD

FIVE REELS

by **RITA JOHNSTON YOUNG**
and **GILBERT F. COLEMAN**

DIRECTED BY **HARRY BEAUMONT**
PRODUCED BY **WM. N. SELIG**
PRODUCER OF
"AUCTION OF SOULS"

EVERYTHING NEW
RE-EDITED
RECONSTRUCTED
ATTRACTIVE PAPER
PHOTOS, ETC.

COMING – **H. B. WARNER**
IN **"THE DANGER TRAIL"**

ADDRESS ALL COMMUNICATIONS
FILM SPECIALS INC.
126 W. 46TH ST. N.Y. CITY
BRYANT 6299

FIRST OF A SERIES OF SPECIAL STAR PRODUCTIONS AND POPULAR STAGE PLAYS TO BE RELEASED ON STATE RIGHT PLAN. ATTRACTIVE PROPOSITION FOR RELIABLE EXCHANGES

METRO ANNOUNCES
the organization of its own
Foreign department to supervise the marketing of all of its productions in countries outside the United States.

Communications concerning foreign business should be addressed to

METRO PICTURES CORPORATION

Foreign Department,
HARRY J. COHEN, *Manager*

1476 BROADWAY, NEW YORK

ANNOUNCEMENT!

UNDER the able supervision of MAXWELL KARGER, METRO has inaugurated its FEWER & BETTER PICTURES POLICY and will release during the season beginning September 1st. Thirty six success productions from famous plays and notable novels.

These will include

FAIR & WARMER · YOSEMITE · *The* HOLY INNOCENTS ·
LOMBARDI, LTD · *The* RIGHT *of* WAY · TESS *of the* D'UBERVILLES ·
PLEASE GET MARRIED · *The* YELLOW DOVE · *The* WALK OFFS
THE WILLOW TREE · *The* BRAT · *The* HERMIT DOCTOR ·
SHORE ACRES · *The* NATIVE BORN · L'HOMME *de* RICHE
SOMEONE *in the* HOUSE · MAISON *de* DANCE · (*The Rich Man*)
The TEMPLE *of* DAWN · *The* HEART *of a* CHILD ·

and other amazing box office attractions soon to be announced.

Metro advises Exhibitors to leave time open for long runs on these productions.

METRO
PICTURES CORPORATION

Fewer and Better Pictures

Metro announces

VIOLA DANA

in

PLEASE GET MARRIED

The greatest vehicle in which this charming star has ever appeared · From the stage success of the same name to be followed by VIOLA DANA *in genuine triumphs already purchased and in preparation ·*

METRO

PICTURES CORPORATION

MAXWELL KARGER
Director General

Fewer and Better Pictures

Metro
announces

MAY ALLISON

in the big Broadway success

FAIR & WARMER

A box office attraction of the greatest drawing power to be followed by MAY ALLISON *in genuine triumphs already purchased and in preparation.*

METRO

MAXWELL KARGER
Director General

PICTURES CORPORATION

Fewer and Better Pictures

Metro announces

BERT LYTELL *in* LOMBARDI LTD.

The success of two continents with record runs in London and New York to be followed by BERT LYTELL *in genuine triumphs already purchased and in preparation.*

METRO

MAXWELL KARGER *Director General*

PICTURES CORPORATION

Fewer & Better Pictures

Metro announces

NAZIMOVA

in

The BRAT

The triumph of her screen career.

for release

SEPTEMBER 1st.

METRO

PICTURES CORPORATION

FEWER AND BETTER PICTURES

NAZIMOVA PRODUCTIONS

YOU do not have to be told of the success of NAZIMOVA in

REVELATION, TOYS OF FATE, EYE FOR EYE, OUT OF THE FOG *and* THE RED LANTERN

Her coming productions are even finer and will prove the greatest box office attractions ever presented in motion pictures. They will include

The BRAT · *The* NATIVE BORN
MAISON *de* DANCE
THE HEART *of a* CHILD
THE HOLY INNOCENTS

The screen's greatest artist in the screen's greatest productions

METRO
PICTURES CORPORATION

Greetings to The Backbone

The exhibitor has been rightly referred to as the backbone of the motion picture industry. Without him the great body of the trade could not function, or indeed, exist.

TO the mobilized backbone of our industry, assembled in St. Louis at the convention of the Motion Picture Exhibitors of America, Inc.

The

MOVING PICTURE WORLD

Extends its cordial greetings and hearty wishes for a pleasant and a successful session. For in this hour the "backbone" meets to solve the problems which have grown out of the complicating business of exhibiting pictures to the public.

In the cycle of days since this time, one year ago, a great change has been wrought on the face of the industry. The screen was then devoting its energies to the glorious task of winning the war. Followed the influenza epidemic, which made the road of the exhibitor a narrow and difficult one.

THAT narrow road today is a broad highway. The industry is experiencing an era of prosperity unparalleled in its existence. Then, as now, the Moving Picture World is prepared to carry the banner of the exhibitor in the offensive against the problems of showmanship.

The M. P. W. stands ready to serve. Its representatives will be present at the convention to lend any aid for which they may be called.

GOOD TIMES! GOOD LUCK!

THE GREATEST

ZANE GREY

STORY

RELEASED NOW TO GIVE EXHIBITORS ANOTHER
BIG SUMMER ATTRACTION

WILLIAM FARNUM

IN

The LONE STAR RANGER

A WILLIAM FOX PRODUCTION

DIRECTION BY J. GORDON EDWARDS

FOX

FILM CORPORATION

THE OLD STANDARD

JOE MILLER'S JEST BOOK once was ~ the world's greatest source of humor. It got more laughs than any other ~ book ever published

THE NEW STANDARD

The LUCKY 13

ROARING LIONS AND WEDDING BELLS
A MILK-FED VAMP
HIS SMASHING CAREER
DAMAGED-NO GOODS
SHADOWS OF HER PEST
THE SON OF A GUN
HUNGRY LIONS IN A HOSPITAL
ARE MARRIED POLICEMEN SAFE?
A SELF-MADE LADY
A NEIGHBOR'S KEYHOLE
WILD WOMEN AND TAME LIONS
A TIGHT SQUEEZE
ROARING LIONS ON THE MIDNIGHT EXPRESS

FOX SUNSHINE COMEDIES

FOX FILM CORPORATION

FOX SUNSHINE COMEDIES are the standard laugh producers today. They're being shown on a strictly quality basis by two-thirds of the Exhibitors of America

The Great

FOX
FILM CORPORATION

$1,000,000

Worth of successful pictures that insure a profitable summer business

HERE THEY ARE

THEDA BARA
in THE SERPENT
UNDER TWO FLAGS
THE DARLING of PARIS

WILLIAM FARNUM
in FIGHTING BLOOD
THE BROKEN LAW
HOODMAN BLIND (Farnum)

VALESKA SURATT
in THE SOUL of BROADWAY

ALL STAR CAST
REGENERATION
INFIDELITY (Dr. Parmelee)

PLAYING DATES NOW AT ALL FOX EXCHANGES

Current Releases Now Available

ALL FOX EXCHANGES

PRODUCTIONS EXTRAORDINARY

SALOME — QUEEN OF THE SEA
CLEOPATRA — LES MISERABLES

STANDARD PICTURES

Subject	Star	No. Reels
The Lone Star Ranger	William Farnum	6
The Man Hunter	William Farnum	6
The Jungle Trail	William Farnum	6
Riders of the Purple Sage	William Farnum	7
For Freedom	William Farnum	6
The Rainbow Trail	William Farnum	6
A Woman There Was	Theda Bara	6
When Men Desire	Theda Bara	6
The Siren's Song	Theda Bara	6
The She-Devil	Theda Bara	6
My Little Sister	Evelyn Nesbit	6

SPECIAL PRODUCTIONS

The Prussian Cur — The Land of the Free
Why I Would Not Marry — (Life of Gen. Pershing)

EXCEL PICTURES

Subject	Star	No. Reels
Rose of the West	Madlaine Traverse	5
When Fate Decides	Madlaine Traverse	5
The Love That Dares	Madlaine Traverse	5
The Danger Zone	Madlaine Traverse	5
Gambling in Souls	Madlaine Traverse	5
Cheating Herself	Peggy Hyland	5
Cowardice Court	Peggy Hyland	5
The Rebellious Bride	Peggy Hyland	5
Caught in the Act	Peggy Hyland	5
Marriages Are Made	Peggy Hyland	5
Be a Little Sport	Albert Ray	5
Words and Music By ——	Albert Ray	5
Married in Haste	Albert Ray	5

VICTORY PICTURES

Subject	Star	No. Reels
The Wilderness Trail	Tom Mix	5
The Coming of the Law	Tom Mix	5
Hell Roarin' Reform	Tom Mix	5
Fighting for Gold	Tom Mix	5
Fame and Fortune	Tom Mix	5
Treat 'Em Rough	Tom Mix	5
Mr. Logan, U. S. A	Tom Mix	5
The Sneak	Gladys Brockwell	5
The Divorce Trap	Gladys Brockwell	5
Kultur	Gladys Brockwell	5
Pitfalls of a Big City	Gladys Brockwell	5
The Call of the Soul	Gladys Brockwell	5
The Strange Woman	Gladys Brockwell	5
The Forbidden Room	Gladys Brockwell	5
Putting One Over	George Walsh	5
Help! Help! Police!	George Walsh	5
Luck and Pluck	George Walsh	5
Never Say Quit	George Walsh	5
I'll Say So	George Walsh	5
On the Jump	George Walsh	5

THE LUCKY THIRTEEN

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Roaring Lions and Wedding Bells
Roaring Lions on the Midnight Express
A Milk-Fed Vamp — Shadows of Her Pest
His Smashing Career — The Son of a Gun
Damaged—No Goods — A Self-Made Lady
Hungry Lions in a Hospital — A Tight Squeeze
A Neighbor's Keyhole
Wild Women and Tame Lions
Are Married Policemen Safe?

MUTT AND JEFF

BUD FISHER'S ANIMATED CARTOONS

Sweet Papa — Oh! Teacher
Downstairs and Up — Pigtails and Peaches
Look Pleasant, Please — The Cave Man's Bride
A Prize Fright — Seeing Things
Pets and Pests — Subbing for Tom Mix
Hands Up — A Cow's Husband
The Shell Game — Out and In Again
Left at the Post — Wild Waves and Angry Women
Sir Sidney — Fireman, Save My Child!

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STATE RIGHTS

THE BOX OFFICE ATTRACTION OF THE SEASON

A REVIVAL OF

The greatest, sure, money-getting productions for the wide awake state right buyer.

KATHLYN WILLIAMS

IN 16 TWO-REEL

JUNGLE and COMEDY DRAMAS

Elaborate assortment of advertising matter

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Exclusive Features, Inc.

126 West 46th St., N. Y. City

EXCLUSIVE FEATURES INC. NEW YORK-N.Y.

The Champion of Fortune-making Attractions

FRED L WILKE

presents

JESS WILLARD

IN THE

"CHALLENGE OF CHANCE"

By Roy Somerville

With

ARLINE PRETTY

AL HART – HARRY VAN METER

And a Notable Supporting Cast

Personally Directed by

HARRY REVIER

Produced by CONTINENTAL PICTURE CORP.

Distributed by FRANK G HALL through the

INDEPENDENT SALES CORP & FILM CLEARING HOUSE

JESS WILLARD IN "CHALLENGE"

A Superlative Feature of Dynamic Drawing Power

"BIG!"

That's the only word that anywhere near approaches an adequate description of this mighty production.

Everything about it, including the star and the prospects that it holds for exhibitors, is BIG.

When the Continental Pictures Corporation, made up of a syndicate of wealthy business men, conceived the idea of a special production featuring Jess Willard, they took the elastic band off one of the biggest bankrolls that ever made its appearance in the motion picture industry.

They insisted upon an attraction that would measure up to the importance of the man who brought the world's heavyweight championship back to the white race.

They got what they asked for.

"The Challenge of Chance" is the super dreadnaught of box office attractions.

Distrib
FRANK
thru

INDEPENDENT SALES CORP:

JESS WILLARD

THE

OF CHANCE"

A Certain Top Liner in Record Smashing

The production shows every cent of the huge sum that was spent in the making.

It is a production which self-evidently is destined to be one of the most exceptional money making pictures the screen has ever had.

Aside from the tremendous pulling power of its star, the picture itself possesses every element of appeal that the greatest number of people demand and desire in a photoplay.

It has love, romance, heart interest, fast riding, cyclonic action, hard fighting—big outdoor scenes, big interior scenes, fine photography and artistic lighting—all the qualities which go to make up an outstanding success. Three thousand people and hundreds of horses figure in the scenes.

The exhibitor who does not play this production for a longer run than any he has ever had in his house, will be doing himself and his patrons an injustice.

"The Challenge of Chance" will be remembered as a mile stone in profits and popularity.

uted by
G. HALL
the

AND FILM CLEARING HOUSE

JESS WILLARD IN "CHALLENGE"

The Surest Seat Selling Production Ever Presented

"Is he fit?"—

That is the foremost question of the day.

Millions of people during the next two weeks will seek, *and find*, in this production the answer to this question.

They will pay increased admission prices. They will force more shows a day.

And they will be repaid.

No one ever saw Willard put up a more thrilling fight in the ring than he does in this great picture—only, in this production, he fights with his bare fists.

While "The Challenge of Chance" is not in any sense a fight picture, the fight which it presents will bring audiences to their feet. It is by far and large the most realistic struggle ever put on the screen, because Willard—the champion of all fighters—through the misconception of a band of Mexicans, was forced really to fight, with every ounce of determination he possessed.

This one scene alone will crowd theatres from early opening to late closing, as they have never before been packed.

"The Challenge of Chance" is a picture that will call out the reserves.

Distrib
FRANK
thru

INDEPENDENT SALES CORP:

JESS WILLARD

THE

OF CHANCE"

One Hundred Prints to Meet a Demand Unparalleled in Pictures

Exhibitors throughout America have proved themselves alive to the extraordinary profit-making possibilities of this attraction.

Never before has there been a greater flood of applications for bookings than the wires, the long distance phone, and the special deliveries have carried during the past week.

To meet this unparalleled demand, one hundred prints have been provided—the largest number ever issued for a six reel production.

Even these are not going to fill the bill. It is apparent now that many are going to be disappointed.

If you want to share in the avalanche of profits this picture will make, therefore, double-quick action is imperative.

"The Challenge of Chance" is a picture that does not have to be sold. It is selling itself so fast that it has embarrassed the highest geared distributing organization in the field.

YOU must speak up in meeting, therefore, if you are not to be left out.

uted by
G. HALL
the

AND FILM CLEARING HOUSE

Ready for Pre-Release Runs Now

The Timeliest Picture Ever Issued

Playing

at the

Park Theatre

New York

At $1.00 Admission

to

Five times greater than the gross ever before done by any attraction in this theatre—legitimate or picture.

Wire To-day NOW

To learn if it is available for you

Produced by CONTINENTAL PICTURE CORP.

Distributed by FRANK G HALL through the

INDEPENDENT SALES CORP & FILM CLEARING HOUSE

Mr. Manufacturer—

While Abroad, Can I Be Of Service To You?

IN

England

OR

Continental Europe

France, Switzerland, Spain, Italy, Portugal, The Balkans, Scandinavia and Russia

If there are marketing arrangements which you desire to effect.—

If you have productions of merit which you wish to distribute direct.—

If there are other matters which require investigation or negotiation, I shall be very glad to represent you and give to your interests my most careful attention.

Sailing June 28th.

Sidney Garrett,
President

J. FRANK BROCKLISS, Inc.
792 Seventh Avenue New York

"The World Is Mine!!"

"THE MOVING PICTURE WORLD IS MINE." So say more exhibitors concerning this publication than they do about any other trade paper in the industry.

Which is a FACT capable of easy proof. Study the circulation figures of ALL the trade papers and find out. The books of the World are open for your investigation.

IT IS TIME YOU LEARNED THE TRUTH.

The net paid circulation of the Moving Picture World is greater than that of any other trade publication.

When the exhibitor says, "The World Is Mine," he knows he has a world of reliability and service, given in:

Valuable exploitation stories.—Nothing like them in the other trade papers.

The most extensive news service of the entire trade press.—The World maintains more news correspondents than all the other trade journals combined.

A complete and thorough review section.—Where the exhibitor is given the service necessary to his success.

The most pertinent discussion of big trade policies.—The World carried **exclusively for six weeks** the discussion by exhibitors from Maine to Texas on the policy of First National on restricting its advertising to five trade journals.

Moving Picture World Sits Atop The World of Circulation

"The World Is Mine!!"

The Dramatic Surprise of the Year

MOLLIE KING

NEW YORK'S REIGNING BEAUTY

IN

"GREATER THAN LOVE"

A thrilling romance in six masterful parts,
from a story by... Robert F. Roden

Directed by

JOHN M. STAHL

Supported by a notable cast including *H. E. Herbert, Ethel Gray Terry, Rod La Rocque, Gertrude Berkeley, Warren Cook, Frank de Camp and others*

AMERICAN CINEMA CORPORATION
220 West 42nd Street

First and Only Pictures
of THE

HUNGARIAN REVOLUTION

Photographed amid the milling, surging throngs of Budapest

HALF A MILLION PEOPLE IN ONE TREMENDOUS STREET SCENE

COMING IN

KINOGRAMS

No. 43

Published by KINOGRAM PUBLISHING CORPORATION
Distributed by WORLD FILM CORPORATION

A Dramatic Close-Up of the Mother Heart
ALICE JOYCE
in
"THE SPARK DIVINE"
By Alicia Ramsey
Directed by Tom Terriss
VITAGRAPH
Albert E. Smith, President

TO CONTENTS

Advertising for Exhibitors....1966
Actors with Stage Careers Used in "American Way"....1958
Advertising Aids and Reviews....1987
Among Independent Producers....1982
And the Greatest of These is Hope....1965
Air Raid on Salt Lake Booms "Sahara" Film....1948
Association Has Booklet on Film Tax Collection....1909
Baltimore Will Have Benefit Night....1976
Barrymore, Lionel, to Appear on the Screen.1956
Bennison, Louis, Stars in "Caboose"....1917
"Bare Fisted Gallagher" (Robinson-Cole)...1999
Bill to Repeal Blue Laws of Colorado Misses Fire....1909
Blackwell, Carlyle Forms Own Producing Company....1910
Box Office Records Broken by Bathing Girls and Film....1940
Brady, William A., Returns with Big Ideas.1915
Capital Films Prepare for Business....1935
Carmen-Fox Suit Aired in Court....1955
Consolidate Office Staff of Jewel and Universal....1952
Clearing the Canadian Situation....1941
"Challenge of Chance" Opens at the Park..1956
Chicago News Letter....1935
Cinematographers Unite to Perfect Their Art....1950
Circuit's Minneapolis Office Moves Into Larger Quarters....1963
Clergymen Champion Sunday Shows....1916
Civil War Veterans Like "Secret Service" Picture....1960
"Cowardice Court" (Fox)....1989
Crandall Sounded False Tax Alarm....1961
"Crimson Gardenia, The" (Goldwyn)....1993
Dallas Manager Gives Mothers-in-Law Publicity....1909
Dallas Society Suppresses Movie Conversationalist....1951
Daylight Saving to be Abandoned....1943
Denver Will Bring Problems to Exhibitors' Convention....1954
"Desert Hero, A" (Paramount-Arbuckle)..2009
Discuss State Censorship at Albany....1934
Doraldina Engaged to Play in Masters' "Cave Woman"....1955
Eastman Gives Theatre to Rochester....1926
Educators to Consider Screen Values....1957
Emerson and Anita Loos Make Permanent Alliance....1955
Exhibitors' League Soon to Open Headquarters....1909
Exhibitor Uses $7,000 Advertising "Ghost" Picture....1913
Fairbanks Film Will Open Capitol....1909
Famous Players Will Distribute Nature Pictures....1958
Famous Players Has Canadian Plans....1949
Fan Magazine Campaign for New Pathe Serial....1963
File Plans for 2,500-Seat Picture Theatre in Newark....1949
"Fit to Win" Favored, But Gilchrist Appeals Higher....1954
"Fit to Fight" Will Be Heavily Sheared in Dallas....1954
Films Proposed as Aid to Justice....1945
"Fools and Their Money" (Metro)....1989
"Girl at Bay, A" (Vitagraph)....2005
Gohlman Raps Single Pictures....1939
"Happiness a la Mode" (Select)....1993
Henaberry is Directing at Fairbanks Studio.1962
Hite is Now Looking for Sites....1981
Hollywood Plant to Double Output....1927
Hugh Discusses Film Material....1951
Independent Film Men Join National Association....1916
I'll Take My Comedy Stright....1964
Japan Censors Cut Out Love Scenes....1963
Janis, Elsie, Becomes a Selznick Star....1913
"Joan the Woman" Suit is Finished....1938
Jesters Gambol for First Time....1946
Kansas Towns Discover How Big Money Is Made....1959
Kleine Strikes New Exchange Angle....1953
Law Prevents Selling of Standing Room in San Juan....1963
Lee, Jane and Catherine, Enter Producing Field....1956
Lewis Back on Job Again....1953
Lists of Current Film Release Dates....2012
Live News from Everywhere....1975
"Love and the Woman" (World)....2003
Louisville Bars Street Carnivals....1977
Lowenberg, Robert, to Open Big Theatre at Whitestone....1945
Mayer, Louis B., Signs Mildred Harris....1948
Meeker Gives Opinion on Question of Rebooking....1944
Metro Exchangemen Meet at Annual Convention....1956
"Man Who Stayed at Home, The" (Metro).1987
Manager of Pioneer Film Indorses Open Booking....1962
Many Saw Ruth Roland at Cities She Visited....1929
"Men, Women and Money" (Paramount)..2001
Minneapolis Film Man Sent to Penitentiary.1909
Moore, Owen, is Engaged by Selznick....1918
Moss Combines with Famous Players....1929
Moving Picture Ventures Incorporated in New York State Increase in Number....1910
Music Cue Sheets....1973
"My Little Sister" (Fox)....1991
Nehls Uses Old Negatives in Building of Hothouse....1960
News of Los Angeles and Vicinity....1927
New Machinery Installed in Enlarged Simplex Plant....1926
New Movement to Uplift Screen....1952
New Zealand Exhibitor Has a Good Boost and a Knock....1918
Northwestern Showmen Report Gains....1914
Northern Ohio Towns Join with Miami Valley League....1936
Oakland's Kinema Will Be Enlarged....1980
One Mile Per Hour is Dallas Speed....1959
On $30 Per Capita Basis Texas Town Builds Theatre....1909
Ontario to Graduate Scale of Theatre License Fee....1914
Ouimet May Become an M. P....1978
"Outcasts of Poker Flat" (Universal)....2007
Parsons to Make Fewer and Funnier Pictures....1910
Pathe Employes Not Having Bonus to Share in Profits....1960
Photoplaywright....1969
Personal and Otherwise....1933
Pearson Joins Pathe as Feature Sales Manager....1910
Philadelphia Gets the "Bregstein"....1947
Philadelphia Manager Says Summer Closing Is Needed....1949
Portland Admissions May Increase....1975
"Profiteers, The" (Pathe)....1999
Proctor, R. O., Leaves for Exhibitors' Convention....1910
Producers' and Distributors' News....1986
Projection Department....1970
Quarterly Index to Contents and Picture Titles....2021
Rambles 'Round Filmtown....1930
Realart Signs Mary Miles Minter....1940
Realart Pictures Is Sent Showmen's Congratulations....1948
Realart Pictures Expect to Release in September....1948
Reviews and Advertising Aids....1987
Rochester Society Approves Strand....1962
Roebling Theatre Opens in Brooklyn....1958
Roth, Eugene, Sees Bright Future for Exhibitors....1955
"Salome" Has Long Runs in Large Cities in Italy....1936
San Francisco Enters Film World....1954
Scenic Vacation Offered Picture Patrons...1938
Spitz Supervised Making of Stage Women's Films....1945
"Sporting Chance, A" (Pathe)....2003
"Square Deal Sanderson" (Artcraft)....1991
Stars Need Good Vehicles to Draw....1960
Sult Brothers Will Build New Theatre in Berwick....1953
"Sunnyside" (First National-Chaplin)....1987
To Produce Educational Pictures....1951
Universal Extends Service Bureaus....1950
"Upside Down" (Triangle)....1997
U. S. Supremacy in the Film World....1944
Visit of Film Magnates to Southwest May Portend Big Theatre Developments....1959
Walker Has Juvenile Lead in "Impossible Catherine"....1954
"Westerners, The," Opens in Los Angeles..1918
Western Dramas Interest Peoples of Indian Empire....1943
What the Educational Screen Shows....1957
White, Pearl, Signs with William Fox....1952
"Woman Under Oath, The" (N. P. T. Co.)..1997
"You're Fired" (Paramount)....1995
Zukor Says Star Series Plan is Easy to Attack, Hard to Defend....1918

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES

National Carbon Co....2015
Speer Carbon Co....2019

ELECTRICAL & MECH. EQUIPMENT

Amusement Supply Co....2007
Hertner Electric Co....2007
Porter, B. F....2017
Reynolds Electric Co....2007
Typhoon Fan Co....2020
Universal Motor Co....2007

MFRS. OF INDUSTRIAL PICTURES

Eagle Rock Mfg. Co....2019
Empire City Film Lab....2017
Erbograph Co....2017
Film Developing Co....2013
Palisade Film Lab....2020
Rothacker Film Mfg. Co....1892
Standard M. P. Co....2007

MFRS. OF MOVING PICTURES

American Film Co....1869
Continental Pic. Corp....Colored Insert
Essanay Film Mfg. Co....1862
Exclusive Features....1902
Famous Players-Lasky Corp....Colored Insert
Film Specials....—
First Nat'l Ex. Circuit....1890-91
Fox Film Corp....1896-1901
George Kleine....1876-77
Goldwyn Picture Corp....1880-85
Independent Sales Corp....Colored Insert
J. Frank Brockliss....1903
Jewel Productions, Inc., Colored Insert,..1864-65
Kinograms....1906
MacManus Corp....1870
Maurice Tourneur....1879
Metro Pictures Corp....Colored Insert
Pathe Exchange, Inc....Colored Insert
Pathe Exchange, Inc....Colored Insert
Robertson-Cole Co....Colored Insert
Rogers Film Corp....—
Rothapfel Pic. Corp....1887
Select Pictures Corp....Colored Insert
Selznick Pictures Corp....Colored Insert
Triangle Distributing Corp....—
United Artists Corp....1888-89
Universal Film Mfg. Co....1863-66-68
Victor Kremer....1875
Vitagraph Co....1907
W. W. Hodkinson Corp....—

MISCELLANEOUS

Automatic T. S. & C. R. Co....2019
Bioscope, The....2007
Cinema, The....2005
Classified Page....2013
Eastman-Kodak Co....2019
La Cinematografia Italiana....2003
Lightning Coin Changer Co....2011
M. P. Directory Co....2003
Moore, Wm. N....2017
National Electric Ticket Reg. Co....2007
National Ticket Co....2005
N. Y. Institute of Photography....2017
Premier Title Co....2007
Williams, A. F....2007

MOVING PICTURE CAMERAS

M. P. Apparatus Co....2020

MUSIC & MUSICAL INSTRUMENTS

American Photoplayer Co....2005
Professional School of Pic. Playing....2005

LOBBY DISPLAYS

Newman Mfg. Co....2007

PROJECTION MCH. MFRS.

Master Machine Tool Co....2009
Peerless Projector Co....2015
Power, Nicholas Co....2032
Precision Machine Co....2031

PROJECTION SCREEN MFRS.

Gold King Screen Co....2005
Minusa Cine Screen Co....2017

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

FAIRBANKS FILM WILL OPEN CAPITOL

Largest Theatre in World, to Which Much Mystery Attaches, Will Feature Smiling Star

THE announcement is made this week that the largest theatre in the world will open its doors with United Artists' Corporation's big new Douglas Fairbanks picture which is now in course of production.

It is expected that when the Capitol Theatre, which is situated at Broadway and Fifty-first street, New York, opens its doors early in the fall, it will be a revelation to the amusement world. So far, only one fact has been definitely known regarding the house—that it will have a larger seating capacity than any other theatre in the world. So much has been written regarding it, largely as a matter of speculation, that its opening will be a genuine event in the amusement life not only of the city but of the country.

United Artists' Corporation, therefore, has to its credit an unusually valuable booking, for the opening of the Capitol Theatre will carry with it a tremendous amount of publicity for the new Fairbanks picture.

Dallas Manager Gives Mothers-in-Law Publicity

A NOVEL stunt which attracted a good deal of attention to his theater was staged by Manager Lou Bissinger of the Washington Theater, Dallas, early in June, when he featured Bessie Barriscale in "Josselyn's Wife." He offered a season's pass to the theatre to the man who bought the first two tickets, while taking his mother-in-law to the show. When the box office opened there was a fair-sized gathering of young men with elderly women on their arms, proving that the mother-in-law joke so far as Dallas is concerned is passe. The first mother-in-law at the ticket window won the season pass, while Bissinger had to console the rest of those in line with a free ride to the show.

Association Has Booklet on Film Tax Collection

THE National Association of the Motion Picture Industry is distributing among its members a pamphlet issued by the Commissioner of Internal Revenue relating to the collection of taxes on motion picture films.

The pamphlet comprises sixteen pages, including a two-page index which will serve as a ready reference to every one connected with the industry and concerned with the payment of collection of this tax.

Among the subjects listed in the table of contents are Imposition of Tax, Persons Liable, Return and Payment of Tax, Credits and Refunds, Medium of Payment, Misrepresentation of Tax and Penalties.

The pamphlet will prove invaluable to the auditors and treasurers of the distributing companies and exchanges as well as to all individuals firms or corporations leasing motion pictures for exhibition purposes.

Minneapolis Film Man Sent to Penitentiary

WILLIAM H. SCHAFER, former president of the Schafer Film Company, and prominently identified in other moving picture enterprises in Minneapolis for some years, has been sentenced to an indeterminate term of from one to ten years in the Minnesota State penitentiary for grand larceny.

Mr. Schafer was also heavily interested in banking and mortgage companies of Minnesota as owner of the controlling interest in the Mortgage Security Company, which in turn controlled fourteen country banks. Mr. Schafer was accused of profiting about $700,000 as a result of his activities in the realm of high finance.

He is alleged to have obtained this money by the use of worthless notes which he sold to the fourteen banks that this company controlled. As a result of his manipulations the fourteen banks were closed as insolvent by the state bank examiner.

During the course of his trial Mr. Schafer suddenly decided to change his plea to guilty.

On $30 Per Capita Basis Texas Town Builds Theatre

EASTLAND, a Texas town of 3,000, is going to have a moving picture theatre which is worthy of a city ten times that size. This is the new Connellee Theatre which is being erected on Main street at a cost of $90,000. The structure is being rapidly brought to completion. Eastland is an oil town and is growing larger daily.

Dallas Operators Will Not Strike.

The Motion Picture Operators Union in Dallas will not strike, despite their vote to walk out in sympathy with the Building Trades Crafts. The tie-up of Dallas picture theatres was averted when the strike situation came to a head here during the second week of June in a pitched street battle between union and non-union electricians in which one man was shot and killed and many others wounded.

A revulsion of public opinion following the rioting brought the strike suddenly to an end. International representatives of various unions arrived in Dallas and ordered all crafts back to work. The strike order of the operators' union is consequently called off.

Exhibitors League Soon to Open Headquarters

THE new headquarters of the Miami Valley Exhibitors League in the Lindsey Building, Dayton, will be opened formally June 24. This announcement was made by John Seifert, president of the League, just prior to his departure for St. Louis, June 15. The suite which the league will occupy is composed of five rooms including an executive office. Over $1,000 has been spent in furnishings. Lounging chairs, several divans, and mahogany ash trays are installed in the rooms at the present time. A stenographer will be in attendance at all times. The desks of John Seifert, president, and A. F. Kinzeler, secretary, will be in a private office.

Bill to Repeal Blue Laws of Colorado Misses Fire

A BILL for the repeal of the Colorado Blue Laws passed the state legislature at the recent session but was defeated in the senate. A number of Colorado senators who voted against the repeal have told members of the Rocky Mountain Screen Club that they would have voted for this bill if it had exempted moving pictures and Sunday baseball only. At the next meeting of the Colorado legislature, an amended bill for the repeal of this law will be presentd and the prospects for its passing of both houses are regarded as excellent.

Pathe Delegates to Convention.

Pathe representatives at the St. Louis exhibitors' convention will be headed by Fred C. Quimby, director of exchanges. The Pathe feature stars will be represented by Frank Keenan, who releases his production through Pathe. The serial stars will be represented by Charles Hutchison.

Mr. Quimby, Mr. Keenan and Mr. Hutchison will remain in St. Louis during the convention. They will meet as many exhibitors as possible and discuss with them the various points of pictures that affect both producers and exhibitors.

Gates Returns to Universal.

Harvey Gates, prominent as the author of "The Wild Cat of Paris," Priscilla Dean's first big photoplay success, and "Hell Morgan's Girl," one of the most successful of Dorothy Phillip's productions, has returned to the Universal scenario staff after having written several productions for the Goldwyn company.

Moving Picture Ventures Incorporated in New York State Increase in Number

Albany, June 16.

THE number of moving picture concerns incorporating these days in this state is still on the increase, running second only to realty and candy concerns which are springing up by the dozens almost over night in the anticipation of an era of unprecedented prosperity.

The Motion Pictures Financing Underwriters Company of New York City, capitalized at $200,000, came into existence during the past week, the incorporators being Allen E. Moore, of Wall Street, S. S. Baker and F. H. Butehorn. The J. Stuart Blackton Feature Pictures, capitalized at a million dollars, also passed through the Secretary of State's office during the last few days, with Edith Mittelman, Grace M. Wilkinson and M. A. Harris being named as the incorporators. The Albemarle Theatre, of Brooklyn, was also incorporated at $400,000 by Max and Adolph Barr and John Manheimer.

Among the other moving picture and allied concerns incorporated by Secretary of State Hugo are the Burtis Grand Theatre Company, $10,000, with Abe Cohen, of Solvay, N. Y., and Fannie Bassin and Alice J. Lane, of Syracuse; the Canyon Pictures Corporation, $10,000. Charlotte Goldstein, Joseph M. Goldstein and Jacob Weinberg, of New York; Byoir and Hart, $50,000; Carl Byoir, C. S. Hart and L. R. Thomas; Maritime Pictures Corporation, $80,000, B. J. McManus, Elizabeth McCormick and William J. Bonnay; Readers Publishing Corporation, $100,000, F. P. Pace, Nathan Messinger and Augusta Birenbach; Attractions Distributing Corporation, with Henry Herzbrun, S. H. Kaufman and Leo N. Haiblum; Allen Enterprise, $3,000, with C. A., V. M. and E. D. Turner; Wilner-Romberg Corporation, $15,000, with Max R. Wilner, Sigmund Romberg and William I. Sorovitch; Lyon Comedies, $1,000, Alvine W. Lyon, Edwin W. Lyon and E. H. Mayer, and the Carlyle Blackwell Productions, with Carlyle Blackwell, D. I. Walsh and H. B. Rosen GRANT.

Parsons to Make Fewer and Funnier Pictures

THE National Film Corporation of America announces from its Hollywood Studios that "Smiling Bill" Parsons will make fewer and funnier Capitol Comedies during the coming year. Instead of twenty-six "Smiling Bill" comedies, which are distributed by Goldwyn, only thirteen will be produced. This will enable Mr. Parsons to devote more time to the productions in which he appears.

Despite the curtailment of "Smiling Bill" pictures, the number of Capitol Comedies to be released will remain the same as last year; that is, twenty-six. Mr. and Mrs. Carter De Haven will alternate with "Smiling Bill" in bi-weekly releases.

Carlyle Blackwell Forms Own Producing Company

AMONG the new motion picture incorporations listed at Albany during the past week is Carlyle Blackwell Productions, Inc. The incorporators, as mentioned in the letter from our Albany correspondent, are Carlyle Blackwell, H. B. Rosen, and D. I. Walsh.

Carlyle Blackwell's service under the banner of World Films ended last March. It is possible that his new productions may be given to the public via the state rights medium.

No director has been named as yet for the pictures. The schedule calls for four features a year.

Clark Irvine Joins Goldwyn.

Clark Irvine has joined the publicity department at the Goldwyn Studios with all the enthusiasm of a man not long out of the Navy. Previous to his enlistment in the Service he contributed "Doings at Los Angeles" to the Moving Picture World for three years and ceased that work to launch "The Screamer," a publication sponsored by the Scream Club, an organization of publicity men on the Coast. He was mustered out of service after having been promoted four times in eighteen months, finally attaining the rank of Chief Yeoman.

"The Tiger's Trail" Has Led Back to the Palms and Hot Country.
Showing the front of the Cine Real, San Juan, Porto Rico, during the run of the Pathe serial, "The Tiger's Trail," starring Ruth Roland.

R. O. Proctor Leaves for Exhibitors' Convention

RALPH O. PROCTOR, assistant general manager of United Artists Corporation, leaves for St. Louis this week and will be there during the national convention of the Motion Picture Exhibitors of America, which is to be held June 25 to 28. Mr. Proctor will make his headquarters at the Hotel Statler.

One of the chief purposes of Mr. Proctor's visit to St. Louis is to introduce Harry D. Buckley, recently appointed sales manager of the United Artists' Kansas City distributing depot, to the exhibitors of the Kansas City territory, who will be present at the convention.

Mr. Proctor, since his affiliation with United Artists Corporation, has been in New York almost continuously and his trip to St. Louis will give him the opportunity of meeting a great many exhibitor friends he has not seen in some months.

Manager of Power Company Starts on European Trip

WILL C. SMITH, general manager of the Nicholas Power Company, Inc., sailed for Europe on Monday, June 16. Mr. Smith was attended to the pier by numerous friends, among them Edward Earl, president of the company, Mr. Bell the treasurer, Mr. Uhlemann, works manager, Mr. Cassard, assistant general manager, Mr. Bird and Mr. Abrams.

Mr. Smith goes abroad on business matters which will take him to England and various parts of the continent. While this is a business trip it is anticipated that he will obtain relaxation which long and steady application to business entitle him to. His many friends, both social and business, wish him the best of success. It is expected that he will be gone for some time.

Pearson Joins Pathe as Feature Sales Manager

ELMER R. PEARSON, formerly with the First National Exhibitors' Circuit, has joined Pathe Exchange, Inc., as feature sales manager, having taken up his duties in the home office.

Previous to his connection with the First National Exhibitors' Circuit, Mr. Pearson was sales manager for Essanay and George Kleine; branch manager for Vitagraph in Kansas City; branch manager for World, Pathe and General in Omaha. Most of these branches were established by Mr. Pearson.

Mr. Pearson is not a new man with the Pathe organization. He established the Pathe branch office in Omaha and conducted it as manager for several years.

Six Hundred Banqueters at Waldorf Applaud Cohen, Berman and O'Reilly

Representative Men of Industry Pay Tribute to Trio Which Led Forces at Albany in the Successful Fight for Sunday Opening — Toastmaster James J. Walker Keeps Diners in Good Humor—Brady, Dowling, Copeland, McInerney, Brisbane and Cohen Speak.

By William J. Reilly

IT happened. It happened at the Waldorf-Astoria on Wednesday evening, June 18. And it happened so magnificently and so beautifully that not one of the biggest crowd which ever attended a similar motion picture function is likely to forget it as long as memory remain humanly seated.

"It" was the banquet tendered to the three heroes of the war for open Sunday for the photoplay houses of New York State. "It" was the tribute paid to the "peak of the wedge" for its drive into the great work of legalizing the Sabbath exhibition of pictures throughout the nation. "It" was unadulterated honor, tendered at the Waldorf-Astoria banquet to the triumvirate, Sydney S. Cohen, Charles L. O'Reilly, and Samuel I. Berman for their clean and ceaseless labor in organizing New York State's exhibitors and pushing to its signing by Governor Smith the bill making the Sunday showing of pictures lawful in the Empire State.

Brisbane's Remarkable Tribute.

The honor, the thanks, the gratitude were bestowed on the three with a lavish hand, which did not forget to present three beautiful platinum watches. Arthur Brisbane, the distinguished newspaper man, in his speech made a profound impression on the Waldorf-Astoria gathering when he asked the question: "What is the greatest moving picture in the world? And who is its manager?" Proceeding to answer the question himself, Mr. Brisbane said: "The greatest motion picture in all the world is the sun rising in the brilliant morning and setting in the purple evening; the moon growing golden in the sky; the ocean beating on the shore; the clouds shifting above the mountain peaks; the stars shining in the heavens. And the Creator of the universe is the manager of this picture, and He does not close the show on Sunday."

No more precious tribute could have been paid to the work of the three men whose efforts were responsible for the maintenance of this natural law of the Greatest Manager in the state of New York.

Charles L. O'Reilly
Strong organizer of League—"They worked after the plan of General O'Reilly."

Sydney S. Cohen.
President New York State Exhibitors' League—"The man who put 'em up to it all."

And if such a thing were possible, the committee on arrangements, headed by the indefatigable William Fox, would have marshaled all the elements of this great show of Nature's and had them performing their wonderful parts in the main ballroom of the Waldorf-Astoria for the benefit of the guests of honor.

As it was, the committee marshaled beauty, wit, wine, music, and even Louis Sherry cigarettes. The ballroom presented a radiant aspect. The double tier of boxes, draped with American flags, looked down upon the tables-for-eight, whose vari-colored rambler roses and whose oak leaves heightened the color of the scene. The dais for the guests of honor eclipsed any other part of the dining hall, with its banks of roses and its array of men whose talents enable them to visit often the banks of finance.

"The Ladies" Added Beauty.

The presence of "the ladies" was another feature of the affair, as heretofore the majority of such occasions of moving picture state have been for the delectation of the "stag" element only. And the presence of beautifully garbed women gave an added touch of dignity and grace to the whole evening.

About everybody of note in the motion picture industry was present. For this affair, conceived among the exhibitors of Brooklyn, was a tribute not only from the showmen, but from producers, distributors—in fact, from the whole industry. The list of those present mounted over six hundred, including not only those directly interested in the moving picture business, but a host of men big in public life. Three New York City commissioners, Police Commissioner Enright, Fire Commissioner Drennan, and Health Commissioner Copeland gave their sanction to the clean fight for Sunday pictures by their presence. Judges Julius M. Mayer

Samuel I. Berman.
Secretary New York State Exhibitors' League—"Chaotic until the great Berman swept up-state."

and Victor J. Dowling, Arthur Brisbane, Martin T. Manton, John J. McInerney, of Rochester, and Oscar A. Price were among those seated on the dais as guests of honor. Governor Smith was unable to be present, as was also the Hon. Aaron J. Levy.

"Jimmie" Walker, the Inimitable.

And in the center of that dais, flanked on the one side by Messrs. Cohen and O'Reilly and on the other by Mr. Berman, sat the inimitable toastmaster, the Honorable, the Witty, the Clever "Jimmie" Walker, friend of the moving picture, whom everyone forgot was a dignified State Senator, but whom everyone applauded and whom many hailed as "our next Governor." John J. McInerney, in his speech, said that "Jimmie Walker was very often too witty for his own good." But Jimmie was not considering his own good at the Waldorf banquet: he was bent on entertaining and pleasing the gathering and he succeeded with a mighty vengeance. Perhaps that is why Jimmie Walker reminded Mr. McInerney of the famous Johnnie Walker.

With all the grace of a finished actor and with a whole lot of skill all his own, Senator Walker introduced his speakers, subdued them when they made remarks about him, and then made them, together with his bigger audience, feel good.

"During my ten years' experience at Albany," said "Jimmie," "I have seen a lot of agents and representatives of various interests, even though I did not see the bird with the half million from the traction interests. But in all that time I have never seen three men with a simpler story, with stronger conviction, or of a better breed that these three boys, Cohen, Berman, and O'Reilly, who came, saw—and you know how they conquered.

"It was mighty hard on a bunch of $1,500-a-year legislators to sit and listen about these movie stars who get $1,000,000 a year for making love to a beautiful girl. But taking as a cue one of the pictures which even I see advertised on Broadway, these three men went 'Upstairs and Down,' in and out of the corridors at Albany until they got what they wanted."

Judge Victor A. Dowling, of the Appellate Court, the first speaker, took a broad, legal point of view in adding his praise to the work of the triumvirate.

Judge Dowling Praises Methods.

"I want to congratulate you on the propriety of your methods in getting legalized a thing which formerly did not have the sanction of state law. The whole tendency today is toward the evasion of the law, and that, I might say, is responsible for prohibition.

"You took a great step forward," Judge Dowling said with emphasis, "when you placed the justice of your cause before the state legislature. You had a great support behind you in the fact that the theatrical and moving picture interests of the country had done so much during the war to uphold the work of the Government. No other industries gave so much of their time and work to the winning of the war as those of the theatre and the motion picture.

"The thought of happy and contented men and women enjoying recreation in the moving picture on Sunday after the toil of the week is the strongest tribute that can be paid to these three men. The fact that they were working for the benefit of the community is the biggest thing in their whole campaign."

Copeland Strong for Trio and Screen.

Health Commissioner Royal S. Copeland took still another angle from which to thank the Cohen-Berman-O'Reilly trio for their work for the screen. "During the epidemic of influenza last fall," said Dr. Copeland, "these three men came to me and said, 'We want to help you in your campaign against this disease. Our screens and those of every exhibitor in the city are yours.' And we used those screens for propaganda which enabled the people better to combat the plague.

"I kept the theatres open in spite of the order from Washington to close them, because I felt that our finely ventilated moving picture houses were far better than the crowded tenements, and because I had faith in the power of the picture entertainment to keep up public morale.

"So when the time came for me to give my support to the legalizing of picture exhibitions on Sunday, I gave it gladly."

Gaynor a Friend of the Pictures.

Dr. Copeland commented with forceful favor on the fact that the menu contained a picture of the late Mayor Gaynor, who as judge upon the bench and later as chief magistrate of the city maintained an open attitude toward the moving picture. The inscription under the picture read, "William J. Gaynor—Who in his interpretation of the Law, tempered Justice with common sense. He made it possible for Sunday to be a day of recreation as well as one in

(*Continuel on page* 1990)

The Fair Assembly Which Applauded the Work of Cohen, O'Reilly and Berman at the Waldorf-Astoria on June 18.
Showing the handsomely appointed dining hall, through which ran the praise and tribute of the industry.

ELSIE JANIS BECOMES SELZNICK STAR

Musical Comedy and Vaudeville Star Who Entertained Doughboys on the Firing Line Signs Contract with Myron Selznick for Pictures to Be Marketed by Select

ELSIE JANIS has signed a contract with Myron Selznick to appear in Selznick Pictures to be distributed through Select. Her engagement is considered of great importance to both the producer and exhibitor because of the immense popularity Miss Janis attained through her valiant service in entertaining doughboys on the firing line.

Her repuation as an entertainer on the musical comedy and vaudeville stage would alone make her valuable as a screen acquisition, but within the past months she has made her way straight to the hearts of thousands of Uncle Sam's crusaders through her fearlessness and energy in entertaining tired soldiers right on the firing line. When a Janis picture is advertised in any American community there is sure to be an awakened interest in the heart of every soldier who is home again from foreign shores.

Won First Fame in Vaudeville.

Miss Janis is too well known to require more than a paragraph to recall her stage success. First as a vaudeville entertainer, where she impersonated, from childhood, stage celebrities of current vogue, and then as a featured player in musical comedy and reviews she made her name familiar to all classes of theatregoers. It was in "The Vanderbilt Cup" that she won her first success outside of vaudeville. Later she appeared under the management of Charles Dillingham as the star of "The Silver Slipper" and subsequently was featured in numerous "reviews" and spectacles.

Myron Selznick is of the opinion that in signing Miss Janis he has put across the "scoop of the year." He realizes her natural drawing power as a stage celebrity and intends, on the exhibitor's behalf, to capitalize the good-will soldiers hold toward the patriotic girl who volunteered her services and entertained without a penny of recompense all through the danger zone when our boys needed her talents to cheer them along on the way to victory.

Elsie Janis.
Popular star who has been engaged by Selznick Pictures.

Myron Selznick's Statement.

In announcing this new star Myron Selznick says: "I think no one will deny that Miss Janis is the greatest star acquisition to the screen in years. Not only has she won for herself a great reputation as an artist through her consistent successes on the stage, but she has won for herself a place even more important in the hearts of the soldiers of the American armies through them in the hearts of the American people.

"In order to reach the greatest number of people she has decided to appear in a limited number of big picture productions, and as she has given two years to her work in the battlefields it is only right that she should be able in this way to gain some measure of compensation."

Makes Fourth Selznick Star.

This makes four stars who have now been signed by Myron Selznick as president of Selznick Pictures Corporation, the others being Olive Thomas, Eugene O'Brien and Elaine Hammerstein. It is understood the intention is to add still more names to this list and that important announcements will be forthcoming withn a week or two. The Selznick Pictures Corporation has leaped to the front since it was organized the first of this year, and with its distribution through Select Pictures Corporation and its vigorous exploitation methods has created a widespread demand for its output.

Commenting upon the latest announcement of his son's activities, Lewis J. Selznick, president of the Select Pictures Corporation, says:

"I regard the acquisition of Elsie Janis by the Selznick Pictures Corporation as the biggest scoop in years. All over America, in Canada, and also in England and France there are literally millions of soldiers who will be enthusiastic boosters for the Elsie Janis pictures. Every exhibitor thus will have the active co-operation of thousands of salesmen, urging the public to patronize his theatre. It is the biggest opportunity for capacity business that has been offered for a long time."

Universal Sales Heads Hold Meeting.

A conference of Universal sales managers of the Middle Western and Eastern territory was held at the Statler Hotel in Cleveland on June 15. Joe Schnitzer, general sales manager of Universal and H. M. Bermann, general manager of the exchanges presided. The new selling policy of the company for the fall season was discussed as well as the new productions including the Stage Women's War Relief series. The sales-managers who attended the meeting are F. S. Hopkins, of Buffalo; H. Stern, of Pittsburgh; W. D. Ward, of Detroit; E. J. Smith, of Cleveland; Louis Baum, of Cincinnati, O.,; J. L. Lesserman, of Chicago, and Art Schmidt, division manager.

One Exhibitor Uses $7,000 Advertising "Ghost" Picture

THE following letter was received by the World Film Corporation from James George, Manager of the Victoria Theatre, Harrisburg, Pa., in reference to "The Ghost of Slumber Mountain:"

"I was the first exhibitor in eastern Pennsylvania to book 'The Ghost of Slumber Mountain,' playing it day and date with the Stanley Theatre of Philadelphia, which, I understand, used it as an added atraction for their anniversary week showings.

"I could not have afforded to have paid the price asked for the picture had I regarded it as merely 'a filler in,' but I featured it, advertising it widely in many novel ways, one of which was placing seven one-thousand dollar bills in a prominent store window, and freely offering one to each and every person who would prove that he had seen, in real life, the animals pictured on the screen.

"The publicity I gave the picture together with the uniqueness of the production helped me to do capacity business."

New House for Davenport, Iowa.

A new picture house will be erected here in the near future by J. H. Pabst, of the Mirror Theatre of Davenport, Iowa.

It will be located at State and West First streets and Mr. Pabst expects to have the house open by October 1.

The best of equipment will be used in furnishing the new house.

Myron Selznick.
Who scored by signing Elsie Janis for Selznick productions.

NORTHWESTERN SHOWMEN REPORT GAINS

Prosperity Brought to Farmers by Good Crops Reflected in Box-Office Records of Exhibitors

EXHIBITORS from all portions of the Northwest are swarming into Minneapolis this month to arrange bookings for the summer season. All tell the same story of prosperous conditions and the promising outlook for a big crop—always one of the most significant factors in the success of the moving picture industry in the Northwest. The farmers are spending their money more freely than ever, and are among the staunchest patrons of the screen.

The general tendency among the exhibitors of Minnesota, the Dakotas, Wisconsin and Iowa is toward increased admission prices, although most of the showmen of this territory are inclined to wait until the summer is over before attempting to try out a regular advance. There is also a tendency to hold pictures over for longer runs in the smaller towns.

Fewer Theatres Closing.

Another interesting condition in the Northwest is that fewer exhibitors in the small towns are shutting down their theatres for the summer months than in previous years. Last year hundreds of houses were closed on account of the unfavorable condition produced by the war. The few exhibitors who have closed for the season this year were forced to do so as a result of the operation of the daylight saving law, which kept the farmers away from town working in their fields until late, taking advantage of the increased daylight, and also lured the town folk to outdoor sports rather than to the theatre.

The question of increased admissions is a conundrum to some exhibitors, who prefer to study the public state of mind before taking any action, while others see a great danger in making any further increases. Among the latter is Dan Chamberlain, of the American Amusement Company, operating a chain of theatres in Minneapolis, Faribault, Mankato, Minn., and Fargo, N. D., who says that "the exhibitor who continues to raise his prices is driving a certain element of his patronage to the legitimate stage."

Visitors in Minneapolis.

Among the Northwest exhibitors in town last week filled with optimism over the general outlook were: Sam Cornish, Strand at Fargo and Royal at Grand Forks, N. D.; Joe Ryan, Madison; W. C. Hanson, Lyric, Redfield, S. D.; Manager Abrahamson, Zelda, Duluth; Thomas Furniss, Rex and Lyric; Duluth; Manager Grull, Palace Operating Company, Grand Rapids, Wis.; H. P. Doderae, Alpha Theatre, Alpha, Mich.; Joe Roman, Rex, Virginia, Minn.; A. L. Hess, Yankton Theatre, Yankton, S. D.; McCarthy Bros., Aberdeen, S. D., Fargo and Grand Forks, N. D.; A. J. Kavanagh, Grand Forks and Jamestown, N. D.; R. C. Rice, Algona Opera House, Algona, Ia.

Dangerous to Raise Prices.

Discussing the general tendency among exhibitors of the territory toward increased prices Mr. Chamberlain said:

"Regarding the raising of prices I think the exhibitors are treading on thin ice when they commence wholesale advances without regard to the character of the pictures they are showing. I believe, however, that a rise in price is all right in the case of a big picture which really warrants it. But otherwise I am opposed to the continued increases, because I feel that it is undermining the moving picture industry.

"The great popularity of the movies was originally due to the fact that the people could get their entertainment cheaper than if they attended the legitimate stage performances. If the show the movie fan attended didn't please him, he figured he wasn't out much and it was cheap at that. But with prices going up with every film that comes along and war taxes clapped on, it's a different matter altogether. I feel that the time may come when the public as a whole may resent these increases and turn back to the legitimate stage. It is a noticeable fact that the business of the legitimate stage is picking up. The exhibitor is driving a certain element back to the legitimate with high prices, and apparently he does not realize it. I think this a point well worth the consideration of both exhibitors and distributors.

Bad Advice from Exchanges.

"'Raise your prices, raise your prices,' is the cry the exhibitor hears on every hand. It's in the air. The exchange manager calls the exhibitor to one side and says:

"'Why, there's Jones. He's getting 35 cents. Why don't you?'

"But that same exchange manager perhaps does not take pains to point out to you that Jones is operating a big first run theatre in a large community and is in a position to book all the big attractions first, which enables him to charge the higher price.

"Skating on Thin Ice."

"The film men who advocate a general increase in admission prices are helping to kill the goose that lays the golden egg.

"The working people are the real foundation of the success of the moving picture game today. For many of them it is their chief recreation. But with so little difference between the admission prices offered by the legitimate stage and the movies, many are turning back to the legitimate. The blame for this situation rests partly upon the exhibitor himself and partly upon the distributor. Exhibitors and distributors who are building for the future should watch out, for some of them may be unaware of the fact that they are treading on thin ice."

The Uplifter at Work.

May Allison uplifts spaghetti by inches in her Metro, "The Uplifter."

Ontario to Graduate Scale of Theatre License Fees

A RECENT change in the Theatres and Cinematographs Act of Ontario provides for a graduated scale of annual license fees for moving picture theatres in the smaller cities of the Province. Heretofore, theatres in towns of less than 1,500 population have been required to pay a provincial tax of $75 a year but the new regulations provide that the fee in each particular case is to be determined on its own merits. The tax will be based upon the actual local population, the seating capacity of the theatre and the number of days that the house is operated. In this way, the exhibitor in villages and other small centres will be assessed according to his investment. This move has been accepted with satisfaction by the whole moving picture business of Ontario.

In towns of more than 1,500 and less than 3,000 population, the license fee for each theatre will be $50 a year in future in place of $75. The annual tax for theatres in towns of 3,000 to 5,000 will be $75 a year until further notice.

Names New Appeal Fees.

It is also provided that the enforcement of the theatre act will be left to the direct supervision of T. W. McGarry, Provincial Treasurer, through his Theatre Inspection Department.

Definite announcement has also been made regarding a new scale of fees for appeals from the decision of the Ontario Board of Moving Picture Censors. The charge for consideration of an appeal by the Appeal Board will be $5 a reel for the first time. In case of a second appeal by an exchange, the fee will be $10 a reel. If a picture is appealed for a third time, the appeal board will charge $15 a reel for reconsideration. Thus, if an exchange carries through three different appeals on a condemned feature of five reels, the total charges will amount to $150.

Abelson with the New Garrick.

Art Abelson, who has been covering Southern Minnesota for First National, has resigned to take a position as assistant to Theodore Hays, manager of the New Garrick of St. Paul. Mr. Abelson is entering a branch of the industry with which he is familiar, having been an exhibitor previous to his connection with First National.

W. A. BRADY RETURNS WITH BIG IDEAS

National Association's President Home from Abroad, Where He Studied Conditions in Picture Making— Proposes Organization of International Company

A CLOSER alliance between American and foreign film interests will result from William A. Brady's recent trip abroad, if his present determinations undergo no change. Accompanied by his wife (known professionally as Grace George) Mr. Brady arrived home last Sunday, having returned from England, via Halifax, on the Olympic, which also brought a large contingent of Canadian troops.

Lord Beaverbrook was a passenger on the Olympic and with him Mr. Brady extensively discussed the matter of international motion picture production and distribution. During the war Lord Beaverbrook was Minister of Public Information for England, also is a member of Parliament and of various commercial bodies that keep him in close touch with general public affairs.

American motion pictures, in the opinion of Lord Beaverbrook, through their wide distribution abroad provide commercial advertising of the best kind for the United States and in this belief the British Government joins. Consequently it is the intention of Englishmen actively to compete to the end that other than American scenes, customs and people may be shown upon the screens of the world.

For an International Company.

Mr. Brady, on the other hand, is of the belief that pictures will soon be produced abroad—indeed, that they are now being produced—of a nature and character to find favor over here. As a result of his convictions, based on discussions with producers and other business men in England, France and elsewhere, Mr. Brady proposes to organize here an international picture company which will handle only foreign films.

This company will be created for the purpose of opening the door to foreign producers and, according to Mr. Brady, will have the support of the English, French and Italian Governments. While in Paris Mr. Brady entered into a contract with the Film D'Art Company to make six pictures in France with American stars—in furtherance of his conviction that Europe, in the matter of moving pictures, is the land of opportunity.

While abroad, Mr. Brady made an exhaustive study of motion picture conditions, and as president of the National Association of the Motion Picture Industry in this country, was consulted by representatives of the governments of England, France and Italy, regarding conditions here and in those countries.

Studied Picture Conditions.

"There will shortly be great strides in the building of motion picture theatres in England," says Mr. Brady. "Plans are now under way for the construction of theatres of the type of the Strand and Rivoli here, in almost every large city in England. Three in London will shortly be under way, one to be built by the Famous Players-Lasky British Company."

Mr. Brady found that the motion picture people in England and France realize they are away behind Americans in the matter of production. but a general effort will shortly be made by these countries and Italy to compete with American made pictures. At present fully seventy-five per cent. of the pictures shown in those countries are American products. Throughout the war France did practically no motion picture producing, and activity was also curtailed materially in other countries.

Want Americans Over There.

England, France and Italy all are eager that American motion picture stars come there and make pictures. They indicate that American scenes may be replaced by the Riveria, Holland and Belgium with locations of surpassing scenic and pictorial beauty.

There is a feeling in England among motion picture people, according to Mr. Brady, that their product is not getting a square deal in America. They feel it should receive the same distribution here, granted the quality is equal, that American films receives there, and they contend they will shortly produce pictures of that same excellent quality.

It would be wise, in Mr. Brady's opinion, for the motion picture men to give this matter serious and immediate consideration. He feels if there is to be no market for foreign film, it is not unlikely that an embargo will be placed on American pictures.'

As an indication of the consideration now being given the motion picture by England, Mr. Brady states the English Government has afoot a plan to have their greatest men of letters write for the screen. It is proposed that Barrie, Hall Caine, and other famous writers, devote their attention to the production of material written expressly for the screen. And the English are trying to find their own Mary Pickford, Douglas Fairbanks and Charlie Chaplin.

McKenzie Is to Direct Helen Holmes in Serial

IN line with their desire to make Helen Holmes the queen of the serial attractions, the S. L. K. Serial Corporation has secured the services of Donald McKenzie, well-known serial maker, to direct Helen Holmes in her next and what is expected to be her most thrilling serial. Donald McKenzie will be remembered by serial fans as the director of numerous Pathe serial successes, among which are "Perils of Pauline," "Shielding Shadow" and "The Seven Pearls."

The story selected by Mr. McKenzie and the executives of the S. L. K. corporation was secured after about 100 serial stories had been read by the scenario department of the company.

Further announcement as to the author and the story will be made when the production is started next week, as well as an announcement of the method of distribution in this country and abroad.

Buy or sell; trade what you don't want for something you do. That's what The World's Classified advertising is intended to accomplish.

Isn't It Odd How a Girl Will Change! Just Look at the Transformation in Olive Thomas in These Views from Left to Right.
Things were "churning" in this Triangle feature, "Prudence on Broadway," which title accounts for the modest little token on the right.

CLERGYMEN CHAMPION SUNDAY SHOWS

Leading Churches of Adrian Oppose W. C. T. U.'s Efforts to Stop Picture Entertainment on the Sabbath

MEMBERS of the W. C. T. U. who circulated petitions in Adrian, Mich., asking that picture theatres and all other places of amusement and recreation be closed on Sundays have encountered strong opposition not only from local theatre managers, but from two of the city's leading clergymen, who have championed the Sunday opening of picture theatres in a straight-from-the-shoulder manner.

Immediately after the petitions were placed in all churches by Mrs. Emeline Ashe, Adrian W. C. T. U. leader, the Rev. F. A. Perry, pastor of the Plymouth Church, announced from the pulpit that he would vote against any proposal to abolish motion pictures on Sunday. He said he would fight the effort both "privately and publicly."

"A Silk Stocking Movement."

"The movement to close the motion picture theatres on Sundays," he said, "is being pushed by silk stocking people who own automobiles. They do not need the screen for Sunday amusement, but they want to take away the only amusement of the poor man who cannot own an auto, but who with his family can find healthful red-blooded pleasure, education and real recreation in attending a motion picture theatre on the one day he is not called upon to toil."

The Rev. Perry said that he was not a promoter of Sunday motion picture theatres but that he believed that there was nothing better at the present time. "Take away the Sunday motion pictures," he added, "and you will find something really injurious springing up in its place.

The Rev. Fr. Miess, pastor of St. Joseph's Catholic Church, said:

Patrons Sign Petition.

"There is a certain class of people going to extremes in an attempt to control the habits of others, and I think it is time that the public awake to the fact and shake off the bonds of tyranny."

At the New Family Theatre where Sunday audiences have been drawn with recent First National Exhibitors' Circuit releases, Elwyn Simson, manager of the house, so pleased the Sabbath day patrons with his programs in spite of sweltering weather and intensive opposition on the part of the W. C. T. U. ranks, augmented by a majority of clergymen, that following the showing of "A Midnight Romance," the First National feature with Anita Stewart, more than 2,000 patrons halted in the foyer of the theatre to sign Mr. Simson's petition that Sunday motion pictures be continued.

In 1914, by a majority of 46 votes, the Adrian Theatres were permitted by the City Council to open Sunday and no attempt was ever made to close them until the present W. C. T. U. petitions.

Under the petitions which are being circulated, and to which a proposed ordinance is attached, any motion picture theatre exhibitor or the operator of any place of amusement or recreation where an admission is charged would be subject to a fine of $50 and ten days imprisonment.

Viola as a White Violet.

Viola Dana's the flower which blooms in "Some Bride," her latest Metro.

Porto Rican Exhibitors Use Novel Exploitation Ideas for Pathe Serial

WHEN it comes to "putting over" a picture, the distributors and exhibitors of Porto Rico have nothing to learn from their American brothers, according to M. Ramirez-Torres, head of the Selection Film Service, Inc., of San Juan, and, until a month ago manager of the scenario department of Pathe Exchange, Inc.

The photograph published elsewhere shows the manner in which Manager Marti and Proprietor Mediavilla, of the Cine Reel, of San Juan, exploited the Pathe serial, "The Tiger's Trail," starring Ruth Roland, in front of their house. The figures of the girl and the tiger were cut-outs from the 24-sheet stand and were set in a miniature jungle. Lobby displays of stills from the current episode and one and three-sheets completed the scheme.

Starts with Band at 5 A. M.

The Porto Rican idea of film exploitation is far-reaching. In a letter, Mr. Ramirez-Torres said:

"As early as five o'clock in the morning a band played through all the streets near the theatre, and I imagine many of those who wanted to sleep had few kindly thoughts of 'Tiger's Trail' or those who were seeking to advertise it. All the streets nearby were decorated with cut-out tiger faces. The big event of the morning was a parade in which the principal figures were cut-outs of the tiger and Ruth Roland from the 24-sheet. A man dressed in imitation of Miss Roland headed the parade, and the thing attracted huge crowds. Mr. Marti and Mr. Mediavilla, of the Cine Reel, gave two 'tandas,' or shows, that day and could not accommodate the people at either one."

Independent Film Men Join National Association

WATTERSON R. ROTHACKER, of Chicago, chairman of the membership committee of the National Association of the Motion Picture Industry, left on Friday for the Coast. It is Chairman Rothacker's purpose to confer with the producers in Los Angeles who are not directly identified with the activities of the producers' division of the National Association, with a view to securing their co-operation and support in the future.

Just before leaving for Los Angeles Mr. Rothacker sent in to Secretary Elliott the applications of several new members from Chicago, among them the application of Martin J. Quigley, publisher of the Exhibitors Herald and Motography, for membership in Class 5. Applications were also received from J. C. Friedman, of the Celebrated Players Film Corporation, and Frank Zambreno, of the Unity Photoplays Company.

These are the first applications of independent film exchanges to be received by the National Association, indicating the intention of some of the prominent independent exchange managers to participate actively hereafter in the councils of the association. It is assumed other independent exchanges will take advantage of this opportunity, in view of the plan recently announced by the National Association to organize the film clubs and associations as an integral unit of its distributors' division, in which fourteen of the largest distributing corporations are now represented.

Parke to Direct Ruth Roland.

William Parke is again to direct pictures for release by Pathe. He has been engaged by Ruth Roland, Pathe serial star, to direct her in her new company, Ruth Roland Serials, Inc., and is to go to Los Angeles to begin work on her first personally produced serial for which she furnished the plot.

The Last Page of the Book.

Alice Brady and James L. Crane in their Select, "His Bridal Night." Alice is Mrs. James L. Crane.

LOUIS BENNISON STARS IN CABOOSE

Hero of the Betzwood Production "The Road Called Straight" Once Combined the Profession of Acting and the Art of the Cowpuncher with Equal Success

By Edward Weitzel

SAID Louis Bennison, "If you ever come over to Philadelphia take a run out to my place. I keep two or three broncos out there, and you may throw a leg over one of them whenever you feel like it."

Said I, "Where will I land when he throws me over his head?"

"Oh, you can stick on to any of this bunch all right!" Bennison assured me. "They're not buckers; a baby could ride 'em."

"No doubt a baby could—if it was raised in the way you were," I retorted. "That's just like you fellows who are born on a cattle ranch and are given a set of spurs with your first pair of infant's bootees: You are taken from your cradle and strapped on to a saddle before you learn to walk and you expect a man who never rode a horse in his life to take to it as naturally as a third generation cowboy. If you've got a nice, well-trained Ford warranted not to buck, jump or back-fire and a chauffeur who has no desire to break the Philadelphia speed laws I'll take a few turns on 'The Road Called Straight' in that."

Bennison grinned at me across the table in the Lambs dining-room: "Do you really want to go as slow as that?" he asked.

"Young man," I replied, "when you are in Philadelphia do as the Phillies do."

Has Played Many Parts.

In the old days when we youngsters read our histories of the glorious West, in the seclusion of the haymow or the woodshed, what a corking dime novel the life of Louis Bennison would have made! Many of his adventures wouldn't have been possible then, of course; but the tricks of fate which led this well-groomed, pleasant-faced, quiet-mannered young actor from his early environment to membership in the Lambs could hardly have given any human being a more diversified route.

"If I'd been born on a sheep ranch it wouldn't seem quite so strange," the star of the Bentzwood productions admitted; "but cattle were my line before I felt the call to spout blank verse and dreamed of one day seeing my name in electric lights on Broadway."

"You have been a legit, then?"

"I've been everything and in all sorts of companies," was the reply. "I learned my profession from the ground up; started with a medicine show; traveled with rep companies in wagons and on foot. I've ridden on freight trains and slept in cabooses. One night I stood on the platform of a small station about ten miles from the town where the company I was with had gone to smash, wondering how I was going to get back home. I was dead broke and willing to do anything to earn some money. I had ridden on the platform of a blind baggage car thus far on my trip back to dad and a stack of flapjacks, but had been discovered and fired off.

Becomes Cowpuncher in Fact.

"As I stood there, feeling a bit discouraged, a cattle train pulled in and stopped. Before the wheels had ceased turning, the boss cowboy and his crew piled out of the caboose and started to run along side of the train, yelling and proding with their long poles to get the cattle that were down back on their feet. If this is not done the fallen cattle are apt to be trampled by the others. There were an unusual number of fallen steers, and the conductor, as soon as he received his train orders, started to curse and storm at the delay. The boss cowboy cussed back at him and then cussed his crew for not working faster. There was a pole on the platform, so I picked it up and started in to help. I punched and yelled with the best of them and when the train started I climbed aboard and ran along on the top of the cars to the caboose at the rear end. It was old work for me and no one paid the slightest attention to the new hand until I got inside the caboose. Then the boss cowboy noticed

Louis Bennison
A real fellow, real Westerner, real smiler.

me. I still had the pole in my hand.

A Traveling Show Shop.

"The boss was an elderly man and didn't appear to have any too much of that jovial good humor that so many story writers always bestow on their cowpunchers.

"'Where the h——l did you come from?' he demanded. I explained and it didn't seem to satisfy him worth a cent until one of the other cowpunchers horned in with the remark:

"'Better hire him for the trip, Joe; he's hep to the job.' And Joe did."

"That cowboy was a good friend to you, wasn't he, Mr. Bennison?"

The ex-knight of the range laughed: "I'm afraid not," he replied. "After we had all made a supper on bread and cheese and bologna sausage, I was forced to pay for mine right then and there."

"I thought you said you were dead broke?"

"So I was. But that friendly cowboy had recognized me, although I didn't remember of ever seeing him before. 'Say, boys,' he announced to his companions, 'you don't know what a celebrated gent we've got with us to-night. This chap's the famous cowboy actor, Lou Bennison, you've all heard of, an' I votes he pulls off a few songs and dances while we're waiting for the next charge on the steers.'

When He Played Simon Legrease.

"Hoping to discourage the attempt to turn the caboose into a traveling show shop I explained that I knew nothing but Shakespeare.

"'That ain't so,' spoke up my friend, who had suggested the entertainment. 'I seen you once in Cheyenne play Simon Legrease in Uncle Tom's Cabin, an' I don't blame the bull dogs fer tryin' to bite you; but, if you knows this Shakespeare feller's play better'n you did the other show, start your circus.'"

"Did you?"

"I did. I tried to get out of it, but the boys wouldn't have it that way; so I stood up in the center of that bumping and rattling old caboose and gave them about all the Shakespeare I knew."

"Did they like it?"

"They said they did. I've played to some queer audiences in my time and in some queer places, but that night beat them all."

* * *

I have repeated this story of Louis Bennison's to illustrate the frankness and the unique training of the man for the style of character that best fits him. He is the very embodiment of the hero of Western melodrama and gives one the impression that he himself has always traveled "The Road Called Straight."

Pete Smith's Secretary Engaged.

Mr. and Mrs. Frederick Schimmel, of 653 Hendrix street, Brooklyn, have announced the engagement of their daughter, Francis Shirley Schimmel, to Morris A. Engelson. Miss Schimmel has been secretary to Pete Smith, publicity manager of the Famous Players-Lasky Corporation ever since Mr. Smith went from Morosco to Artcraft Pictures Corporation nearly three years ago. No date for the wedding has been set.

B. F. Simpson on Road.

Ben F. Simpson, who is field manager for the Realart Pictures Corporation, left New York last week in the interest of his company. Mr. Simpson is to assist "Jack" Woody in the work of establishing exchanges and while Mr. Woody is in the West, he, Mr. Simpson, will operate throughout the East. Mr. Simpson will stop at Boston, Buffalo, Cleveland, Pittsburgh and Washington.

Zukor Says Star Series Plan Is Easy to Attack, Hard to Defend

FOR some time I have realized that the star series plan of distribution has been easy to attack and difficult to defend. It was a breeder of complaints from exhibitors, who felt that at times they were forced to show pictures they did not want, and from stars and allied producers who felt that sometimes their product was being used to help sell the product of others.

Many of these complaints have been utterly unfounded. Investigation has shown that in nearly every way the star series plan of booking has been fair to all concerned. But this method made it possible for agitators to poison the minds of stars, producers and exhibitors as to the policy of the Famous Players-Lasky Corporation.

For a long time I have been working out the selective booking plan in an effort to devise a system of booking that cannot be criticised—a plan absolutely proof against attack—fair to every individual concerned in its operation, from studio to screen.

The Famous Players-Lasky Corporation has been trying conscientiously to eliminate all criticism and we have devoted our energies for the last year to finding ways and means to obtain for exhibitors only the pictures they want and to make it possible for stars, producers and authors to get the greatest circulation for their product and the best returns, without any encumbrance whatsoever.

I feel confident that the selective booking plan, which will be put into effect beginning September 1, will eliminate all the evils of former plans once and for all time. Every individual picture will be put on its own merit to succeed or fail by its own drawing power—and by nothing else.

The Famous Players-Lasky Corporation wants to assure every exhibitor of the co-operation and honest intention on its part to produce only such pictures as will bring him success and profit and good-will—pictures that will make it possible for him to receive from the public at all times an admission charge commensurate with their entertainment value. The public is demanding consistently fine productions and is ready to do its part if it gets value received for the price it pays.

This new plan is devised to reward properly every able effort of exhibitor, star, director and producer. It will be a trenmendous incentive to every person who takes part in it.

Adolph Zu'-or,
President, Famous Players-Lasky.

"The Westerners" Opens at Los Angeles; Has Not Departed from the Star System

IN the face of a sudden heat wave, Los Angeles turned out in volume last Sunday for the first presentation of the Stewart Edward White Great Authors' screen novel, "The Westerners," at the Kinema Theatre. This marked the active entry of Benjamin B. Hampton into the picture industry under the Hampton name.

The picture reveals his intentions in a clear light. He has not subordinated the actor, has not put the soft pedal on the star system. On the contrary he has made the actor an even greater factor in a big picture than he has been under the older systems of picture producing. He has not built his production around the personality or talents of any one big actor. What he has done is to fill every role that calls for a distinctive portrayal with a star player of recognized fame in motion pictures. This has increased the naturalness and spontaneity of the picture.

Roy Stewart, Mildred Manning, Robert McKim, Wilfrid Lucas, Graham Pettie, little Mary Jane Irving and equally diminutive Frankie Lee, a most remarkable little boy, are the featured players.

Critics Are Favorable.

The five daily newspapers of Los Angeles, the adjacent Fresno and San Diego newspapers, give unusual praise to Mr. Hampton as a new producing factor in the industry and the San Francisco morning newspapers sent representatives to view the premiere. Walter Bodin, critic of the San Francisco Bulletin, hails Hampton as one of the men who is "destined to bring about vast changes in motion pictures."

A forceful style of newspaper advertising was prepared by George Hough Perry, at one time advertising manager of Everybody's Magazine and also the first advertising manager of the Gimbel Brothers New York store. Mr. Perry is a member of Mr. Hampton's executive organization, having been identified with the Great Authors' Pictures, Inc., and the Zane Grey Pictures, Inc., since Mr. Hampton's advent on the Coast.

The Los Angeles showing is a pre-release engagement. The distribution of this production and all of the Hampton productions is in the hands of the W. W. Hodkinson organization and other pre-release engagements will be held in the principal cities of the United States throughout the summer and fall.

New Zealand Exhibitor Has a Good Boost and a Knock

WE ARE stealing some thunder from Richardson's Projection Department, but purposely so, as he might be too modest to print the compliment paid here to his work. George Calder, an exhibitor of Huntly, New Zealand, writes:

"Inclosed you will find money order for one year's continuance of the Moving Picture World. I find your publication of great value to me, especially from a technical standpoint. Tell Richardson his department is eagerly devoured in Huntly. I am applying your new lens chart, but find difficulty in getting proper focus condensors.

"My opinion regarding the quality of American productions is that they are standing still: the stories are not good enough. With world competition now being established, it will tend to make the moving picture better from the exhibitor's point of view."

Owen Moore.

Owen Moore Is Engaged by Selznick Pictures

OWEN MOORE is the latest star to be added to the constantly growing Selznick Pictures constellation.

The ink was scarcely dry on the contract by which Myron Selznick secured Elsie Janis than he had completed negotiations whereby Mr. Moore will appear in a series of big productions under his management. The contract with Mr. Moore covers a long period.

"There is an important and constantly growing market for pictures in which men are starred, and I have secured Owen Moore for this reason," said Myron Selznick. "Possibly the demand for men stars is due to the effect of the war upon public thought. The fans do not tire of their heroines but as almost everyone has had some relative in the armies fighting in Europe, there has come in the last year a revival of interest in big red-blooded dramas. The heroic qualities that were evidenced by the American soldiers have created a renewed interest in the strength of the nation's manhood. Mr. Moore represents, I believe, the very finest type of leading man to respond to this demand and we have in contemplation for him a series of productions of vivid force. The war picture has gone and in its place is coming the picture of the fighting spirit in times of peace."

This latest acquisition brings the list of Selznick stars now up to five, including Elsie Janis, Olive Thomas, Eugene O'Brien, Elaine Hammerstein and Owen Moore.

Famous Players-Lasky Chiefs Give Outlines of Next Season's Plans

Selective Service Booking Policy Comes Into Effect September 1, Replacing Star Series System Then Terminated—Every Picture Will Thereafter Be Produced, Distributed and Exploited on Individual Basis—New and Enlarged Studios and Additional Stars

THE season of 1919-20 for the Famous Players-Lasky Corporation starts September 1. On that date the star series system of booking of new productions will have come to an end, and supplanting it, ffective for the coming year, will be the "Selective Booking Plan."

Under Selective Booking each film will be booked by itself, regardless of any other production. Every picture will be produced, distributed and exploited as if it were the only picture made or distributed by the Famous Players-Lasky Corporation, and each picture will be a financial success or loss according to its own quality.

In other words, the meaning of the selective booking plan is that every production will stand on its own merit before the exhibitors and the public of the country.

This new sales policy has been under consideration for many months. During the week of May 12 last a convention of the Famous Players-Lasky district managers and special representatives was held at the home office in New York and there the entire plan was explained by Walter E. Greene, vice president in charge of distribution, and Al Lichtman, general manager, and received its final treatment.

Every Employe Familiar with Policy.

Following this convention, local meetings were held throughout the country, in the different districts, at which was present the personnel of every exchange in that territory. Thus every detail of the new plan has been outlined to every individual connected with the distributing organization. Without a single exception, everyone in this department has expressed great enthusiasm over the new project.

Anticipating this change in distribution policy, the production department, under the supervision of First Vice President Jesse L. Lasky, since the beginning of the present year has been bending its every energy and applying its every resource to the preparation of an imposing list of productions which will justify the plan of selective booking and earn the universal approval of exhibitors and their patrons. As a result of this department's activities more than fifty new productions either have been made, are now in the making or are now in course of preparation.

Studio Facilities Extended.

A new studio, to cost $2,000,000, is now being constructed in Long Island City, where eight big productions can be accommodated at the same time. The Lasky studio and affiliated studios in California have been enlarged and their personnel vastly increased. Thomas H. Ince will continue to make productions for Famous Players-Lasky distribution at his magnificent new plant at Culver City, Cal., and arrangements have been completed for the release of the product of Cosmopolitan Productions, the Mayflower Photoplay Corporation, under the supervision of George Loane Tucker; the New Art Film Company, producers of Dorothy Gish features; Maurice Tourneur and Syd Chaplin.

These are the production sources of the releases of feature length. In addition, the "Fatty" Arbuckle and Mack Sennett subjects will be released and sold in the same manner as the features. The Burton Holmes Travelogs, Briggs Comedies, Post Scenics and Paramount Magazine will be released in series.

Three Subjects Ready Now.

Last week the first three releases for the new year were viewed by the different officials of the company in the home office. This will give an idea of how far in advance the releases will be ready, allowing exhibitors more than ample time to view each picture if necessary and prepare a big campaign for the showing of the film. By August 31 next there will be some twenty-five productions at the exchanges available for exhibition and sale to exhibitors. Paramount-Artcraft pictures will be released at the rate of two and three a week, alternately, and in addition there will be the comedy features and other short subjects.

To insure the utmost success of each picture, the company will extend the activities of its exploitation, publicity and advertising department under the direction of John C. Flinn, with a view to exploiting each picture as sufficiently as if it were the only picture distributed by the company. This exploitation organization will be undoubtedly the greatest of its kind in any industry.

Publicity Men for Branch Offices.

Men in the branch offices will be ready to assist the exhibitor in putting over a Paramount-Artcraft picture. These men will be expert showmen with many years' experience in such work. The powerful national advertising campaign in magazines and newspapers is to be continued and expanded and an extensive newspaper advertising campaign in co-operation with exhibitors will be put back of each production.

A gigantic service organization for the exhibitor is now in preparation. Advertising accessories of every nature will be handled by experts and, further

THE principal advantages of the selective booking policy, as pointed out by the Famous Players-Lasky Corporation, are as follows:

It will enable each production to earn a sum for the exhibitor, distributor, and producer commensurate with its value to the public.

It will permit the company greater latitude in purchasing best material and the engaging of the best talent available.

It will encourage longer runs.

It will eliminate entirely inequitable distributing methods.

It will answer the wide demand of the exhibitors to buy their pictures upon a more flexible basis than methods heretofore employed.

It will necessitate greater care in the selection and the production of pictures, as a poor picture cannot possibly earn (under the selective booking policy) a sum sufficient to make its production and distribution profitable.

It will permit the utmost in exploitation.

It will prove a great medium in creating good will between exhibitor and distributor.

It will mean the ultimate in the process of eliminating the weak in productions and compensating the strong.

It will permit such exhibitors that may questio n the particular worth of a picture to see it before buying.

President Adolph Zukor

than that, the distributors will show exhibitors just how to make the most out of these accessories. Progress-Advance, the house organ of this company, will be enlarged in size and personnel and other media will be employed to assist the exhibitor in his presentation of Paramount-Artcraft pictures.

Entire Product Still Available.

While selective booking establishes a plan for booking productions individually, solely upon their merit, at the same time the entire product of the Famous Players-Lasky Corporation will continue to be at the disposal of the thousands of theatres that in the past have exhibited Paramount-Artcraft Pictures almost exclusively and for those other theatres that desire in the future to look to this organization for a constant source of supply.

No price or release date will be set for any production until it is completed and pronounced perfect by those responsible for its quality. No limit of time or money is placed upon the energy and genius of the producing forces in their determination to make each production an individual success. This means that there will be two or three really big pictures every week, rather than two or three every month.

Percentage Plan in Some Cases.

Paramount-Artcraft Pictures will open on their first run showing as soon after release date as possible. In various instances, arrangements will be made with first-run exhibitors to allow other exhibitors who wish to view the film on the screen before booking it to see the pictures at the theatre. Thus the smaller exhibitors will be afforded the opportunity of not only seeing the merits of the production but will also have the chance to see how it goes over with regular motion picture audience. This will prove a big asset to the exhibitor who wishes to get all the information possible on his production.

In exceptional cases a percentage arrangement will be entered into with an exhibitor, on a given production. Thus it is evident that the flexibility of the selective booking plan is evident to a greater degree than in any other system heretofore in vogue.

Specialized Production for the New Year

By Jesse L. Lasky

First Vice-President, Famous Players-Lasky Corporation.

SELECT BOOKING will mean to the producing organization of the Famous Players-Lasky Corporation and its allied units specialized productions. It will mean a declaration of independence, a liberation forever from the Tyrant of Time.

The motion picture of to-day represents a medium of free artistic expression, and the artist suffers under the limitations of time in which to accomplish his best just as suffers the great writer or great speaker who is compelled to deliver his message hastily without due reflection and minus the polish of genius.

System Six Months in Revising.

The handwriting was clear some time ago to the producing department of the Famous Players-Lasky Corporation, represented by its big studios in New York and Hollywood; its extraordinary talent in authors, scenario writers, artists and directors, together with its channels of supply from the leading periodicals of the world.

Six months ago the necessity of an improved system in the method of making and distributing motion pictures was anticipated by this organization. The entire producing organization, although strained to the limit to make the best pictures brains and money could produce for the current season, turned to the task of preparation months before there was any discussion in the trade of the probability and of the necessity of selective booking, or of each picture to stand on its own merit before the exhibitors and the public.

The highly successful star series plan of the past two years paved the way immeasureably for this work of preparation. Motion pictures have been produced by this corporation in the past year which to duplicate on any reasonably large scale would render one hundred per cent. satisfaction to the public during the new year.

To Co-operate with Publishing Houses.

We will not be content, however, to do as well as our best in the past, and I am making unqualifiedly the statement that our resources of supply have been extended to an unlimited degree and all the personnel is enthusiastic over the opportunity to make pictures under the new plan better than any that have gone before. We will consider a picture finished only when it has had the utmost of skilled and experienced workmanship unhampered by the necessity of a haste that all too frequently results in slight imperfections.

I will digress for a moment to say that our producing department is in daily co-operation with all of the big American publishing houses, that we are enjoying an unprecedented degree of confidence and assistance of the best known authors and writers, and hardly any story appears in print and very few plays are produced in which, by reason of the ramifications of our facilities, we do not hold an option. There is a saying that a stream can rise no higher than its source, and it is a figure of speech directly applicable to motion picture production that no picture is greater than its story. We have reason, therefore, to be proud of the connections for material which we have made.

Each Picture a Unit by Itself.

To make productions qualify to be called Paramount-Artcraft has come to represent an achievement in the motion picture industry. To reach this Paramount-Artcraft standard is no easy task. When we say that for the season of 1919-20 our product will be bigger and better than ever before, it is entirely logical to believe that this will be so. If under the past system we have been able to establish a high water mark in photoplay standard, surely under the specialized production plan we will be able to reach much greater heights in the realization of artistic accomplishments than heretofore.

Jesse L. Lasky

Each production released under the Selective Booking Plan will have been created as a unit by itself. From now on unlimited time, money and facilities will be accorded the producers of each film. For the first time in the history of the motion picture, genius will be given absolute and unlimited opportunity to assert itself. The directors will be working months in advance of release dates and the baneful element of haste will be eliminated.

Transformation Taking Place.

An idea of how far in advance the production department is already working can be had from the fact that at least a half dozen super-attractions for the new year starting September 1 are now already finished. No one connected with this organization can more readily appreciate what great effort has been expended by every member of our producing establishment to bring about this condition than I. No one outside of the organization can begin to appreciate what a truly wonderful achievement this has been.

The Famous Players-Lasky Corporation expects to mark the progress of the cinema enterprise in the coming year as in the past. For months the change which is about to mark a new era for the motion picture has been under way. The entire industry has been going through a radical transformation and we are now facing the dawn of a new day of great accomplishments for this popular form of entertainment.

DeMille Has Aided in Drawing Plans.

The allied units whose product the Famous Players-Lasky Corporation is proud to handle are not only entirely in accord with our new producing plans, but are also heartily enthusiastic over their possibilities. Cecil B. DeMille, director general of our corporation, has proved an important factor in arranging our new plan and his genius will do much to establish Paramount-Art-

craft pictures on a higher plane during the coming year. Whitman Bennett, manager of the producing department, has also played a most important part in the organization of the gigantic department responsible for the merit of Paramount-Artcraft productions.

The great Thomas H. Ince organization is now in a better position than ever before to carry on its wonderful screen achievements under the personal supervision of that master mind which directs its activities. In his new producing home Thomas H. Ince will create Paramount-Artcraft pictures with facilities and experts second to none.

Long List of Famous Players.

Mack Sennett, "Fatty" Arbuckle, Burton Holmes, Clare Briggs, Syd Chaplin, Maurice Tourneur, George Loane Tucker, and other famous producers are on the mark and ready to set a pace that will outdo their past successes.

Among the artists who will appear in the super-attractions listed elsewhere in this special number are such truly great players as Elsie Ferguson, John Barrymore, Wallace Reid, Billie Burke, Dorothy Dalton, Robert Warwick, Marguerite Clark, Bryant Washburn, Douglas MacLean, Doris May, Ethel Clayton, Vivian Martin, Charles Ray, William S. Hart, Enid Bennett, "Fatty" Arbuckle, Syd Chaplin and others of equal talent and fame.

Some of the famous authors whose works will be screened via the Famous Players-Lasky organization are A. E. W. Mason, Peter B. Kyne, George M. Cohan, J. Hartley Manners, F. Tennyson Tesse and H. N. Harwood, Marah Ellis Ryan, Cynthia Stockley, Avery Hopwood, Archibald Clavering Gunther, Roi Cooper Megrue, Walter Hackett, May Tully, Rida Johnson Young, Walter Browne, Bertha M. Ruck, Augustus Thomas, Mark Twain, Marvin Taylor, Robert W. Chambers, William Gillette, Amelie Rives, George V. Hobart, Anthony Hope, Rupert Hughes, Louis Joseph Vance, George Broadhurst, Jack London, and E. Phillips Oppenheim.

Best Works to Be Used.

The best works of all these persons who have won fame through their achievements, plus the best efforts of the large number of artists and experts who have become prominent as a result of their part in the production of Paramount-Artcraft pictures and others who are now affiliated with our tremendous producing institution—all this not only speaks well for the increased success of future Paramount-Artcraft pictures but insures the further advance of the motion picture enterprise, both as an art and as an industry.

The Selective Booking of Motion Pictures

By Walter E. Greene

Vice-President in Charge of Distribution.

EVERY production to stand on its own merit before the exhibitors and the public of the country; every picture to be produced, distributed and exploited as if it were the only picture made by the organization; every picture to be a financial success or loss according to its own quality.

Thus in a few words may be summarized the selective booking policy adopted by the Famous Players-Lasky Corporation and effective with releases commencing August 31, 1919.

It will be seen that this is a very radical departure from the methods of distribution employed by the Famous Players-Lasky Corporation in the past two years, when productions were sold on the merits of individual groups, popularly termed "star series."

Policy Pleases Exhibitors.

Selective booking of individual pictures is a radical step in progress. It has been adopted as a policy because an overwhelming majority of the exhibitors the corporation has interviewed have quickly indicated their sympathy with it and because it will be a better means of serving the public with a worthy product and will result in the elimination of the inferior picture that does not give satisfaction.

Greatest of all, however, is the fact that selective booking will put a premium on quality productions, allowing a freer and broader expression by the producing organization, by authors, by scenarists, directors and artists. We are confident it will therefore result in a higher grade of motion pictures than heretofore produced. This will redound to the inestimable advantage of the exhibitor, for he will be able to concentrate on each picture, to obtain the utmost revenue from the public by consecutive exhibition over a period of days, limited only by the drawing value of the production and his own good showmanship in properly presenting it to his patrons.

Will Make for Better Distribution.

Selective booking is certain to mean better distribution and better exhibition. For the department of the Famous Players-Lasky Corporation of which I am in charge—distribution—I can speak. We are leaving nothing undone in preparing for the kind of service which the artists on one hand and the exhibitors on the other have reason to demand from us. Their personnel of our branch offices in twenty-six cities, representing more than 1,500 workers, has had the benefit of clear leadership under Adolph Zukor and an organization standard to uphold ever since the establishment of the first office that sold one of the old Famous Players productions—the first feature pictures ever offered. Our distributing service today is reaching more exhibitors, week in and week out, than any other organization in the industry.

The third factor—exhibition—already has spoken. Our investigations covering a period of months, revealed the unanimity of the exhibitors to regard selective booking as the greatest step forward the industry has taken.

Showmen Will Aid Exhibitor.

The Famous Players-Lasky Corporation stands today to help in the exhibition of its pictures to the limit of its ability in the way of co-operative advertising. National advertising, national publicity and distinct exploitation each and every production are to be accomplished. A field force of exploitation men has been organized consisting of trained showmen who will personally assist the exhibitor to get the most out of Paramount-Artcraft Pictures.

Walter E. Greene.

Will Give Advance Showings.

The selective booking plan will permit the theatre manager to operate his place of entertainment along lines he will interpret to be best suited to his patrons. The responsibility rests entirely with him. His audience will come to recognize the character of the showman in the character of his attractions. His profit will depend upon his knowledge of his patron's desires and likes and his ability to exploit each production.

Commencing this month there will be on exhibition in the branch offices of the Famous Players-Lasky Corporation throughout the United States prints of productions listed for release this autumn. Each week during the summer, two or three more new pictures will be added to the list at the exchanges. The exhibitors of the country are invited to witness the exhibitions. They may arrange forthwith for exhibition, signifying immediately the days or weeks in which they desire to present the pictures. Each picture will be rented on its individual merit. The company points with pride to the extraordinary titles of its new productions, screen versions of popular plays and widely read stories.

First Choice for Old Clients.

Inasmuch as our plan of selling is on a basis of individual merit, likewise our producers are creating subjects to be sold in line with that plan, specializing on each subject, expending sufficient money to create a product of the highest calibre, and taking sufficient time so thoroughly to edit and re-edit each production until the highest degree of perfection is attained. Therefore, the pictures this season will possess the superlative distinguishing mark of quality and attractiveness that characterizes the releases of the Famous Players-Lasky Corporation.

While each picture will be booked solely upon its merit, at the same time,

we wish to assure the thousands of exhibitors who have been showing Paramount and Artcraft pictures for the past few years that they can continue to look to the Famous Players-Lasky Corporation as their chief source of supply for high class productions.

Old Friends Come First.

The exhibitor who has been doing business with us in the past will naturally receive the first opportunity to book our product. If, for instance, a manager who has been exhibiting a certain part of our total output for the past year wishes to book the new subjects of this line of product, he certainly will be given first call to book the same at a price commensurate with the quality of the film and his box-office possibilities.

What Exhibitors Want to Know.

An exhibitor, looking over the field of production and distribution as it exists today, wishes to ascertain from what source of supply he will receive his pictures for the coming year. He wishes to know that there is some organization in the business upon whom he can positively rely for a consistent supply of attractions that will keep the public coming to his theatre.

Year Promises Great Pictures.

The exhibitor knows today that one reliable organization is the Famous Players-Lasky Corporation and knows the insurance of delivery and the high type of service it renders. As in the past, the future Paramount-Artcraft product will prove the backbone of the successful exhibitor's business for the year. As a result of the increased quality of product coming out of our specialized production plan and the individuality of the exploitation of each film, together with the introduction of new distribution and service ideas, the like of which have never before been attempted, the exhibitor will more than ever be able to rely upon the Famous Players-Lasky Corporation, in the vernacular, to deliver the goods.

The year will bring forth great pictures. May the fruits of popular esteem and patronage go to the best!

Cecil B. De Mille
Director General, Famous Players-Lasky Corporation.

Productions Listed for Year

BIG ATTRACTIONS" is the slogan in the production of Paramount-Artcraft pictures for the coming year. Novels and stage plays by famous authors and playwrights and portrayed on the screen by the talented players under the direction of capable experts will constitute the new product.

A list of productions, some of which are already completed, which will be released the early part of the year is now available. A glance at the following titles will indicate the determination of the Famous Players-Lasky Corporation to give exhibitors the greatest line-up of attractions they have ever prepared for a similar period.

"The Witness for the Defense," by A. E. W. Mason, will present Elsie Ferguson in the leading role. This play enjoyed great popularity, with Ethel Barrymore as its star. George Fitzmaurice directed the photoplay and Wyndham Standing, Warner Oland and Vernon Steele are among those who will be seen in Miss Ferguson's support.

"The Valley of the Giants," Peter B. Kyne's story of the forest of the redwoods, serves as a vehicle for Wallace Reid. Marion Fairfax wrote the scenario and James Cruze directed.

"Peg O' My Heart" Important.

"Peg O' My Heart," one of the greatest pieces of theatrical property in the history of the stage, has been finished by Director William C. DeMille. Wanda Hawley will be seen in the role made famous by Laurette Taylor and later by Peggy O'Neil and Elsa Ryan, and the supporting cast includes Thomas Meighan, Theodore Roberts, Barbara Castleton and Robert Cain.

"Told in the Hills," a picturization of Marah Ellis Ryan's novel, will present Robert Warwick, supported by Ann Little, Wanda Hawley, Tom Forman and Monte Blue. George Melford directed.

"Everywoman," acme of theatrical originality, will shortly be started under direction of George Melford. Twenty or thirty beautiful young women will be seen in the cast, which is now being chosen.

"The Miracle Man," George M. Cohan's stage play, produced for the screen under the direction of George Loane Tucker, will be the first of the Mayflower productions to be released under the new arrangement with that corporation.

Another Mark Twain Story.

Mark Twain's immortal "Huckleberry Finn," scenarioized by Julia Crawford Ivers, is now being produced under direction of William D. Taylor, who produced the other Twain successes, "Tom Sawyer" and "Huck and Tom."

"The Misleading Widow," adopted from F. Tennyson-Tesse and H. M. Harwood's play, "Billetted," in which Margaret Anglin was seen, will be Billie Burke's first vehicle for the year. John S. Robertson directed.

"April Folly," from the story of Cynthia Stockley, author of "Poppy," "The Wild Olive" and other prominent subjects, will be one of the first Cosmopolitan Productions to be released. It was directed by Robert Z. Leonard and will present Marion Davies, Conway Tearle and others.

Thomas H. Ince has arranged a list of pretentious box-office attractions for Paramount-Artcraft release. Some are already finished, among them "The Market of Souls," a Dorothy Dalton picture of big proportions.

A number of noteworthy plays and stories have been acquired for Mr. Ince's new co-stars, Douglas MacLean and Doris May, the list including "Mary's Ankle," by May Tully, and "What's Your Husband Doing?" by George V. Hobart.

For Marguerite Clark.

"Widow by Proxy," by Avery Hopwood, in the stage version of which May Irwin made a big success, is now being produced by Walter Edwards, with Marguerite Clark in the stellar role.

"Luck in Pawn," by Marvin T. Taylor, one of the earlier successes of the theatrical season just closing, will be another Marguerite Clark subject.

"In Mizzouri," August Thomas' first great play, will be a vehicle for Robert Warwick.

Many other notable productions already in the course of preparation for next year's release, "Hawthorne of the U. S. A.," by James Fagan, the play that introduced Douglas Fairbanks on the stage, will serve as a vehicle for Wallace Reid. "The Cinema Murder," E. Phillips Oppenheim's wonderful detective story, will be a Cosmopolitan Production. "The Young Mrs. Winthrop," by the late Bronson Howard, is a classic. This will be one of Ethel Clayton's first productions for the new season.

Some Ince Productions.

"The Other Woman" and "Stepping Out" will be Thomas H. Ince productions, presenting Enid Bennett. Both these stories are by C. Gardner Sullivan. "A Girl Named Mary," a story eagerly sought for the screen. will be presented with Marguerite Clark.

In "Captain Dieppe," by Anthony Hope, Robert Warwick will appear. "Eliza Comes To Stay," by Henry V. Esmond, is for Marguerite Clark; "His Official Fiancée," from the book by Bertha M. Ruck, for Vivian Martin; "It

Whitman Bennett
Manager, Producing Department, Famous Players-Lasky Corporation.

Pays to Advertise," the comedy farce by Roi Cooper Megrue and Walter Hackett, for Bryant Washburn; "Miss Hobbs," Annie Russell's most successful play, by Jerome K. Jerome; "Mother," by Kathleen Morris, for Ethel Clayton; "Sadie Love," the popular Broadway hit by Avery Hopwood in which Marjorie Rambeau first won her fame, for Billie Burke; "Sick Abed," another Broadway show, for Bryant Washburn; "Speed Carr," a story by J. Stuart Woodhouse, and "The Black Bag," by Louis Joseph Vance, for Wallace Reid.

Plays by the Score.

"The Fear Market," by Amelie Rives, an elaborate production with Ethel Clayton; "The Female of the Species," another Clayton vehicle, story by Joseph Gollamb; "The Lottery Man," Rida Johnson Young's play, for Wallace Reid, directed by James Cruze; "The Restless Sex," a Robert W. Chambers story recently concluded as a serial in Cosmopolitan, scenario by Frances Marion; "The Sea Wolf," Jack London's world-known subject, directed by George Melford; "The Teeth of the Tiger," story by Maurice Le Blanc, presenting further adventures of Arsene Lupin; "The Third Kiss," story by Helidore Tenne, directed by Robert Vignola, already finished, presenting Vivian Martin in the leading parts; "The Thirteenth Commandment," a startling story by Rupert Hughes, with Ethel Clayton; "Whistling Jim," by Julian Josephson, a Thomas H. Ince production, with Charles Ray; "Why Smith Left Home," the George Broadhurst farce-comedy ,and "Too Much Johnson," William Gillette's farce, both for Bryant Washburn.

Exploitation Department Busy

ANOTHER innovation on the part of the Famous Players-Lasky Corporation, a departure in its way fully as revolutionary as the new plans for production and distribution, is the Exploitation Department, which takes the place of the Department of Advertising and Publicity. A few years ago the sole idea of motion picture advertising was to sell pictures to the exhibitor. Gradually, with the Famous Players-Lasky Corporation pointing the way, the trend has set in toward another idea—to sell pictures to the public.

In its national advertising campaign this company took the first steps along the road. This advertising policy was successful because it was founded upon the realization that it is the public that buys the pictures. The exhibitor is only an intermediary. To sell a picture to him means little. To sell it to the public means a triumph for all concerned.

Flinn Heads Four Divisions.

Under the general supervision of John C. Flinn, director of Advertising and Publicity, the Exploitation Department will be in four divisions—Administrative, Publications, Publicity and the Field Force. It is the fourth section that is of the most immediate significance to exhibitors and the trade, for the work to be done by that division means effort directed toward better attendance, better theatres and better prices.

This Field Force will consist of expert exploitation men who, after having been fully trained in the New York office of the corporation, and having become fully conversant with its policies, problems and exploitation methods, are to be sent to the respective districts for the purpose of helping individual exhibitors, without charge, with their exploitation problems. There is to be an exploitation man in every exchange—twenty-six in all—and among the men already selected are Wayland H. Taylor, New York; J. P. McConville, Boston; A. S. Glenn, Philadelphia; William Loyser, Pittsburgh; W. L. Hill, Chicago, and Arthur H. Cole, Kansas City.

Service Starts at Studios.

The functions of the Administrative division of the Exploitation Department will be executive, supplying the point of contact with the departments of distribution and production. At every producing studio there is a staff of reporters, who supply the department with information, photographs and ideas in connection with the pictures being produced.

These various offices all work in close touch with the Administrative Division. Their personnel is to be enlarged during the coming year. At present the force at the West Coast producing studios are under the general supervision of Adam Hull Shirk, of the Lasky studio.

The second division—Publication—is under the supervision of Jerome Beatty, formerly publicity director of Thanhouser and McClure companies, and an experienced newspaper and magazine writer. Mr. Beatty has been Advertising Manager of Famous Players-Lasky for two years.

This department places advertisements in national magazines; in the trade papers and daily newspapers; publishes a magazine of exhibitor's service department, prepares press books for exhibitors, supervises the making of advertising accessories, and works in co-operation with the Field Force in giving special aid to exhibitors.

Progress-Advance, a weekly magazine of exhibitor service, has for its editor Gordon H. Place, who has for many years worked among exhibitors. H. S.

(*Continued on page* 1926.)

Al Lichtman

Work Cut Out for the Distribution Department

By Al Lichtman

General Manager, Department of Distribution.

THE Department of Distribution, presided over by Vice-President Walter E. Greene, includes a field force of 1,241 persons, apportioned to twenty-six branch exchanges throughout the United States. This field force is supported by a staff of nearly three hundred at the home office in New York City.

The duties of the vice-president in charge of distribution have been aptly described as analogous to those of the vice-president in charge of traffic in the administration of a railroad. He it is who interprets for the department the policies laid down by the Executive Committee of President and formulates the plans for carrying them into effect.

Under Mr. Greene, in direct charge of operation, is the General Manager of Distribution, and following in order come Charles C. Burr, assistant general manager; Sidney R. Kent, sales manager; Harry H. Buxbaum, F. V. Chamberlain, John W. Allen and Myron H. Lewis, special representatives; Harry Asher, W. E. Smith, C. E. Holcomb, Louis Marcus and Herman Wobber, district managers, and Robert E. McIntyre, Arthur C. Wilson, Robert A. Kreier, Thomas A. Kilfoyle, Samuel Handel, Saul Berman, Emanuel R. Barnet and Fred A. Leroy, auditors.

Handled in Nine Districts.

For convenience of distribution the United States is divided into nine districts, in charge of district managers or, in some instances, special representatives. Scattered among these nine districts are the twenty-six branch exchanges, each in charge of a branch manager.

Complete data concerning every community has been gathered and with corrections brought up to the minute is kept on file both at the respective branch exchanges and at the home offices. All this information concerning the territory served by each branch is condensed by a statistician at the home office into a graphic chart which shows the possibilities and the actualities in the absorption of Paramount and Artcraft pictures in that territory.

His Work Mapped Out.

A zig-zag line traced across this chart, corrected from day to day, shows the volume of sales in relation to the possibilities, and with these charts always on his desk the general manager can take in at a glance the whole story of his subordinates' work to date, throughout the length and breadth of the United States, as compared with preceding weeks or months.

So much in general as to the structure of the distribution organization as a whole. Through its branch exchanges the Famous Players-Lasky Corporation comes in direct contact with exhibitors. These exchanges are located in the following cities: New York, Buffalo, Boston, New Haven, Portland, Me., Philadelphia, Washington, Pittsburgh, Cincinnati, Cleveland, Chicago, Minneapolis, Detroit, Kansas City, St. Louis, Des Moines, Omaha, Atlanta, New Orleans, Dallas, Salt Lake City, Denver, San Francisco, Los Angeles, Seattle and Portland, Ore.

Where Famous Players-Lasky Pictures

THOMAS H. INCE is one of the biggest powers in the silent drama. The Ince pictures will continue to be released through Famous Players-Lasky; but like all the other branches of this organization, the Ince studios plan greater things for the coming year.

In his studios at Culver City, among the most completely equipped and largest in the world, pictures will be made under the direct supervision of Mr. Ince, pictures with the Ince favorites—Dorothy Dalton, Charles Ray and Enid Bennett—and with the two new stars who, Mr. Ince believes, will be as popular as his others have been. These are Doris May and Douglas MacLean, who will be co-starred in several productions.

Thomas H. Ince.

They are well known, for they have been acting under Mr. Ince for two years. Mr. MacLean has appeared in support of Dorothy Dalton, Enid Bennett, Mary Pickford and others. Miss May, who has been appearing under the name of Doris Lee, was leading woman for Charles Ray in six of his Paramount Pictures.

Ince Personally Supervises.

Although Mr. Ince carries a large staff, the work of the entire studio is actually under his supervision, and when a picture says: "Supervised by Thomas H. Ince," the words are the literal truth. He is continually at the studio, inspecting, criticising, advising, often jumping in and directing difficult scenes.

"Fatty" Arbuckle.

A great deal of his time is spent in the cutting room, editing films and making suggestions or changes. Mr. Ince is solely responsible for the quality of every picture which leaves his studio.

Dorothy Gish.

Cecil B. DeMille

Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation, has probably produced a greater number of successful pictures than any other person. For a DeMille picture to break a box-office record is no surprise—it is expected. Starting with "Carmen," and all through the list, DeMille productions have established the highest mark of real artistic excellence.

C. F. Zittel.

The reason for this success is simple: Cecil B. DeMille is a sincere artist—he thinks of nothing except the result; and for the right result—the result that satisfies his artistic conscience—he will sacrifice money, time, energy and care to the utmost.

Two Skilled Scenarists.

Closely associated with Mr. DeMille is Jeanie Macpherson, his scenario writer, who is responsible not only for the continuity of his pictures but also for many of the original stories he has transferred to the screen. He has recently added to his scenario staff Major Ian Hay Beith, author of some of the most successful war books. Major Beith will work with Miss Macpherson on continuity and originals.

DeMille Doing Barrie Play.

Mr. DeMille is at present working on an adaptation of "The Admirable Crichton," by Sir James M. Barrie. This is the first of that author's works to reach the screen and that he should give to Mr. DeMille the rights he has so jealously held is a great tribute to the genius of the producer.

Mack Sennett

The Paramount-Mack Sennett comedies, forerunners of many palpable imitations, hold a position of supremacy. The comedic genius of Mack Sennett himself, who supervises all the work, is the element which makes his comedies what they are, and it is with satisfaction that Famous Players-Lasky announce that it will continue to release them, one every two weeks, as in the past two years.

Mr. Sennett's principal comedians are Charlie Murray, of the old Murray and Mack team; Ben Turpin, Louise Fazenda, Charlie Lynn, Wayland Trask, Baldy Belmont, Myrtle Lind, Phyllis Haver, Marie Prevost, and Harriett Hammond. The Sennett bathing girls have been in large measure responsible for the popularity of these comedies.

Pretty Girls and Animals.

Recognizing the universal appeal of beautiful girls, Mr. Sennett has secured the finest collection of feminine charm in pictures. Animals also have always formed an unusual and interesting part of Sennett comedies. The menagerie, headed by Teddy, the only dog-star in the world, includes a trained pelican, a rooster, several hens, some mice, kittens, a lion and a seal.

The Sennett studio in Los Angeles now occupies twenty-six acres. There are three open stages and one dark, and 250 people are employed there.

"Fatty" Arbuckle

It was no small matter to clinch "Fatty" Arbuckle to a new three-year contract with the Famous Players-Lasky Corporation. The contract involved the sum of three million dollars. But Adolph Zukor signed it with full confidence, knowing that to the public of America, and consequently to exhibitors, "Fatty" Arbuckle is worth all his pictures cost—worth it in smiles and entertainment.

Will Come One-a-Month.

The Arbuckle two-reel comedies for the next year, to be released one a month, will be directed and staged in such a way that a multitude of surprises may be expected. Mr. Arbuckle already has a competent and enthusiastic organization, and he intends to add to it any individuals of marked talent and ability that he may find valuable to his product. He will continue his policy of making comedies, with originality and novelties, and without vulgarity.

Lasky Studio

The Lasky studio in California, center of Famous Players-Lasky West Coast production activity, fills two city blocks. It is the most important show place of Hollywood. Every day hundreds of people from all over the country come to see this place about which they have heard.

The stages are at present four in number—two glass, one open and one dark. The combined area of the stages is 47,000 square feet. On these stages eight productions can be kept going comfortably at one time, allowing several sets at once for every production.

Milton E. Hoffman.

The laboratories and stock rooms occupy a huge concrete fireproof structure, replacing the buildings which burned down a year ago. The size of the laboratories may be estimated from the fact that there are 100 men working in this department alone. An entire city block adjoining the studio is used for exterior settings, and there is also the Lasky ranch of 1,200 acres.

Milton E. Hoffman is general manager; Fred Kley, studio manager; Frank E. Woods, supervising director, and Wilfred Buckland, art director.

Morosco Studio

The methods of operation at the Morosco studio, in Hollywood, are precisely the same in general detail as those of the Lasky studio and the clean-cut business methods co-ordinate perfectly with the artistic requirements of the productions. Charles Eyton is studio manager; Julia Crawford Ivers is supervising director and is in charge of scenario work and Una Nixon Hopkins is art director.

The peculiarly satisfactory arrangement by which the Famous Players-Lasky organization on the Coast can interchange in the matter of studios, has been of great advantage to all concerned.

Maurice Tourneur

One of the year's most important production announcements is that Maurice Tourneur, internationally known as a maker of massive motion pictures characterized by beautiful photography and enveloped in an atmosphere of startling realism, will produce a number of pictures for release by the Famous Players-Lasky Corporation during the year 1919-20.

Mr. Tourneur's first work in motion pictures was with Eclair, and following successive engagements as director with other producing companies he came to America from Paris, in 1914. He jumped into fame with his productions of "The Whip," "Trilby" and "Alias Jimmy Valentine," and subsequently made many remarkable pictures for Artcraft and Paramount, including

Clare Briggs

Are Made and Those Who Make Them

"The Poor Little Rich Girl," "Prunella" and "The Blue Bird." His splendid picturizations of the Drury Lane melodramas, "Sporting Life" and "The White Heather," were recently released as Paramount-Artcraft Specials.

Eastern Studios

Some time during the coming fall, the Famous Players-Lasky Corporation will be making its productions at its new studio and laboratory in Long Island City, N. Y., the largest and finest plant of its kind in the world. The foundation walls of the laboratory building are now completed, while huge steam shovels are biting out the earth to a depth of seventeen feet preparatory to the pouring of concrete upon which the big studio proper will stand. The new studio and laboratory will cost approximately $2,000,000, and when complete will house all the producing activities of the corporation in the East.

J. N. Naulty.

Meanwhile, pending the completion of the Long Island City plant, production work will be carried on at the old Famous Players studio, on West 56th street, and at the Universal studio, at Fort Lee, which was leased some months ago.

In charge of the Eastern studios is J. N. Naulty, who is assisted at 56th street by J. W. Schlieff, and at Fort Lee by H. J. Elukius. Gardner Hunting is in charge of the scenario and film-editing department, and Richard Murphy supervises the art and technical departments.

New Art Film Company

The Dorothy Gish features, produced by the New Art Film Company, which have gained such wide popularity among exhibitors since the initial picture "Battling Jane," was released last fall, will continue to be listed among the attractions offered during the coming year.

The New Art Film Company has its own studio and producing organization in California, and with every facility and a number of prominent and talented artists engaged to support Miss Gish in her feature comedies, a number of splendid productions may be looked for from this source. Elmer Clifton is Miss Gish's director.

Post Nature Pictures

Acclaimed by critics and audiences as the most beautiful examples of motion picture photography yet shown on the screen, one of the distinctive features of the Famous Players-Lasky Corporation's offerings to exhibitors next season will be the Paramount-Post Nature Pictures, a series of moving picture studies of Nature in her most charming moods. Three of these pictures were shown last season at special week engagements at the New York Rivoli.

Burton Holmes.

There will be twenty-six Paramount-Post Nature Pictures next season, the first to be released in the first week of September. Ten of the pictures already have been completed, although great care and time are spent on each production, the pictures will be released regularly on a basis of one every two weeks. Each feature will approximate 1,000 feet in length.

The Post Pictures Corporation is a New York corporation. The officers of the Company are Albert Redfield, president, and Clyde E. Elliott, vice-president and general director.

Briggs Pictures, Inc.

The Famous Players-Lasky Corporation has purchased the distributing rights for the world for the Briggs Comedies—one-reel comedies based on the cartoons of Briggs in the New York Tribune and other newspapers of the country. These pictures, produced by Briggs Pictures, Inc., under the direct supervision of Clare Briggs himself, will be released once a week, beginning September 1, as the Paramount-Briggs Comedies.

Enacted by real persons, these pictures, it is stated by all who have seen them, carry out the spirit of Briggs' cartoons in a manner that makes them something distinctly new in film entertainment. In the Paramount-Briggs Comedies, people all over the country, who have followed daily the experiences, the joys and tragedies of "Skinny" and his friends, in "When A Feller Needs A Friend" and in "The Days of Real Sport," will be able to see them on the screen in person. Officers of Briggs-Pictures, Inc., are: President, Clare Briggs; vice-president and general manager, Alex Yokel; treasurer, J. S. Gillespie.

Burton Holmes Travelogues

The Paramount-Burton Holmes Travelogues, already conceded to be the most valuable single-reel releases, from an educational standpoint, issued by any distributing organization, promise during the coming year to be more interesting and instructive than ever before. By way of preparation for the season 1919-20, Mr. Holmes and his general manager, Louis Francis Brown, sailed for Europe this week, to be gone four months.

They will gather during this period, a wealth of material for lectures, travel books and Paramount motion pictures. "Europe in the Re-Making," is the general subject which Mr. Holmes has chosen for the series of pictures, the material for which he will seek on his present trip, and which will make up a large part of the year's weekly releases.

The number of theatres showing Paramount-Burton Holmes Travelogues has increased tremendously since the first of this year, and with the starting of the new season there will not be a town of importance in the United States where this valuable short-reel feature may not be seen regularly in at least one theatre.

Paramount Magazine

For several months past the Famous Players-Lasky Corporation has been making extensive plans for the inauguration of an educational and industrial department. Nathan Friend, for over two years identified with Paramount-Bray Pictographs in the capacity of general manager, took charge of this work, and last week announced the completion of these plans and the actual operation of his department.

Part of the educational department will be devoted to the presentation of pictures in schools on a scale never attempted before in the industry. Pictures will be produced with this in mind, not as an incidental, but as the specific purpose. Films will be prepared for school exhibition only and in such a way as to make them purely educational.

But the Educational pictures for the theatre will also be produced. These films will be a thousand feet long, and will include a program of different subjects presenting on the whole, a complete screen magazine. This product will be known as Paramount Magazine and will be released weekly.

In the industrial field, operations have already been started with large sales organizations and distributors of nationally known products.

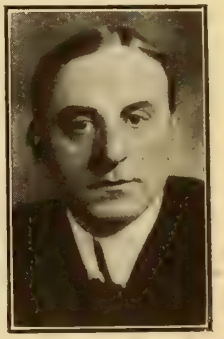
Cosmopolitan Productions

Starting September 1, Cosmopolitan Productions, of which C. F. Zittel is general manager, will release its product through Famous Players-Lasky Corporation, following the recently announced release merger of these two companies.

Some of the notable productions to be filmed as Cosmopolitan Productions this year, all of which have appeared or will appear in the magazines of William R. Hearst, include: "The Dark Star," by Robert W. Chambers; "April Folly," by Cynthia Stockley; "The Cinema Murder," by E. Phillips Oppenheim; "The Miracle of Love," by Cosmo Hamilton; "The Restless Sex," by Robert W. Chambers; "The Mills of the Gods," by E. Phillips Oppenheim; "The Crimson Tide," by Robert W. Chambers; "The Passionate Pilgrim," by Samuel Merwin; "In the Dark," by Arthur Somers Roche; "The Daughter of Mother McGinn," by Jack Boyle; "Alias Prince Charming," by Jack Boyle; "Lost Loraine Loree," by Cynthia Stockley; "The Crimes of the Armchair Club," by A. S. Roche; "Birthright," by Kathleen Norris; "This Light Must Live," by Arthur Stringer; "Uneasy Street," by Arthur Somers Roche; "The Twin Sister," by Justus Miles Forman.

Robert Z. Leonard and George D. Baker, widely known as directors, head the

Mack Sennett.



Maurice Tourneur.

Sydney Chaplin.

George Loane Tucker.

production staff and Frances Marion and Adrian Johnson are under exclusive contract as scenario writers.

Sydney Chaplin

Sydney Chaplin, comedian and producer, who recently signed with the Famous Players-Lasky Corporation for the release of four feature comedies, of five-reel length, in which he himself will appear, has ambitious plans for the coming year. Mr. Chaplin, who has had great success here and abroad as a comedian and who for the past few years has been absent from the screen handling the business affairs of his brother Charlie, has a large following among motion picture patrons in this country.

His former work on the screen included some of the most successful comedies ever released, "The Submarine Pirates" being particularly prominent as one of his own creations.

Mayflower Productions

The affiliation with the George Loane Tucker producing organization, or the Mayflower Photoplay Corporation, by the Famous Players-Lasky Corporation, marks another notable achievement for the big distributing company. One of the foremost directors connected with the production of motion pictures, George Loane Tucker, has many famous screen successes to his credit. Among these are "The Christian," "The Prisoner of Zenda," "Virtuous Wives," "Rupert of Hentzau," "The Man Without a Soul," etc.

Under the new distributing arrangement with the Famous Players-Lasky Corporation, Mr. Tucker, it is anticipated, will achieve even greater things than he has in the past.

Exploitation Activities

(*Continued from page* 1923.)

Fuld, a former exhibitor and later a trade paper writer, is associate editor.

The press books, under the editorship of Charles Kenmore Ulrich, are issued with every picture. They contain advertisements, written by experts, for the exhibitors' use. The cuts or mats of these advertisements are given to the exhibitor free. The press books also contain publicity stories, exploitation ideas, etc.

In the personnel of the second division are A. M. Botsford in charge of trade paper advertising; George Strader and Russel Mitcheltree, ad writers, and Patrick Kearney; the art department, under the direction of Vincent Trotta; Albert E. Thorn in charge of lobby displays and Jos. A. Gausman, head of the poster division.

The third division—Publicity—is under the supervision of Peter Smith, who has had wide experience as a motion picture and theatrical publicist and writer for amusement publications. This department writes and places stories in newspapers, magazines, house organs, etc., and issues all announcements. It also arranges advertising "tie-ups" with national advertisers, obtains endorsements from organizations, and invents and carries out all exploitation stunts.

The personnel of the department for the coming year is as follows: Samuel D. Palmer, in charge of trade paper publicity; Peter Milne, trade paper and exploitation ideas; Morris Ryskind, special newspaper stories; James A. Creelman, New York newspapers and syndicates; Charles F. Carter, national and class magazines; Dorothy Nutting, fan, theatrical and women's magazine; Arthur Brilant, in charge of advertising tie-ups.

EASTMAN GIVES THEATRE TO ROCHESTER

Film Manufacturer Endows House Encouraging Art in Pictures Regardless of Profit or Loss

PLANS are rapidly maturing for the erection of what will probably be the first moving picture theatre of its kind in the world. Located at Rochester, this will be the crowning achievement of the man whose inventive genius is responsible for much that exists today in the film industry.

As announced some time ago, George Eastman, head of the Eastman Kodak Company, long ago planned to build a theatre where art in pictures would be encouraged and where no question of profit or loss could ever in any way affect the policy of the management. This plan is to be realized in the Eastman Institute, built and endowed by him.

Cost Probably Quarter-Million.

The cost of the proposition has never been divulged, but the land for the site has been purchased and work has been commenced in clearing away the buildings now standing. The site is within three blocks of the heart of the city and is valued at upward of a quarter of a million dollars. The cost of the building will undoubtedly equal and probably surpass that sum, while the size of the endowment will necessarily be large.

With the institute will be combined the present Institute of Musical Art and the Rochester Symphony Orchestra, both now largely supported by the generosity of Mr. Eastman. In fact, the Rochester Symphony Orchestra as such has ceased to exist, the last concert of the season just closed being announced as the final one before the opening of the new institute. With the opening of the institute an orchestra of probably about seventy-five pieces will be maintained.

Admission Prices Nominal.

Moving pictures will be shown six days of the week, with musical accompaniments by the orchestra, both pictures and music being specially prepared. One day each week the program will consist of concert features by well-known artists. The auditorium will have the largest capacity in that city and admission prices will be merely nominal, it being Mr. Eastman's idea to bear all the expenses through his endowment.

Mazda Demonstrator Returns.

M. Bernays Johnson, chief of the projection division of the Westinghouse Lamp Company, Bloomfield, N. J., who through his extensive knowledge of projection and lighting was selected by the Westinghouse company to demonstrate the new Simplex Mazda incandescent lamp equipment, has just returned to New York after an extensive tour of the Middle West. Mr. Johnson, besides being an active projectionist, has in his official capacity with the Westinghouse company helped to perfect many of the new lamp models turned out by this company. Mr. Johnson is also the projection editor of the new Chicago film and educational publication, "Reel and Slide Magazine."

Before making this trip, however, Mr. Johnson assisted in the installing of the first two machines of this type on the George Washington, which was then known as the "Presidential Ship."

While in Jonesboro, Ark., Mr. Johnson succeeded in selling through the Simplex distributor there six of the new equipments between the three theatres at that point. While attending the joint exhibitors state convention at Hutchinson, Kan., Mr. Johnson placed his projector in the main lobby of the local hotel and succeeded in selling three of these equipments in one evening—which may be considered a good day's work.

New Machinery Installed in Enlarged Simplex Plant

IN spite of the unusual activity at the Simplex plant which necessitated since the first part of April working day and night shifts to keep up with the number of orders that are flowing into the factory, time has been found between the last few Saturday noons and Monday mornings to make factory changes which the extra working force put on within the past several months has made necessary.

On the eleventh floor of the Simplex building have been added several additional gear-hobbing machines upon which are made and finished all of the bevel gears used in the Simplex. New lathes and millers have also been added on this floor.

Revises Entire Floor.

On the twelfth floor, where the mechanisms are assembled, the entire plans have been revised, and today the main casting is received on one end of the long assembling room, and when it reaches the other end of this department it is a complete mechanism ready for the tests and inspections which all Simplex mechanisms are subjected to before being sent out to the distributors. In the other large building adjacent to the Simplex building are contained the nickel plating lamp house, enameling, print shop and screw machine department, and here also many important changes and improvements have been made.

Russell Not for Gasnier and Cohen.

Mabel Condon telegraphs Moving Picture World from Los Angeles, under date of June 17, that William Russell, despite reports to the contrary, will not appear in productions to be made by Louis Gasnier and Sydney L. Cohen. Mr. Russell is leaving Los Angeles, June 23, to come to New York, where he will sign contracts "with a producing firm which has studios in both East and West," according to Miss Condon. The firm he goes with is expected to make the announcement next week.

Fred Kley in New York.

Fred Kley, studio manager at the Lasky studio, Hollywood, Cal., is enjoying a vacation visit in New York. This is Mr. Kley's first trip to the East since 1913, when he went to California with Cecil B. De Mille as one of the production pioneers in the Lasky organization. He will remain in New York until July 8.

News of Los Angeles and Vicinity

By A. H. GIEBLER

HOLLYWOOD PLANT TO DOUBLE OUTPUT

To Alter Famous Players Studio to Accommodate Companies Soon to Arrive—Seven Pictures Under Way

ACCORDING to a statement made last week by Milton E. Hoffman, studio manager, the Famous Players-Lasky Corporation is making extensive improvements and alterations on its studio in Hollywood, which will enable the producing organization practically to double its number of picture features now turned out.

The studio proper occupies a ten-acre site with an entrance on Vine street, besides a 1,200-acre ranch which is used for a wide variety of exterior locations. With slight alterations, the stage space at the studio can be made to accommodate the new companies that will soon be at work there. Besides the executive and office staff, and directors and actors, the plant numbers more than 400 employes, among these 68 carpenters, 100 laboratory workers, 20 seamstresses and milliners, property makers, electricians, and other workmen.

The productions now under way at the Famous Players-Lasky studio are Cecil B. De Mille's production of Barrie's "The Admirable Crichton;" William De Mille's "Peg O' My Heart," with Wanda Hawley and Thomas Meighan; Major Robert Warwick in "Told in the Hills;" Houdini's big special picture, "The Grim Game;" Bryant Washburn in "It Pays to Advertise;" Wallace Reid in "The Lottery Man," and Lila Lee in "Rose of the River."

McCauley Master-Pictures Commence.

The McCauley Master-Pictures Corporation has opened a studio in Los Angeles, with Colonel Herbert H. Childers, of New York and Washington, in charge of productions. Nicholas A. Dunaew, Russian actor and director, has been engaged as director, and among the pictures planned which will deal with different phases of American life and national interest will be one production with Bolshevism as its basic theme. Mr. McCauley, founder of the company, was at one time a cartoonist with the New York World.

Brunton Purchases Ranch.

The Brunton Studios Company has purchased a 500-acre tract of land in the foothills of Hollywood, at the head of Cahuenga avenue, which will be used by the producing units at the Brunton plant for exterior location purposes.

Porter an Associate Editor.

Verne Hardin Porter, scenario and short story writer, has gone to New York to assume his new duties as associate editor of the Hearst literary publications.

East Indian Film Man Arrives.

C. N. Douetil, of Calcutta, India, managing director of Bijou Limited, a firm that distributes films, among them Metro features in India, Burmah and Ceylon, was a visitor at the Metro studio in Hollywood, during a stop-over in Los Angeles on his way across the continent.

Mr. Douetil came by way of China and Japan, and will visit New York and other cities in the East before he sails for England, from which country he will return to India in September.

Mr. Douetil has made a study of the tastes of the East Indian natives and says that melodrama, crook stories and mystery plots are by far the most popular pictures in India. Comedies of the slapstick order, with falls and tumbles, are also very popular. Parlor comedies of the genteel order are not cared for.

A. C. Doubeny, a stockholder in Bijou Limited, accompanied Mr. Douetil on his trip.

First MacDonald Picture Oct. 1.

Sam Rork, manager for Katherine MacDonald, has returned from a business trip to New York and reports having made arrangements for the release of the Katherine MacDonald productions through an important distributing organization in the East. It is planned to release six pictures a year, the first of which will be ready for distribution about October 1.

Mr. Rork announces that only the best and most up-to-date stories are to be purchased for Miss MacDonald. The production now being filmed is from Margery May's story, "The Bleeders," with Colin Campbell directing and Roy Stewart as leading man.

"Mitch" Lewis in Comedy-Dramas.

Mitchell Lewis is about to abandon the rough hewn Northwest characters with which he has become identified in pictures, to assume roles with something of a comedy touch to them. Harry Leon Wilson is writing a story for Lewis which will mark the change in the actor's impersonations.

Day of Meeting Changed.

The regular meetings of the Motion Picture Players' union have been changed to every Monday evening in the month at 7:30, at headquarters, 515

They Wouldn't Let Fay Tincher Move In in Riding Costume, so She Disguised Herself and Then Everything Was Spiffy.
These are scenes from the forthcoming Christie special, "Mary Moves In." How do you like Fay's stripes in the view at the right? No prizes offered for the best answer.

American Bank building, Second and Spring streets.

Paint Little Mary's Portrait.

Since Mary Pickford has been officially declared the most famous motion picture actress in the world in a contest conducted recently by an Eastern photoplay magazine, she is to have her portrait placed in the Hall of Fame at Washington.

Matteo Sandona, noted artist and a member of the jury of awards at the San Francisco exposition in 1915, began a portrait of Miss Pickford in oils last week, which, when completed, will be placed in the famous gallery of celebrities at the nation's capital.

Miss Pickford is giving the artist a two-hour sitting each day in the living room of her home, and is wearing a costume specially designed for her by the artist. Sandona expects to have the work completed in about three weeks.

Rules Made for Ince Aerial Prize.

Definite plans as to when the proposed trans-Pacific airplane flight will be made, and rules to govern the flight, were formulated last week by S. S. Bibbero, secretary of the Pacific Aero Club, who came to Los Angeles to confer with Thomas H. Ince, motion picture producer, who has offered several prizes for aerial flights over the Pacific, and one of $50,000 for the first flight across the Pacific.

The Pacific Aero Club has agreed that the flight shall be conducted under its auspices, and it will be responsible for the distribution of the prize. Mr. Bibbero believes that a flight across the Pacific can be made much more easily than a similar flight across the Atlantic. Another meeting, that was held with the trustees of the Venice Aviation fields, resulted in a discussion of the proposition that the flight to Sydney, Australia, for which Mr. Ince offers a prize of $10,000, shall start from the Venice field.

Librarian Collecting Data on Films.

Eudora Caroutte, head of the California department of the State library at Sacramento, is in Los Angeles collecting data for an exhaustive department of motion picture history, which is to be available to all students of the industry.

Lunch for Exchange Men at Lasky's.

More than a hundred salesmen and managers of the Famous Players-Lasky organization from every city of importance on the Pacific coast were the guests of Cecil B. De Mille at a luncheon at the Lasky studio on June 9. Milton E. Hoffman made an address of welcome, and this was followed by short talks from John E. Flinn, Ian Hay Beith, and Frank A. Garbutt. Some of the Lasky stars present at the luncheon were Gloria Swanson, Wallace Reid, Lila Lee, Elliott Dexter, Bryant Washburn and Ann Little.

Ruth Allen a Free Lance.

Ruth Allen, former head of the scenario department at the Fairbanks studio, and recently with the Palmer Photoplay Corporation, has resigned from studio and agency activities and has become a free lance writer.

Poole to Manage Long Beach Theatre.

Robert H. Poole, with the California theatre since the opening, will next week become manager of a new picture and vaudeville house just completed at Long Beach. Poole is a well-known theatrical man on the West Coast.

Lexington Theatre Man Moves to Town.

Charles Scott, for 33 years manager of the Lexington Opera House at Lexington, Kentucky, has come to Los Angeles with his family, consisting of his wife and daughter, his son and daughter-in-law, to make his home here.

Nursery a Popular Institution.

More than 200 babies and little tots were taken care of in the California Theatre nursery last week while the babies' mothers enjoyed the show.

Studio Shots.

MARIE WALCAMP is the honorary head of the fire fighters of Sonora, California, where she went not long ago to film exteriors. Marie was belle of the firemen's ball given in her honor, and was unanimously elected honorary chief.

Jack London's "Sea Wolf" is to be put into picture form at the Lasky studio under the direction of George Melford.

Rupert Julian is enjoying a summer vacation while a new story is being selected for him by the Universal scenario department.

Will Rogers arrived in town on June 8, and will begin work on a Goldwyn feature about the 15th. Mrs. Rogers and the four little Rogers are expected within a few days.

R. A. Walsh made the final scenes for the spectacular Fox production, "Evangeline," starring Miriam Cooper, on a ranch near Silver Lake.

Mr. and Mrs. Carter De Haven are appearing in a short vaudeville sketch at the Grauman Theatre in connection with the showing of their new film comedy.

Alan Forrest has left the American company in Santa Barbara, and has joined the Vitagraph forces. He will be leading man for Bessie Love in "Over the Garden Wall."

King Baggot has come to Los Angeles to play the leading part in a coming Louis Bernstein serial.

Major Robert Warwick has returned with his company from northern Idaho, where scenes were made for "Told in the Hills."

Mildred Davis, last seen in films with Bryant Washburn in "All Wrong," has been engaged to take the place of Bebe Daniels in the Rollin-Pathe comedies with Harold Lloyd.

Clarke Irvine, former L. A. correspondent for the Moving Picture World, has been added to the publicity staff of the Goldwyn corporation.

Griffith Back In Los Angeles.

D. W. Griffith returned to Los Angeles on June 11 from a protracted business trip to eastern cities in connection with the presentation of his new feature, "Broken Blossoms."

Peggy May, the new Haworth star, is the English musical comedienne who recently came to this country with the intention of breaking into the films.

A. C. Kenyon, scenario writer at Universal City, is laid up with typhoid fever.

Henry B. Walthall began production on "The Confession" at the National studio last week, under the direction of Bertram Bracken.

Upon completion of her new feature, "Chasing Rainbows," Gladys Brockwell took a trip to San Diego by airplane.

Flanagan and Edwards, of "The Hall Room Boys" fame, have begun on the fourth of a series of 52 comedies at the National studios.

Adeline Alvord, who for the past year has been in charge of the research department at Metro, has become head of the research department of the Hampton studio.

Mary Pickford is now putting the finishing touches on "The Hoodlum," and will take a short rest before starting on "Heart of the Hills," from the story by John Fox, Jr.

Captain James Peace Freeman, late of

Archer at Opening of Willard Picture.

Roy Archer, Jess Willard's business manager, arrived in New York this week from Toledo, O., for the purpose of attending the opening of the Jess Willard picture, "The Challenge of Chance," at the Park Theatre, June 18. The picture will run indefinitely at the Park.

If You Want Action, Action, Action, Then Don't Miss Goldwyn's Version of "The Crimson Gardenia."

You wouldn't recognize Owen Moore at the left in his costume for the New Orleans Mardi Gras, which forms the background for the many thrills of the Rex Beach story.

the British army, who was wounded eleven times, gassed three times, and suffered from other horrors of the war, is supporting Mabel Normand in her current Goldwyn production.

Eddie Barry, character actor at the Christie studio, suffered an injury to his eye from the explosion of a roman candle during the making of a scene.

Al E. Christie wants feature comedy plots for the two-reel Christie Specials that are now being produced at the Christie plant.

William Piggott last week completed his 2,000th script that has been made into moving pictures since his entry into the film writing game. Many of the plays were his own original stories.

Lillian Gish and her mother returned last week from New York, where Miss Gish went to be present at the opening of her new feature, "Broken Blossoms."

"Smiling Bill" Parsons has returned from New York, after completing two new Capitol comedies in the metropolis.

William Parker, scenario writer, has resigned from the Jesse D. Hampton studio staff.

Louise Glaum began work last week at the Ince studio on a Vance Thompson story, "The Daughter of the Lone Wolf," under the direction of Ida May Park. Bertram Grassby plays the leading male role.

Carol Holloway, Vitagraph serial star, has returned from a short vacation at Forest Home in the San Bernardino mountains.

A Wurlitzer band organ has been installed in the cafeteria at Universal City to furnish music for dance numbers, which will permit the patrons of the eating house to enjoy full cabaret privileges with their meals.

Mme. Nazimova and her husband, Charles Bryant, arrived on June 8 to play in a new series of Metro productions.

May Allison has been made honorary life member of the Fresno Local No. 599, Motion Picture Machine Operators, in appreciation of her attendance at a ball given by the association at Fresno on April 1.

After the final scenes for "In Old Kentucky" are taken by Marshall Neilan in the state of Kentucky, Anita Stewart and her husband, Rudolph Cameron, will return to their home in Long Island.

The cast supporting Tom Moore in his new Goldwyn feature includes Helene Chadwick as leading woman, Rosemary Theby, Herbert Pryor, Larry Steers, Herbert Standing, Mary Warren, Sydney MacKinnon.

Gloria Hope will play opposite Harry Carey in his new Universal picture, "Jim of the Ranges."

Billie Rhodes has returned with her company from New York, where many scenes for "The Blue Bonnet" were made.

Charles Chaplin has this week become the possessor of a saddle horse.

William Farnum's new film, "The Wings of the Morning," will have many scenic backgrounds of Catalina Island.

Beulah Booker has filed a suit for divorce from her husband, Kenneth A. O'Hara, scenario writer.

Bessie Love graduates with the class of 1919 of the Los Angeles High School, on June 20.

H. H. Van Loan is writing a new story for Tom Mix that will enable that actor to portray a champion auto driver and to take part in a number of sensational races.

Wanda Hawley has just signed a three-year contract with the Famous Players-Lasky company.

Peggy Hyland is writing a book exposing the English girl's method of making a man propose.

Finis Fox, Metro scenario writer, is suffering from bruises and cuts received when his automobile overturned on a down town corner last week.

Two visitors from the east are expected at the home of Mitchell Lewis to spend the summer. One is Mary Ryan, a sister of Mrs. Lewis and member of the Henry Miller company, and the other is Mitch's thirteen-year-old son, who has been attending a military academy in New York.

E. Richard Schayer has been engaged by Goldwyn to write continuity for Director Reginald Barker.

MOSS COMBINES WITH FAMOUS PLAYERS

Owner of Chain of Houses Becomes Identified with Other Theatrical Interests of Paramount

RUMORS of a consolidation of the B. S. Moss and Famous Players-Lasky interests have been active recently, and the facts of the case are as follows:

The theatres owned by B. S. Moss have been merged with the theatrical interests of the Famous Players-Lasky Corporation, but will be operated as an independent organization, not alone playing the Famous Players-Lasky pictures, but also any other pictures of merit.

Mr. Moss, through his experience and showmanship ability, has been elected as executive head of the acquisition, construction and management departments as a further extension of theatre exploitation planned by the new combination.

To Retain Name as Moss Houses.

The policy of the corporation is that no individual should lose his identity upon consolidation with the corporation, and, therefore, the Moss theatres acquired will still be known as the B. S. Moss theatres.

B. S. Moss

Whose theatres have merged with those of Famous Players-Lasky.

The reason for the combination, according to Mr. Moss, is that, in the first place, it will be instrumental in producing the highest point of efficiency and artistic excellence in the exhibition of motion pictures. In the second place that through such a combination it will be possible to book the biggest and best motion picture productions irrespective of the producers, the best artists, the best music and the best stage effects. It will also be able to produce a special atmosphere in the theatre, which will be in keeping with all of this, and which only a limited number of theatres now enjoy. Thirdly, when considering the important item of advertising, the benefit that will accrue from such a combination is great.

"We will be in a position," says Mr. Moss, "to have the best publicity men, the best cartoonists, the best ad writers, and the most artistic lobby displays. The result, through collective advertising, will be decidedly remunerative. Fourthly, the public at large is always only too willing to pay for value received, and through this standardization of artistic merit, higher prices of admission may be charged. Consequently, the net results will be for the ultimate benefit of all concerned.

"It stands to reason that all of this can only be attained through organization and capital, organization being productive of the greatest results through a minimum amount of costs, and capital never interesting itself unless there is stability of organization."

Many Saw Ruth Roland at the Cities She Visited

GREETED by thousands of picture fans, exhibitors and exchangemen in five cities where she made personal appearances, Ruth Roland, Pathe serial star who now heads her own company, Ruth Roland Serials, Inc., has made her return from New York to Los Angeles.

In Montreal, where she appeared at ten theatres, it was necessary to call out special police to break the traffic blockades that were formed by the fans who crowded about her car. At one point in the Canadian city the car in which she was riding was overwhelmed by her admirers and the mud guard torn off. In Buffalo, Cleveland, Chicago and Milwaukee similar demonstrations marked her visits and special police arrangements were necessary.

At the station in Buffalo, Miss Roland was met by C. A. Taylor, manager of the Pathe branch office, and a committee of exhibitors. She was first taken on a sightseeing trip through the city and at 2 o'clock began her tour of the principal theatres. At two theatres it was necessary to call police reserves in order to control the crowds that filled the streets and open a passageway.

Bob Priest Wearing a Smile.

The many friends of Robert W. ("Bob") Priest, president of the Film Market, Inc., are now congratulating him upon the arrival of a big bouncing baby boy, tipping the scale at ten pounds in his home. Bob is running around in film circles, treading on air, and wearing a smile that won't come off, and reports that both Mrs. Priest and the new arrival are doing nicely.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Here Is the Start; Finish It Yourself.

ALWAYS willing to oblige, we are submitting names that may be appropriately selected for membership on various committees at the St. Louis Convention. We do this to save work for somebody who has other things to do. The experts mentioned may all be depended upon to perform their assigned duties faithfully and well. Here's a few:

Financial.—Cash (Universal); Backer (Exclusive).

Religious.—Moses (Select); Lazarus (United Artists); Jordan (International); Shepard (W. H. Productions).

Music.—Singer (Bull's Eye).

Dyestuffs.—Lavender (Hodkinson); Brown (Exhib.-Mutual); Reddy (Robertson-Cole).

Haberdashery.—Kelley (Frank Hall).

Waterways.—Waters (Triangle); Hudson (First National).

Labor.—Diggs (Independent Sales).

And that's enough to start it.

—o—

Now Villa says: "Jaurez hell."

—o—

After an eleven-year absence from the saddle, Charley Chaplin took a four hour gallop, afternoon of May 29.

As a consequence, Decoration Day was declared to be a full holiday at the Chaplin studios.

—o—

Charles Ray is on the march to First National.

"Hay Foot, Straw Foot" (Paramount).

—o—

Producing a "new novelty" seems to be the ultimate in expression with some publicists.

Did you ever happen across an **old** novelty?

—o—

"When Doctors Disagree" Liked by Medical People.—Trade paper Headline.

Naturally enough.

—o—

The ultimate in forced and compulsory education:

"Neilan's idea will take the infant out of motion pictures and send it to the high school of dramatic art."—Roy Somerville.

—o—

"Son of a Gun," "Caliber 36" are two Sherry releases that synchronize.

—o—

Through many pleasurable weeks of the year the New York Strand is not only a "National Institution," but it is a First National institution.

—o—

Chase gloom with hilaughity.

—o—

Fiction Versus Fiction.

Silas Frank Seadler, formerly associated with Charles Reed Jones, has resigned what he had to go in for what he calls "legitimate fiction." As a press agent, Mr. Seadler showed himself to be a prolific writer of another kind of fiction.

Four Minute Sales Talk.

By H. T. Snowden.

Dramatic personae: Any old salesman; any old exhibitor.

Exhibitor—"Well, who are you with now?"

Salesman—"World."

Exhibitor—"What are you selling?"

Salesman—"Prizma."

Exhibitor—"Who's the star?"

Exit March—Why did they shoot Edith Cavell and let this bird get by?

—o—

Reshaping a wheeze Variety once pulled:

Charles K. Harris is preparing another song for pictures: "Nobody Knows, Nobody Cares."

—o—

It's no fare to ride free.

—o—

An Unreported Accident.

Will T. Gentz fell three floors in the Mecca Building over Sunday.

He left Vitagraph publicity to edit Universal films.

—o—

Grab this novelty for Broadway:
"The Unpainted Woman" (Universal).

—o—

"If you knows a better 'ole go to it," said Ole Bill.

And "The Better 'Ole" moved from the Cort to the Booth.

—o—

Court records seem to prove that "The Unpardonable Sin" is to produce "The Unpardonable Sin" after "The Unpardonable Sin" has been produced.

—o—

Olive Thomas, in "Upstairs and Down," appeared last Wednesday upstairs and down at Loew's New York.

—o—

Perfect Nomenclature.

William Fox certainly is.
First he gets Arthur James.
Then he grabs Tom North.
And we know a third one.

—o—

Arthur Leslie is the accredited publicist of "The Lost Battalion."

So that's where he's been!

—o—

When Critics and Showmen Agree.

Uncle Tom's Cabin, with Marguerite Clark.—On account of critic's and exhibitor's reports I held back the showing of this. Its drawing power astounded me. It proved a real record breaker.—J. E. Stocker, Myrtle Theatre, Detroit, Mich.—Neighborhood patronage.—Exhibitors Herald.

—o—

Zazu Pitts might be advertised as "The Girl Who Gave Herself to Gas Masks."

DEEP, DANK, DRIPPING MYSTERY!

What's the use of all these "film-songs" if the Society of American Authors and Composers won't let you play their music in your house unless you stand for the tax?

Or, may picture-showmen, without tax, use only such music as the trust wants used to its immediate benefit?

Seems to be something one-sided about the whole proposition.

Keeping the Plot a Secret in Some One Line Synopses.

"Too Many Millions" (Paramount).—What the exhibitor thinks the producer has.

"One of the Finest" (Goldwyn).—What the salesman says of his picture.

"The Poor Rich Man" (Metro).—What the distributor thinks of the exhibitor.

"Something to Do" (Paramount).—Making the public like a poor picture.

"Hard Boiled" (Paramount).—The salesman's estimate of the exhibitor.

"The Brand" (Goldwyn).—Sold sometimes as substitute for stars.

"A Dog's Life" (First National).—Squaring a picture that ought to be junked.

"On the Jump" (Fox).—The life of a film salesman.

"Toys of Fate" (Metro).—Screen "fans" in a small town.

"I'll Get Him Yet" (Paramount).—The salesman's promise to his boss.

"I Want to Forget" (Fox).—Last year's "statement of policy."

"Johnny Get Your Gun (Artcraft) here comes a film salesman."

"Whitewashed Walls" (Exhibitors-Mutual).—Fixing up the old livery-stable.

"The Goat" (Artcraft).—Exhibitors all!

"Hoop La" (Exhibitors-Mutual).—How not to advertise a Grand Opera recruit.

"Don't Change Your Husband" (Artcraft).—You **might** get a worse one.

"For Better, For Worse" (Artcraft).—Exhibitors signing on the dotted line.

"The Law of Men" (Paramount).—Beat the other fellow to it.

"Out of a Clear Sky" (Paramount).—When the press sheet arrives two weeks ahead of the feature, along with billing and other advertising necessities.

—o—

Our Poet Among the Headlines.

They vote for a house in Montclair
And the worst of the rub
Is the Woman's Club
Which may knock the whole scheme in the air.

—Moving Picture World.

—o—

Nails last longer than cement.

—stop—

Press sheets printed on both sides are still in circulation. They are probably designed to convince editors that the moving picture industry is still in its infancy.

—o—

Old Doc Muck is being shipped back to his dear Germany.

What a pity he can't take with him the German music we get so much of in the Rivoli and Rialto programs!

—o—

One Good Reason Is Enough.

One needs have brains in but one side of one's head to discover just why we use the following excerpt from a lot more copy sent in by Rose Shulsinger, one of the hardworkingist young women in pressagentry:

"Marion Davies has the most gorgeous dressing room in the world—out at Biograph. The bills are (the auditor of the company, assures me) guarantee enough of the bona fideness of this line.

"It's all pink; vivid beautiful pink, and every little thing that has a meaning of its own is all pink, too.

"All the men I like I am going to introduce to the Mack Sennett Bathing Girls, so—you better use my copy, you big stiff."

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DISPLAY ADVERTISING RATES made known on application.

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Saturday, June 28, 1919

It Was a Notable Dinner

THE testimonial dinner given at the Waldorf-Astoria June 18 to the men who led the campaign for Sunday opening in New York State was a notable affair. It will rank high among the best of the social occasions with which the industry is familiar. Sydney S. Cohen, Charles L. O'Reilly and Samuel I. Berman were honored in a degree far beyond that usually accorded those who do work of vital importance to the industry. All the speakers were agreed the honors were deserved.

The occasion was more than a testimonial to the three men. It was a demonstration of the solidity, the latent power, that resides within the motion picture structure of the state and nation. Here were six hundred men and women who came together on a midsummer night to do honor to three men who had given them good service. The spectacle hardly could have failed to impress the prominent men from outside the industry who by their presence and voice added to the dignity as well as to the pleasure of the evening.

The success of the banquet was a tribute to the organizing ability of William Fox. All of the arrangements were on a lavish scale; and the result proved that the producer builded well from the affair's inception. Mr. Fox's selection of Senator James J. Walker as toastmaster was a most popular one. The Senator commanded the closest attention every minute he was on his feet.

It was well the dinner was held. Its influence will be cumulative. It will serve as a spur to others, will show them that real service is not unappreciated. And it will serve as a reminder that the passing of the local option measure, to quote Senator Walker, was, "in the last analysis, in the interest of the people rather than in that of the motion picture men."

Suggest International Exhibition for 1920

THE Chambre Syndicale and the Syndicat Francais des Directeurs de Cinematographers have initiated a movement looking to the holding in Paris in 1920 of an international exhibition of cinematography and its allied industries. Emile Dupont, Senator from Oise, president of the committee of French exhibitions, replying to a letter from the president of the French Syndicate of Cinematograph Managers, say the project has his complete accord and asks to be kept fully informed of the successive steps that may be taken in its furtherance.

The plans so far outlined call for an exposition opening July 15 and running to September 30. Only such businesses and industries as pertain to nations not having been at war with France are eligible to admittance.

Disproving an Ancient Superstition

THERE is an ancient superstition, which laboriously or otherwise has been fostered by generations of jokesmiths, that young married men have no reason to be fond of their mothers-in-law. Cases have been known where the aforesaid young men—sometimes backed up by older and perhaps more widely experienced males—have affirmed all that the humorists have alleged.

Down in Dallas Manager Lou Bissinger, of the Washington Theatre, believes he has disproved the ancient superstition. He announced early this month that the young man who, bearing on his arm his mother-in-law, also bought the first pair of tickets to be sold for a certain performance should be the recipient of a season's pass. When the box office opened there was in line a "fair-sized gathering" of young men accompanied by elderly women.

It would seem off-hand as if Manager Bissinger had spiked the pens of the jokers. It is possible, though, that older sons-in-law sneeringly may intimate the incident proves nothing; they even may state, with an air of conviction, that as between a young man and two wily women the former had absolutely no freedom of action.

New York Again Faces Censorship

THE New York State Conference of Mayors, at a recent session in Albany, decided to name a committee to consider the subject of motion picture censorship. The members are to be "experts" on the general subject. In the suggested composition of the committee will be a representative of the National Board of Review and also of the producers, distributors and exhibitors. It is likely the members who will be able to qualify as experts will be limited to the foregoing. It is not reasonable to assume that those constituting the remainder of the committee will

come within the classification—i. e., those from the State Federation of Women's Clubs and the Catholic and Protestant churches of the state.

The conference does not proceed upon the basis that it is advisable to determine whether censorship is necessary. Its secretary plainly states that "censorship in this state is coming." In his mind the only question is in what form shall a censorship measure be framed. The aim of Mr. Capes, who for several years has been a member of the Board of Review, is to prepare data for the benefit of the Legislature of 1920. He avers that the committee should secure information and of the sort that will not injure to any degree the interests represented—in other words, he favors a beneficent censorship.

We'll take the responsibility of suggesting that the Motion Picture Industry of the State of New York as an organization will be disinclined to concede that there is any such thing as beneficent censorship of the official variety—to insist that "there ain't no such animal."

Forewarned is forearmed.

Greetings to Elsie Janis

THERE will be a hearty welcome for Elsie Janis, who is announced this week as among the newcomers to the screen. Few there are anywhere who deserve better of their countrymen. As two million doughboys will assure you, she is an "ace." And when that number of soldiers agree on anything it's a safe bet they are right.

Tolerance Has the Call in Adrian

STICK a pin in your map of Michigan where one of the dots is marked "Adrian." Picture showmen owe a vote of thanks to two Adrian men of religious training who have spoken of and acted favorably toward Sunday showings of screen offerings. It is to be especially noted that both the Protestant and Roman Catholic faiths are represented by these crusaders for better Sunday conditions.

"Take away the Sunday motion picture," says the Protestant minister, "and you'll find something really injurious springing up in its place."

"There is a certain class of people," declares the priest, "going to extremes to control the habits of others."

In the local fight to maintain Sunday openings the opponents are sponsoring an ordinance that would inflict a $50 fine and ten days' imprisonment upon showmen who charge an admission to display films as an offset to the call of the golf links, the chug of the motor car and the swish of the fishing line on the first day of the week.

Two of Adrian's clergymen are helping the showmen. They have no fear of picture "opposition" afflicting them with empty pews.

Northwestern Exhibitors Are Cheerful

WE print this week a story from the Northwest, as we in the East refer to the Minneapolis territory. It is a story of cheer, of prosperity. Exhibitors are swarming into Minneapolis to arrange for their summer bookings. With them they bring a tale of big crops and of a tendency toward an increase in the price of theatre admissions. Dan Chamberlain sounds a note of warning in a statement to the effect that "the exhibitor who continues to raise his price is driving a certain element of his patronage to the legitimate theatre." Mr. Chamberlain qualifies his expression of opinion by saying that his reference is to wholesale advances without regard to the character of the pictures being shown. The statement is worth reading in full.

Texans Build Against the Future

TEXANS do things in a big way. Eastland, in the oil belt, furnishes the latest example of their hustling propensities. Here is a town of 3,000 persons which soon will have a theatre—the Connellee—that will cost $90,000. It is a fine and a courageous example of discounting the future.

Last Call for St. Louis

THIS week is sounded the last call for the convention in St. Louis, which opens June 25 and closes the 28th. The New York State Exhibitors have elected three delegates, and of these two are of the triumvirate which led in the successful fight for local option on Sunday opening. They should be able to impart to their confreres much valuable information as to how the victory was achieved. Perhaps, after all, it simmers down to a simple matter of effective organization—and surely enough that's a subject in which exhibitors everywhere are vitally interested.

THE MOVING PICTURE WORLD hopes there will be a large gathering of picture showmen and that much constructive good will flow from the sessions. So far as can be seen there are no storms on the horizon, not even a cloud, to mar the peace of the occasion. With nothing of a factional sort to interfere with calm consideration of exhibitor problems we are entitled to hope for a most successful meeting.

The Danger of Half-Truths

THE efforts of the organization which calls itself the Motion Picture and Theatrical Co-operative Association will unquestionably receive the support of the motion picture trade papers so long as it confines itself to matters that are free from partisanship. If it does not represent the whole industry and permits itself to be used by any group of producers, exhibitors or allied interests for private ends it cannot, of course, measurably succeed. In listening to the opinions expressed by the different speakers who are directly interested in the production of motion pictures it must do all in its power to detect the half-truth when it is uttered at its meetings and to make every effort to have the full facts brought out on every subject under discussion.

This warning is the result of the attack on the star system made by a speaker at the meeting of the association on June 14. To imply the wisdom of the wiping out of the entire system by failure to explain that there are stars who are doing their full share in advancing the screen is to mislead a portion of the members of the association who are not familiar with conditions. It will take many meetings and talks by many classes of speakers before the available list of known facts which will give the motion picture the expected uplift will be in the possession of the association.

As originally outlined the scope of this association put the labors of President Wilson and the entire Peace Conference in the piker class. Sane council and the wisdom which comes with experience will enable it to accomplish more than its share of good—even if it fall far short of the ambitious but visionary plans of its first concept.

Personal and Otherwise.

By Sam Spedon

JOSEPH PAZ of Caracas, Venezuela, is in New York, representing the sociedad de Cines y espectaculos, which practically controls motion pictures in Venezuela.

* * *

Samuel Rosen, of the film distributing service of New Haven, was in town last week in quest of moving picture stars to appear at the Jesters gambol in New Haven, June 13.

* * *

H. J. Warner, formerly of the Albuquerque Motion Picture Company, is now one of the owners of the postage stamp sales machines that are seen in the hotel lobbies.

* * *

Charles Wellesley, who for several years was a Vitagraph player, has been engaged for the past ninety weeks on the road in the stage play "Lombardi Limited." Mrs. Wellesley has been playing in the same cast.

* * *

Romaine Fielding is organizing his own producing company and will begin operations as soon as he secures competent support.

* * *

W. A. Gill, of Milford, Conn., is remodeling his "Colonial" Theatre, increasing the seating capacity from three to five hundred, redecorating, enlarging the lobby and putting in a balcony.

* * *

A. Adams, of the United States Theatre, of Paterson, N. J., has secured the first United Artists feature for his house. He paid $1,500 for the week.

* * *

Violet MacMillan will play opposite Pauline in the serial being produced by Sydney Reynolds.

* * *

J. Stuart (Buster) Blac'.ton, Jr., who is director of publicity for the Blackton Productions, is greatly hampered in his work by water on the knee.

* * *

We met H. H. Brunner and Tom Persons at the Hotel Astor this week. Under the firm name of Brunner & Persons they are now producing a number of short subjects and will soon take on some feature pictures. We remember Mr. Persons when he was in charge of the Selig studios at Los Angeles. No one in the industry was thought of more highly than Tom, and we still wish him the best there is.

* * *

George D. Baker has started producing two features for the First National after which he will make two pictures featuring William Faversham and Maxine Elliott.

* * *

J. Leroy Johnston, who was assistant director of publicity to Tarkington Baker of the Universal, has returned to Minneapolis, his native heath, and is now employed as director of publicity with Ruben & Finkelstein, who own about fifteen theatres in that territory.

* * *

Adolph Osso, vice president and general manager of Capellani Productions, Inc., will return to France the week of June 23. He bought the European rights of Bobby North's "Raffles" and will take to Paris the negative of "Oh Boy," which he will personally present at the La Salle Marivaux Theatre, recently built by Charles Delac Vandal and Company, said to be the largest picture theatre in the world. It is the first of a chain of similar theatres the firm will build in twenty-one of the principal cities of Europe. This summer it is building the largest open air auditorium in the world at Monte Carlo. The object of building these theatres is for the presentation of the Adolph Osso productions and the Capellani pictures first, and secondly to have theatres in all the cities in which Charles Delac, Vandal and company have exchanges. Mr. Osso has bought the foreign rights for the Goldwyn pictures for the same purpose.

* * *

While in New Haven last week we visited the Palace Theatre of the Poli circuit, under the management of Oliver Edwards. The Palace has a seating capacity of 3,300 in orchestra and balcony. Its interior decorations are of Italian architecture, onyx trim and pillars. The chairs are upholstered in leather, round backs and forty-seven-inch seats. The loge boxes surrounding the balcony are furnished in gold and accommodate eight persons. The music is supplied by a fifteen-piece orchestra and the projection booth is equipped with two Power 6A machines. The lobby is one of the largest and handsomest we have seen. We believe the Palace will compare favorably with the handsomest and largest theatres in America.

* * *

Guy Wonders, of the Wilson Theatre, Baltimore, was in town for a couple of days this week. He returned home Friday night.

* * *

Joe Mack, assistant sales manager of the Exhibitors-Mutual, has gone to Cleveland to take temporary charge of the Cleveland exchange office.

* * *

John J. Wittman has sold his theatre, "the Eldorado," on Wilkens avenue, the Bronx, to Strausberg and Edenbaum, of Brooklyn.

* * *

Goldraben and Pfefferblum have taken over The Royal, Jennings street and Southern Boulevard, in the Bronx.

* * *

William C. Franke, who at one time was connected with the film industry in Boston, is now director of publicity and advertising for the Precision Machine Company, Inc. The advertisements that appear weekly in the Moving Picture World, setting forth the Simplex Projectors are of Mr. Francke's creation and testify to his ability.

* * *

J. A. Gill, manager of the Exhibitors-Mutual Philadelphia exchange, and Frederick G. Sliter, of the Pittsburgh exchange, were in New York this week in conference with the main office.

Lawrence Stuart Returns.

Lawrence Stuart, first sergeant of the headquarters company, 359th Infantry of the Ninetieth Division, has landed in the United States and is expected in Dallas soon. Lawrence Stuart was manager of the Old Mill Theatre in Dallas before leaving for the battle front. On his return E. H. Hulsey has selected him to take charge of his new theatre, the largest moving picture show in the Southwest, which will be built in Dallas soon.

Two Views of "The Sneak," Showing Gladys Brockwell in "The Proper Manner for One Chicken to Sneak Off with Another."

The newest Fox production with Miss Brockwell is a gypsy picture, so the lessons in chickenology are altogether proper and permissible.

DISCUSS STATE CENSORSHIP AT ALBANY

Conference of Mayors Empower Their President to Appoint Committee to Investigate Problem

Albany, June 16.

WHAT probably will be the most important step thus far taken in New York State in determining the needs of censorship, has been made by the State Conference of Mayors in empowering President Walter R. Stone, of Syracuse, to name a special committee of experts to study the problem so far as this state is directly concerned. This commitee will report at the mid winter conference in this city in 1920. The committee, as suggested, will consist of a representative of the following: the National Board of Review, the film producers, distributors and exhibitors, as well as a member of the State Conference itself. It is probable that the State Federation of Women's clubs, which has been actively interested not only in censorship but along Sunday motion picture lines, will also be asked to name a representative to attend the committee meetings. It is also planned to have some representative present of both the Catholic and the Protestant churches of the state.

This action on the part of the State Mayors' Conference came at the tenth annual meeting held in Schenectady this past week, which was attended by practically every mayor in the state, and also by the city clerks and others identified with municipal life.

Secretary Capes Makes Suggestion.

The resolution was recommended by the advisory committee of the State Mayors Conference, of which Mayor Samuel A. Carlson, of Jamestown, is chairman, and followed a suggestion on the part of Secretary W. P. Capes.

"There is no question," said Mr. Capes, in speaking before the Conference of Mayors, "but that censorship in this state is coming, and I think that it is within the province of this gatherin of the heads of practically every city in the state to do our share in solving as far as is possible this problem, in order that our findings may be presented, if desired, at the next session of the Legislature, when some action will no doubt be taken in the way of providing a state-wide censorship of film.

Not Certain What Is Best.

"This has been brought about and intensified by the passage of the bill permitting localities to themselves decide whether or not they wish Sunday motion picture shows. I have been for several years a member of the National Board of Review and am frank in saying that I do not know just what is best for the Empire State, and with that idea in mind I have suggested to the advisory committee that the president of the association name a committee of experts, men and women who are familiar with all the various phases of the business, from the producers' and exhibitors' end as well as from the standpoint of the church and the morals of the growing boys and girls.

"Guiding Light to Other States."

"I am firmly convinced there is an urgent need for some sort of censorship, and the Mayors' Conference in taking this official step will secure valuable information which will become available for any committee from the Legislature which may be intrusted next year with the drafting of a bill along censorship lines. We have several months before us in which to study the problem in all its various angles, and I trust the outcome will bring us most valuable information and of the sort that will not injure to any degree the interests represented, and that the state itself will be benefited, and through this informatiou prove a guiding light to other states."

GRANT.

Williams Resigns from World.

Frank H. Williams, who for the past two years has been assistant advertising manager of the World Film Corporation, has resigned to accept a position on the editorial staff of Printer's Ink. Mr. Williams has for some time been contributing articles about advertising to this publication, and his extensive newspaper, printing and advertising experience makes him particularly well qualified for assuming his new responsibilities.

W. W. Christie, recently honorably discharged from the A. E. F., has accepted a position in the advertising department of the World Film Corporation.

"Potatoes O'Brien" Bartlett's Find.

Randolph Bartlett, exploitation director of Selznick Pictures Corporation, claims that he has put over the most stupendous piece of star publicity in the history of motion pictures for Eugene O'Brien.

"On the menu card of every important restaurant in America and some in Europe," says Bartlett, "you will find 'Potatoes O'Brien.' In this way the name of our star is linked up with one of the staple foods of the world."

Shipley Becomes a Hodkinson Manager.

Announcement is made of the appointment of J. L. Shipley as the W. W. Hodkinson Corporation manager in Des Moines. Mr. Shipley was formerly on the reportorial staff of a prominent Des Moines daily.

Mr. Shipley previously had been identified with the A. H. Blank Enterprises, one of the largest motion picture interests in that section of the United States, extending as far west as Omaha.

Schayer to Write for Goldwyn.

E. Richard Schayer, who before entering the scenario field was one of the best known newspaper men and war correspondents in New York, has been engaged by Goldwyn to write exclusively for Director Reginald Barker. He has started upon a scenario for Pauline Frederick, which will follow the production upon which Barker is now working with Miss Frederick as the star.

Fox Convention of Exchange Men and Special Repre sentatives Held Recently at the Hotel Pennsylvania

It was a busy session, as this view of the assembly shows. The delegates are not sitting at bars, but at desks, where concentration is better effected.

Chicago News Letter

by Jas. S. McQuade

CAPITAL FILMS PREPARE FOR BUSINESS

Old Metro Studio Has Been Secured for Series of Two-Reel Pictures Made by Three Companies

E. C. ECKELS, assistant general manager of the Capital Film Company, when seen last week in the company's offices, in the Consumers Building, was busy getting in readiness for the handling of the new two-reel pictures which are now being produced in the West. He spent two weeks in Los Angeles recently, and secured a five-year lease on the old Metro studios, which afford ample space and facilities for the working of five companies at the same time.

Work was started June 9 by the Neal Hart, Al Jennings and Wallace Coburn companies. Neal Hart is known as the "merry-go man" of moving pictures; Al Jennings as "the bandit king of the screen," and Wallace Coburn as the "only living white chief Indian" in the country.

The Hart productions will show him as the star in twenty-four super-short Western features for the year, and he will have twenty-four persons in the working cast. Al Jennings will also have a series of twenty-four two-reel features for the year, with a cast of eighteen, and Wallace Coburn will appear in a series of twelve Indian Western two-reelers during the year, with a working cast of twelve.

Will Produce Two-reel Films.

Mr. Eckels emphasizes that the aim and policy of the Capital Film Company is to produce two-reel pictures of such quality that they will possess the feature pull. In each picture of the three series mentioned there will be a compeling punch in the story, as well as incidents of an unusual, hair-raising type.

In order to vary the casting of the principal parts (outside of the stars) in each production, there will be an interchange of the members of the three producing companies. This will serve to quicken the interest of spectators, Mr. Eckels believes.

Neil Hart will be his own director. He will be assisted by Al Russell, brother of William Russell, of William Russell Productions. E. H. Van Dyke will direct Al Jennings' productions, and Johnnie Powers (former directing manager of Francis X. Bushman) will have charge of the Wallace Coburn pictures.

Use Old Metro Studios.

The three companies are now making the interiors of several pictures in the old Metro studios, under the direct supervision of C. M. Giffen, after which they will go several ways to film the exteriors. Hart will make his first outside scenes in Wyoming, on a thousand-acre sheep ranch. Jennings will make his exteriors chiefly in Arizona and New Mexico, where he held up trains years ago. He is now widely known as "America's reformed outlaw." Wallace Coburn will make all his exteriors on Indian reservations through the country.

The stories for the three series of two-reel features will be submitted by the foremost writers of thrilling Western life, and C. M. Giffen will have the final word on the acceptance of any or all of them.

Mr. Eckels advised the writer that the home office of the Capital Film Company has been changed from Indianapolis to the Consumers Building, Chicago.

J. E. Willis Now Manages Triangle's Chicago Office

J. E. WILLIS, well known in film circles in New York, Chicago and elsewhere, was appointed manager of Triangle's Chicago office, Monday, June 9, to succeed R. E. Bradford, who resigned to accept another position. Mr. Willis has been actively engaged in the distributing business, in various official capacities, for ten years. For the past two years he has been a member of the firm of Willis & Eckels, engaged in manufacturing Filmcraft trailers, announcements, titles, commerical films, etc.

Mr. Willis expresses himself as much pleased with the business being done by Triangle in Chicago and with conditions generally in the Chicago office. He received numerous congratulations from brother exchange managers and ex-exhibitors on his appointment, and has taken hold of his duties with all his oldtime vim.

He gave a trade showing of "Lady Windemere's Fan" Thursday, June 12, at the Vitagraph projection room, 209 South

"Side" Lights on E. K. Lincoln in "Desert Gold" and Wilfrid Lucas in "The Westerners."
Eileen Percy gets a side view of E. K. Lincoln, while Frankie Lee tells of the squirrel he missed in scenes from these two Hodkinson releases.

Wabash avenue, which was largely attended. This is an English photoplay, with an English cast and locale, founded on Oscar Wilde's famous stage play of that name. It was released Sunday, June 15.

Ben W. Beadell Makes Exciting Trip in Indiana

BEN W. BEADELL, sales manager of Select, had an exciting trip in Indiana last week. Thursday, June 12, while traveling on the Interurban R. R., between Kokomo and Frankfort, a cyclone and cloudburst was encountered. For over three-quarters of a mile the roadbed was washed out, on the Frankfort side, and the train was forced to return to Kokomo. On the way back all the men passengers were obliged to get out on three occasions and assist in removing from the track Interurban stations which had been washed from their foundations and obstructed the train.

Had Narrow Escape.

No one was injured; but the keen eyed motorman, in the midst of the storm, narrowly escaped a catastrophe by clamping his breaks just before the train reached the broken rails, while speeding towards Kokomo.

Mr. Beadell reported satisfactory business both in Fort Wayne and Kokomo.

Pioneer Film Corporation to Open Office in Chicago

M. H. HOFFMAN, general manager of the Pioneer Film Corporation, New York, spent two days in the city during the week of Monday, June 8, arranging for the opening of an exchange office in Chicago. While here he signed a lease for permanent quarters in the new film building that will be erected on Wabash avenue and Ninth street. This organization is handling "The Boomerang," with Henry B. Walthal, on the state rights plan.

Ziegfeld Showing to Capacity.

The Ziegfeld Theatre was renovated and redecorated recently, and an improved ventilating system has been installed. Messrs. Jacoby and Linick, who hold the lease on the house, report capacity business. "The Third Degree" went over big for two weeks and was succeeded by H. B. Warner's, "The Man Who Turned White," which showed to excellent business. Constance Talmadge, in "Happiness a la Mode," was the attraction for the week of Saturday, June 14.

"Secret Service" at Orchestra Hall.

Robert Warwick, in "Secret Service," is the Paramount-Artcraft special attraction which heads the program at Orchestra Hall for the week of Sunday, June 15. In addition, the bills announce a Paramount-Bray Pictograph, an International News reel and a Burton Holmes travelogue.

"True Heart Susie," a Griffith feature with a gripping pull, showed to capacity the week preceding.

Stork Visits Flaherty's Home.

Frank J. Flaherty, the popular manager of Film Exchange, Inc., received numerous congratulations last week on the arrival of the stork at his home, Friday afternoon, June 13. The favorite visitor left a bouncing boy of ten pounds. Both mother and son are well and happy.

Buck Bill Dies in Last Hours of Legislation

THE Illinois Legislature closed its session Wednesday night, June 18. In the last days of the session over seventy-four bills were awaiting final disposition and it was expected that many of them would not be reached. On Thursday morning C. C. Pettijohn received from President Schaeffer, of the League, information to the effect that the Buck bill had been killed.

Lesserman Visits New York.

I. L. Lesserman, manager of Universal's Chicago office, left for New York on a business trip, Saturday, June 14. He will return Thursday, June 19.

"Sunnyside" at Three Theatres.

Charlie Chaplin, in "Sunnyside," is on for a run at the Randolph. The three-reel mirthraiser is also being shown concurrently at the Rialto and also at McVickers.

Northern Ohio Towns Join with Miami Valley League

THE membership committee of the Miami Valley Exhibitors League went to Lima, Ohio, and other northern state towns June 10 in quest of new members. The trip was a success. The first stop of importance was made at Lima, where a meeting of the theatre managers had been called. As a result of this meeting the Lima exhibitors were enrolled in the league 100 per cent. Several who were not present signified their intention of joining at a later date.

There were also exhibitors from Bellefountaine, Sidney, Van Wert, Wapokanita, and Delphos at the Lima meeting and representatives from these towns were enrolled as members.

The committee who did the work and who were appointed by President John Seifert, were: Mark Gates, managing director of the Dayton Theatre; A. F. Kinzeler, manager of the Elite and Wyoming theatres; and A. McL. Marshall, legal adviser for the League.

Members of the committee stated last week that if enough time had been taken practically the entire northern half of the state would have been enrolled. It is planned to later get the smaller towns in that section. Within the next week this same committee will journey to Middletown, Hamilton, Franklin, Miamisburg and other towns south of Dayton.

Just After His Beauty Sleep.
Joe Martin, monkey shiner, who shines in Universal animal comedies.

Harry Levey Inaugurates Educational Film Library

ONE of the most interesting developments in the educational and industrial film world is announced by Harry Levey, general manager of the educational and industrial departments of the Universal Film Company. This is the inauguration of the first comprehensive educational and industrial film library in his country. It will have forty-six branches in the United States, and twenty in foreign countries.

This step is being taken in co-operation with Dr. Francis Holley, director of the Bureau of Commercial Economics, Washington, which will place its thousands of film subjects at the disposal of the Universal library.

Universal's complete program, which embraces some 1,000 industrial and educational subjects, and those available through the bureau, will be offered free of charge to corporations throughout the country who make a practice of showing this type of picture to their employes.

The distribution of the pictures will be in charge of the Bureau of Commercial Economics, through the state universities. The bureau plans to provide each organization desirous of using this library with a service card which will be countersigned at the bureau.

Each one of the many Universal exchanges throughout the country will serve as the distributing point for the territory in which it is located.

"Salome" Has Long Runs in Large Cities in Italy

SALOME" has been having a fine time in Rome, according to advices reported by the Exhibitors Service Bureau of the Fox Film Corporation. "Not only has 'Salome' had big runs in Rome," says the bureau, "but there is a constant demand for the picture from many other cities of Italy. Apart from the love of art which exists in Italy, the soldiers on leave or demobilized are eager to forget the hardships and horrors of war, while the working people are receiving high wages. Consequently motion pictures are enjoying unprecedented prosperity—and this prosperity manifests itself in an enormous demand for American film."

One of the interesting phases of the picture situation reported from Italy is the demand for finer and larger theatres and on this account an architectural commission is to come to America to study design and construction.

Sawyer-Lubin Make Denial.

Herbert Lubin and Arthur H. Sawyer, leading executives of S-L Pictures, deny a story that the S-L interests had pooled with S. Krellberg for the production of a serial.

RUBBERNECKING IN FILMLAND

Los Angeles Now Looks Upon Industry as Asset—Neilan Encounters Difficulties in Attack on Accordion

By Giebler

I WISH that every one who believes that a prophet is never without honor save in his own country could arise and come to Los Angeles. The Movies are being honored right here in their own bailiwick.

Civic bodies are cultivating us. The Chamber of Commerce has adorned the street cars with tasteful little signs, calling attention to the magnitude of the movies as an industry. Pleasing paragraphs, pulsating with praise, are appearing in the daily press. Edifying editorials are being written about us.

We are no longer like the unloved orphan child at the picnic; we are looked upon with the beaming eye of approval. The public is urged to take us to its bosom and cherish us—nourish us with the milk of human kindness.

Why all this pother?

Los Angeles Discovers Movies at Last.

We are an asset. It has been discovered that we spend a lot of money in the town; that a large number of people are employed in the studios; that many feet of lumber and many tons of building material are used in the construction of our sets; that many sheepskins are used in making cowboy pants for our western actors; that we burn much gas in our motors, and that we inhabit many bungalows and apartments

We are even more important as an asset than the tourist. The tourist is an undoubted asset, but he is seldom, if ever, an attraction. Some folk, indeed, say he is an abomination, because of his habit of asking questions—wanting to know what the steam radiators in an apartment house are used for—why oranges cost more here than they do at home, and other things like that.

We are greater than the tourist because we are an attraction as well as an asset. We not only qualify as an asset by keeping both feet on the gas in the spending line, but we serve as a lure to get the tourist out here, and once he is here we amuse him and keep him from straying away to look at the alleged wonders of rival towns.

Vicinage Has Nothing on L. A.

What tourist would go over to San Gabriel to gaze on the big grapevine when he can feast his eyes on Fatty Arbuckle? Why should any one pay car fare to visit the ostrich ranch at Pasadena when he can go down to the Alex lobby and see the actors parade on the magic rug? Who will say that any old mission is a grander sight than Charlie Murray? What visitor would go traipsing out to the alligator farm when he can see Charlie Chaplin by going out to Hollywood? Why should any one want to look at Mount Baldy when Billy Parsons is available?

Of course it goes without saying we are grateful for the nice things that are being said about us, and if the local press will stop their smalltown habit of calling every poor little rattle-brained floozie of an extra girl a film star the minute she gets in bad with the police our cup will positively slop over with happiness.

Everybody is happy, hot, dusty and busy—and working like the proverbial Trojan.

King Baggot Hits Town.

Carl Laemmle is out at Universal City, revising things, arranging for new stuff and a big busy summer and fall. Nazimova is again in our midst. Will Rogers came in last Sunday, and was met at the depot by a reception committee from the Goldwyn studio. King Baggot has arrived, filled with serious plans and specifications for a new serial.

Allan Dwan is drilling eight hundred extras down behind Inceville for the big smash to "Soldiers of Fortune," and Marshall Neilan and the Anita Stewart company are getting ready to go to Kentucky to make the final scenes and the big race-track stuff for "In Old Kentucky."

Speaking of Marshall Neilan, I went out to the Anita Stewart studio a few days ago and paid a visit to Mickey and his gang.

It was a most interesting visit and full of important discoveries. The first discovery was that Mickey Neilan is a real simon-pure native son. In spite of the fact that most people think that Native Sons are as common as ground squirrels and palm trees, they are really a very scarce article.

Mickey Is Uncovered as Native Son.

I am glad I found out that Mickey is a native son, and hereafter when I am showing an Easterner around and have pointed out the mountains, the loquats, the phenomenon of an orange, a lemon and a grapefruit all growing on the same tree, and explained that we have as many kinds of eucalyptus trees as Mr. Heinz has pickles, and he will remark, as they always do: "Well, I have seen all of the natural wonders but a native son," I'll just trot him around to Mickey Neilan.

"Behold," I'll say, "a native son. What is a native son? A Native Son that has done something to make the old state proud of him."

And then I'll recite a little biography of Mickey which goes something like this:

"Born in Frisco in 1891. Exhibited a tendency for things theatrical at the age of four by stealing a ride on a stage coach. Learned to whistle at six, and recited Horatious at the Bridge, with appropriate gestures, at ten. Was able to repeat Shakespeare backward at fifteen, and soon after this went on the stage with Belasco stock company.

Some Things Neilan Has Done.

"After this played in Morosco stock, then toured the country with Barney Bernard. Was in pictures with Kalem, American, Universal, Biograph, Selig and Lasky, and was director for Hayakawa, Marguerite Clark, Elsie Ferguson, George Cohan, Mary Pickford, Blanche Sweet and many others. Made many pictures, including 'Rebecca of Sunnybrook Farm,' 'M'liss,' 'Stella Maris,' 'Unpardonable Sin' and 'Daddy Long Legs.' Now getting ready to build his own studio and operate as an independent producer and make pictures according to his own ideas."

Mickey has a specially selected gang of helpers that he carries around with him wherever he goes, and the gang was all there, and I had a chance to size them up.

There were: Al Green, who is a pretty well known director himself, as assistant to Mickey; Buck Ewing, light expert, who has invented a monster 20,000 candlepower light that absolutely takes the flicker out of studio lighting; Tom Held, prop man; William Lanahan, carpenter; William Carr, buyer of supplies; George Richalavie (this makes the seventh time I have spelled George's last name wrong), casting director; Lucita Squires, scenarios, and Tony Guadio, head cameraman, with Henry Cronjager and Benny Pierpoali, his assistants.

Has Bill Parsons Tried This?

Tony Gaudio was wearing one of the new hopeful haircuts. Tony says that if any man who is afflicted with a briefness of foliage on his dome will have a barber mow a path from his brow to

Waiting for the Welcome Cry, "All Aboard for Old Kaintuck."
Henry Cronjager, Al Green, "Mickey" Neilan, and Tony Gaudio all ready to start for the Blue Grass State for work on "In Old Kentucky."

the back of his neck with the clippers, and then slick it up with a razor, that when the hair grows back into the path it will be thick and wavy and heavy, and altogether so splendid that he will be both pleased and astonished.

Mickey was making stuff for "In Old Kentucky" while I was at the studio, with Anita Stewart as Madge; Mahlon Hamilton as Frank Larson; Edward Coxne as Joe Lowery; Charles Arling as Holton; Seena Owen as Barbara Holton, and Edward Connelly as Colonel Doolittle.

They were making the interior of Madge's home.

I always like to watch a scene being made; it is always illuminating, and so much can be learned from it. My musical education vastly benefited by this scene.

Gets Poet and Peasant Out of Turkey.

Mickey Neilan had an accordion, one of those old-fashioned dutch pull-outs, which he gave to Miss Stewart.

"Play a little piece on it," he said, "and dance around the room like Madge would have done when she was happy."

Miss Stewart took the instrument in her hands and looked at it askance.

"I'm not sure I can," she said.

"Oh, go on," said Mickey. "Stir up something; try 'Turkey in the Straw,' that's easy."

Miss Stewart tried. Music emerged from the accordion, but it was not "Turkey," it sounded something like Poet and Peasant.

Mickey looked on with scorn.

"Give it to me," he said, "I'll show you."

He pulled out the pull-out about a yard; a smile of satisfaction played over his features, and the sweetly solemn strains of "Old Black Joe" came out of the accordion.

Getting the Worst Out of Instrument.

Everybody laughed, and Mickey looked astonished.

"What's the matter?" he asked.

"That's not 'Turkey in the Straw,' it's 'Old Black Joe,'" said Miss Stewart, severely. "Let me try again."

She tried again, tried nobly, but no Turkey.

"It's no use," she said. "Where's Rudie? He can play any kind of a tune on any kind of an instrument. Somebody find him."

Miss Stewart referred to her husband, Rudolph Cameron, and some one started to look for him.

All the time this had been going on I had been humming "Turkey in the Straw" under my breath, and I stepped forward now in my usual helpful manner and offered to whistle the air for them. I was going good when Mr. Cameron came up.

"It's all right," said Mickey. "We're getting it."

"Getting what?" asked Mr. Cameron.

"Turkey in the Straw," said Mickey.

"That's not Turkey, that 'Suwanee River' in rag time."

He then showed us how Turkey sounded, and he may be right, but what I want to know is, who changed the name of that tune?

"JOAN THE WOMAN" SUIT IS FINISHED

Complainant Not Wishing to Press Charge, Alleged Copyright Case Dismissed by Knox

THE indictment returned in November, 1917, against Fred Beck, Louis Weiss and Leo Singer on a charge of distributing films alleged to infringe on the photoplay entitled "Joan the Woman," was dismissed by Judge Knox in the United States District Court on June 16 upon the motion of the Government.

Assistant United States Attorney Taylor explained that the defendants have made restitution to the Cardinal Film Company, the complainant in the case, which no longer desires to have the criminal charge pressed, and that it was not likely a conviction could be obtained as the validity of the film company's copyright could not be legally established.

Proof Cannot Be Obtained.

"It would be necessary for the Government to prove the validity of the alleged copyright of the Cardinal Film Company," declared Mr. Taylor. "The requisite proof on this point cannot be obtained." He also added that one of the principal witnesses in the case has disappeared and there is little probability that a conviction might be obtained.

Notwithstanding the dismissal of the case it is believed that the main object of the indictment has been achieved as it has taught a salutary lesson that the rights of film companies in copyrights to plays must be respected and that was all that the Cardinal Film Company sought to accomplish.

A Victory for Film Industry.

At the time the indictment was returned Ralph Kohn, counsel for the Cardinal Film Company, regarded it as a distinct victory for the film industry in the fight being waged by the leading producers to protect their property rights from infringement by less scrupulous persons.

John B. Johnston was appointed receiver of the Crystal Film Company on June 16 by Judge Martin T. Manton under a bond of $25,000.

Anita Stewart Has Things All "Slated" for "In Old Kentucky."
"Mickey" Neilan; Anita, as Madge, and Ed Coxen, as Joe Lowery, talk over the big points of this forthcomer.

Scenic Vacation Trip Is Offered Picture Patrons

HERE'S an idea for billing "educationals" and "scenics" that every exhibitor playing that class of films can "hop to" with avidity—and profit. The scheme seems to have originated with Loeb & Lazarus, managers of the New Albany Airdrome, Brooklyn, but it is just as practicable for an indoor as it is for an outdoor theatre. Loeb & Lazarus have distributed handbills—about 15 inches long by 4 inches wide—with the heading "Take Your Vacation Trip" at the New Albany Air Drome.

In the specific instance of the New Albany "scenics" are featured Monday and Friday. The bill is divided by fine rules into 22 sections, each section bearing a date prominently. Between the lines referred to by date is a description of the scenic to be then shown.

For instance (we quote): Monday, June 23. New Brunswick, Canada. (Forests of New Brunswick, the greatest game region of Northeastern Canada.) Starting into the woods. Then follows one separate line naming the feature for that date: Mary Pickford in "Daddy Long Legs."

List the Whole Summer's Trip.

Attractive main captions are given to the various "scenics": The Canadian Rockies, The World's Road, When the Mountains Call, and similar appeals to the heat-oppressed individual are given prominent type. As the whole summer's schedule appears on the one bill, prospective patrons are given a chance to pick out their favorites—even though they may not be attracted every time.

"Buy tickets for the entire trip now and save money," is a line that catches the eye under the last dated offering (Sept. 5). For twelve weeks, twice a week, the season price is $3, with 48 cent war tax extra. For children a rate of $2, plus 24 cents war tax, is announced. "Tickets cover all expenses," the bill informs, "except sleeping accommodations—not allowed."

GOHLMAN RAPS SINGLE PICTURES

Manager of Dallas' Rex Says System Would Mean the Installation of Auction Block in Exchanges—Declares It Would Mean Withdrawal of "Class" from Industry

NOTHING so degrading to the motion picture industry as a whole, and nothing so dangerously vital to the motion picture exhibitors of America as a profession, has ever threatened filmdom as the "single picture" booking policy which, it seems, has some advocates. I had thought seriously about the single picture system before the Moving Picture World published the statement of James D. Williams, manager of First National Exhibitors' Circuit. After reading his concise analysis of it I am now more confident than ever that if you want to make auction blocks out of your distributing agencies all you have to do is to accept this policy. You might as well go hang out the red flag. It means that Exhibitor John Doe is going to bid and outbid Exhibitor John Roe.

I think Mr. Williams hit the nail squarely on the head when he said the "single picture" policy will make cutthroats of the exhibitors. It certainly will. Where formerly the various exhibitors of a city through local constructive enterprises were friendly and coperated for the upbuilding of the city in which they lived and conducted their business, the "single picture" policy makes such an admirable relationship just about impossible. It gives one exhibitor a never-ending grudge against another.

Says Auctioning Is Distasteful.

The feature I have named in the foregoing is going to prove a mighty weighty argument against the "single picture" policy which provides for cutthroating. It alone, I believe, is enough to condemn the "single picture" policy. I doubt if there are Chambers of Commerce and commercial bodies throughout the United States who would approve for an instant of any system that allowed every man in the amusement

By Leon S. Gohlman

Manager the Rex, Dallas

enterprise in the various cities of this nation to go on the stand and bid against one another. It is absolutely against the law of city building. I'll grant you this—that once in a while you can put on a public auction, put out your flag and get a pretty good crowd together, but did you ever notice what kind of a crowd took part in this festivity. You'll notice that it was a very mediocre class. That's just the point. Anything that smacks of auctioning is very distasteful to people of business ideals.

System Would Destroy "Class."

I'll guarantee you that provided the "single picture" were forced upon—and I don't think it is even possible that it may be—the exhibitors, the class of showmen would withdraw from the business. Manufacturers' associations and commercial clubs in our country today are doing everything possible and even going to the expense of hiring experts at fabulous sums to bring about a better spirit of business relations between the commercial backbones of their respective cities. That's why there are Rotary and Kiwanis clubs established throughout the nation. And you'll notice that in practically every city theatre managers are among the most ardent supporters of the clubs and among the most active workers for any bit of civic betterment. In Dallas hardly a general campaign is entered into without one of our theatre managers being in charge of some division or other.

Many Arguments Against Plan.

There are hundreds of arguments which could be used against the "single picture" policy of doing business, but I don't think there are any which are as strong as the downright and outright assertion that the theatre managers themselves are of too high a caste to condescend to allow any man or group of men to decree that they shall be herded together and transformed into cut-throats every time they decide to book pictures. In the days when motion picture exhibitors were looked upon with distrust this system of bidding against one another might have worked for a while; but not any more. It seems hard to me to realize that people who understand the magnitude of the motion picture industry today can for a moment make themselves believe that the men who make the motion picture business possible—I mean the exhibitors—will even consider such a paltry method of getting their films. It would be the joke of the business men the world over: Getting your films by bidding against your competitor.

Opens Door for Graft.

And think of the graft that would naturally be possible. Think of the friendship which the various exhibitors would try to cultivate with the manager of the auction block. Think of the bids that would be made only from the floor and which would be lowered when the time came to turn the report into the head office. Just think of the possibility for unlimited shiftlessness, gambling, mismanagement and aggravation for the exhibitors and see just how long the better class of them would stay in the motion picture business. I've got some friends among exhibitors and I know lots of them who would rather drive peanut wagons than have to stand on the auction floor and bid in the open against their friendly competitors for what they want.

Looking at the matter from a purely business standpoint, to the best of my candid belief, there is not an advan-

We Really Don't See from the Scene at the Left Why Margarita Fisher Needs All Those Trunks at the Right.
But then she may be the manager or something of "Trixie from Broadway," her American, from which the above scenes are taken.

tage to be gained by the "single picture" policy which could in any way compensate for its shortcomings.

Would Lower Presentation Standards.

It would lower the standard of picture presentation. The problem of putting pictures before the public would turn into a proposition of "let George do it." It would be this way because Exhibitor A wouldn't want to spend any more money than necessary in exploiting a certain star because he would feel that Exhibitor B would reap the benefits from the money he spent in making that particular star a local favorite. Thus the standard of motion picture presentation is lowered. Why? Because the various exhibitors will absolutely refuse to outdo one another in boosting any or every offering. They won't care. They play what they get and they won't care how it's played. It would be the rottenest way to make a living I can think of. Being an exhibitor and being forced to use the "single picture" policy, I mean.

The Public Would Lose.

And have you looked at the matter from this angle? The public would lose. Let us say, for instance, that Charlie Chaplin's newest comedy is to be booked on a "single picture" basis and to be awarded to the highest bidder at every exchange. All right. There is lots of scuffle at the film exchange wherein all of the excitement and turmoil of a stock exchange is experienced. Finally by outbidding, outyelling and out-talking all other contenders, one of the local exhibitors gets the film. He has had to pay a high price for the feature. This is undoubted.

My idea of a good arrangement is that used by the First National Exhibitors' Circuit. They have the star-series or non-star series with the one-picture cancellation clause. What could be fairer to the exhibitor? He can go to sleep at night.

Policy Would Play Hob with Business.

I believe the general practice of the "single picture" policy would plainly play Hob with the whole show business and sooner or later disgust every exhibitor to such an extent that he would be glad to get out of the game even at a loss.

I have taken it for granted that you mean just what you said in your editorial in your May 31 issue, inviting your exhibitor subscribers to express their opinions. This one of mine looks long from where I sit, but it isn't a starter to what I really think.

And just one thing more. The Moving Picture World used to be called the Old Bible among us fellows down here. We've changed our term the last few months. With all the snappy idea and good promotion articles you've been publishing, we call it the New Testament. Keep up your good work. We're for you strong.

Editor Sponsoring Film.

Charles Dillon, managing editor of the Copper Publications, Topeka, Kansas—the group including several farm papers and the big daily of Kansas—is chairman of the Kansas committee on Jewish-American Relief. He is personally superintending the introduction of "The Auction of Souls" throughout the state. In Topeka, part of the first day's receipts will be given to the Jewish-American relief committee.

MARY MILES MINTER REALART STAR

Her Mother, as Guardian, Signs Long Term Contract for Popular Favorite with New Firm

MARY MILES MINTER has signed for three and one-half years to star in Realart pictures. She is the first of the artists to be announced by Realart. Immediately after completing the agreement, which has been under negotiations during some weeks, Miss Minter left with her mother, Mrs. Charlotte Shelby, for Atlantic City, on her first vacation in years. She is scheduled to begin work Monday, June 30, in New York, on her first photoplay under the new arrangements.

All the pictures are to be made by the Mary Miles Minter Productions Company. They will come at the rate of six attractions yearly, or a total of twenty productions during the period of the contract. It is stated these are to be made solely from big novels and stage successes.

Miss Minter Still a Minor.

The actual signing of Miss Minter's contract was done by her mother, Mrs. Shelby. This was necessary because the youthful star is still several years under age.

This talented young person has been

Mary Miles Minter
Who will continue her starring career on a Realart contract.

a star on the screen for five years—not in child parts but impersonating young women—and is still a minor. Miss Minter, in all her screen productions, has been a star. Although she started young she never played small parts.

Her first screen part was in "The Fairy and the Waif," in which Percy Halton, of "The Miracle Man" fame, was featured with her. This was made in 1914 by the Frohman Amusement Corporation, and distributed on the World program. Her next contract was with Metro. Then followed her long-term engagement with the American.

Played on "Legitimate" Stage.

She had the unique experience for one so young of appearing for four consecutive years in one part on the speaking stage, the title role in "The Littlest Rebel." Before that she had played in the companies of Nat Goodwin, Robert Hilliard, Minnie Maddern Fiske, Bertha Kalich, and Dustin and William Farnum.

Under her new engagement Miss Minter will work in New York for the first time in four years. She has transferred her residence here from Santa Barbara, where she has lived and made her productions in the past.

Box Office Records Broken by Bathing Girls and Film

EVER since the idea was evolved by Sol Lesser—to take Mack Sennett's beautiful bathing girls along with the film, "Yankee Doodle in Berlin," house records are said to have been sent to smash. The bathing girls appear in divertisements and posses in conjunction with the picture, and the featured artist of the production, Bothwell Browne, is also appearing in person in a specially arranged mystic dance.

In San Francisco at the Tivoli the week's receipts were $10,300, while a two-weeks' engagement at the Kinema Theatre, Los Angeles, at the very door of the home of the Sennett productions, the receipts were $20,100. At the Rivoli in Denver the receipts were $9,000 and at the Turner & Denken Theatre in Oakland the accumulation at the end of the week was $9,850.

They're Coming to Broadway!

Indianapolis paid tribute for one week to the extent of $11,300 while at the Lyric in Cincinnati the weekly amount was $10,700. The Hippodrome in Cleveland showed a big week's income with $12,-240. This was followed by a six days' showing at the Chestnut Street Opera House, Philadelphia, $11,000. At the Majestic in Portland, Ore., the gross was $10,250 and at the Adams Theatre in Detroit a week's receipts amounted to $9,500. All of which indicate that the public are eager to see this novel entertainment, which will be seen at the Broadway Theatre, New York, in a fortnight.

Majestic Continues with Pictures.

The Majestic Theatre, Dallas, has closed down its vaudeville season and, departing from former custom, will run the summer out with high class moving picture features. Sunday, June 15, it presented its first moving picture show, "The Little Shepherd of the Hills." The house was crowded. Majestic theatres of the Interstate Amusement Company in all parts of Texas will present pictures during the summer months.

Iris Theatre Opens.

The Iris Theatre, the largest one-floored house in the South, has opened in Houston. The theatre, which is located on Travis street, seats 1,000 persons on the main floor. There are no galleries. It has a special cooling plant and the interior and lobby are finished in decorative green tile.

Don't be content merely to keep your house going—keep it growing. That's the better way. The sure way to success.

CLEARING THE CANADIAN SITUATION

Legislation Ordering the Elimination of "Old Glory" from Films Shown Across the Border Seems to Be the Logical Outcome of Naturally Developed Sentiment

RECENT passing of legislation by the Canadian province of Ontario requiring that exchangemen, exhibitors and operators be British citizens, following on the province's action in last November forbidding the showing of the American flag in films and stipulating that topical weeklies be British, seems at first sight to be an example of unwarranted prejudice. In support of such an opinion would be the fact that the flags of the other allies of Great Britain have had no similar steps taken against them.

The reason for Ontario's action is, of course, obvious. Canada, lying next door to a nation which produces more moving picture films than any other, is naturally deluged with such products. American producers are not backward about introducing Old Glory into their pictures; as a result the average Canadian was shown the American flag easily ten times oftener than he was shown his own. Similar action would have been taken if similar conditions had arisen in connection with the standard of any other nation. The present measures have been adopted for strictly impersonal reasons.

American Films Preponderate.

This legislation shows that American films have assumed a preponderating position in the Canadian field, for otherwise a question of the subject-matter of films would not have been made a cause for parliamentary action. In fact, since shortly after 1914 the American product has monopolized Canada.

That the United States should have a large proportion of control was inevitable, owing to its favorable position and the fact that any film ever exposed in Canada was originally manufactured south of the line. The war, however, intensified this situation.

Thus it would seem that the advantageous position of the States has much to do with their film supremacy in Canada. That this is the main reason for its success is indicated by the action of the Ontario legislature. That action, as will be explained later, is not by any means a movement originating at the top, but is a response to a growingly insistent appeal from the mass of voters.

Explanation of "Popularity."

The "popularity" of American films in Canada is perhaps best explained by a reference to the "popularity" of the works of Charles Dickens in the States fifty years ago. At that time the English novelist had more of his works sold here than did any other author. Yet his books did not deal with the scenes and problems with which Americans at that time were most vitally interested.

On the contrary, they were permeated with the atmosphere of English life, not only by reason of their subject matter, but by the very style and idiom in which they were written. And at that time there was a distaste frankly expressed by the American people for England and things English.

By L. B. N. Gnaedinger

The reason for the popularity of this author, unsympathetic toward things American, is summed up in the one word—cheapness. Dickens never rereceived a cent of royalty for his works sold in the United States—owing to the copyright laws existing at the time—and therefore no native author could compete with him.

Exhibitor Wants Cheap Films.

It is a similar condition in the world of film, arising, however, from different reasons, which has put the American film paramount in Canada. It is again a question of cheapness. American enterprise has resulted in American producers being able to offer better prices to the Canadian showman than can their European rivals.

Not only that, but the territorial situation of the United States producers gives them added supremacy. The Canadian exhibitor is naturally out for money, and nothing can equal to him the one great argument for purchasing the American product—cheapness.

Thus the Canadian seeker for diversion is deluged with a flood of narrative in which he cannot possibly have any more interest than could the American of fifty years ago have had in the narratives of Charles Dickens. Not that the American film does not possess an interest in itself just as did the novel of the English author; but it has a circulation in Canada out of all proportion to such interest just as once did a book of Dickens in the United States. It is again a case of commercial expediency offsetting public demand.

Reason for Popularity in England.

If this be so, it may be asked why the American film is so popular in Great Britain, where, presumably, there is no more interest in things American than there is in Canada. The answer is that before the war the American product was leaven in the mass of British-made films, French and Italian, with which the market of the United Kingdom was liberally supplied. The share in the British market of the American film was so small, when compared with its monopoly in Canada, that it provided, not a monotonous diet, but an element of novel seasoning.

Given in adequate proportions, films dealing with American subjects were considered as novel in England as would be films dealing with Argentina, South Africa, or any other territory a sufficiently far away—on the theory that the picturesqueness of a country increases with the square of the distance of the observer from it.

American Films Adapted.

In view of the competition they were up against in England, American producers were forced to make their products especially acceptable to the British cinema-goer. Several American companies shipped companies and outfits to the old country in order that they might take advantage of locations which would make their products palatable to the British public. Films were and are specially edited in order not to run against local prejudice or opinion.

Canadian Wishes Not Consulted.

But when it came to Canada, the favorable position of the United States rendered all such precautions unnecessary. The American producer knew that the Canadian exhibitor had to fill his program, and that, especially since 1914, he could not depend very much on the British or Continental product.

Previous to that year Canadians had films foisted upon them, such as one showing the raising of the battleship Maine—an incident connected with a war which Canadians knew and care as little about as do Americans of the South African war of 1898. The producers of this film, finding it difficult to fill the reel, introduced considerable film-lengths of close-ups of the American flag.

The somewhat disgraceful demonstrations which took place at some showings of this film were not so much the result of the state of boredom into which the audience had been thrown, but from realization of the fact that their sentiments had not been considered sufficiently important to warrant the simple expedient of making some cuts in the film.

War Accentuates Feeling.

This tendency, ever apparent during peace times, became accentuated after the declaration of war in 1914. The absurdity of the situation was then shown when films of American national guards performing peace maneuvers were exhibited before audiences vitally interested in whether the Germans would break through to Paris or not; and who had probably the day before witnessed the departure of troops of Canadians bound for the real thing. Nor could it be expected of audiences to be excited when a film caption termed heroes a number of negro troops who had survived a brush with Mexican bandits, when outside the theatre newsboys were crying editions in which appeared the latest casualty lists from the battle of Ypres.

That the aversion toward American films which increased steadily after 1914 was perfectly consistent, was shown by the favorable way in which the "Birth of a Nation" was received. The only cuts in the film were made in connection with the allegorical scenes supposed to represent the horrors of war—which were, of course, perfectly superfluous in Canada at the time.

Old Glory Popular in 1917.

Possibly no film has presented so vividly a section of American life as did this. Yet it received universal approbation in the Dominion. The reason for this was that the picture appealed on the strength of its artistic merits alone and not on flag-exhibition.

Sentiments toward American films

underwent a temporary change when the United States joined the Allies in 1917. Every showing of "Old Glory," whether actual or on the screen, was the signal for outbursts of applause. This continued until American topical weeklies became surcharged with scenes showing the erection of barracks for the housing of the troops the United States was drafting.

All that sort of thing had been witnessed with great composure by Canadian audiences far back in 1914; and they had become tolerably familiar with the humor or human interest displayed in the process of changing civilians into soldiers. When, after showing a number of doughboys drinking coffee, the films concluded by entreating the Canadians present to "Work for Uncle Sam," many of those in the audience who had had relatives at the front since 1915 felt they were being favored with unnecessary advice.

War Propaganda Not Liked.

In the same way, all war propaganda in films, however used in the States, was obviously uncalled for in a country like Canada, particularly as all such propaganda stressed the part this republic was playing in the war. Thus interest in things American soon relapsed to the normal. American patriotism, nationalism and heroism, however sincere and vital, could not possibly compete in attractiveness to Canadians as could their own manifestations of these virtues.

Producers Indifferent.

If the American producers had taken the trouble to edit their films for Canadian consumption, the situation might have been made a good deal less acute by means of judicious cutting. This simple expedient, however, the exchangemen were unwilling to adopt. Throughout they maintained an attitude of strict indifference. The result was inevitable.

The Ontario government, no more sensitive to public opinion than any other, finally had to take cognizance of the wishes of the people. Having delayed so long to take the necessary steps, they made up for lost time. Since most films have their first showing in Ontario, this alone would have a great effect on the Canadian market, even if the movement had not swept of its own accord through the nation.

British Films Popular.

British-made films have always been more popular in Canada than the American variety. At the beginning of the war, such films as "England's Menace" and "England Expects——" were run as complete shows in themselves. But the contingencies of war soon cut off the supply from over the Atlantic, and the anomalous result outlined above followed as a natural consequence. Now that normal conditions are returning the British competitor is once more in the ring—to such an extent that British producers claim London is to be the coming film center.

Present Situation.

In the mean time, Canadian exhibitors are seeking to please their long-neglected audiences. Films with Canadian locale are featured. "Hearts of Humanity," for instance, was advertised in Montreal as being "Canadian throughout."

A film, now released in the United States, shows scenes of fighting at the front. Before release in Canada, these scenes will be replaced with those showing men in Canadian uniform. The Canadian picture fan is not so discriminating, but that such expedients will be more than sufficient.

Films like "The Better 'Ole" are supreme in Canada as house fillers. It is with similar films the British producer is entering the field for the trade of the British Empire. To meet this competition, it will be necessary for the American producer to modify his product so as to give it the earmarks which will make it as attractive to the Canadian movie fan as the British product. This has been done for the English market; there is no reason why it should not be done for the Canadian.

Adolphe Osso Will Sail with Capellani Films

ADOLPHE OSSO, vice-president and general manager of the Albert Capellani Productions, Inc., will sail shortly for Europe to actively take charge of his offices in Paris and London, which were established during his last visit abroad.

The Exhibitor
Producer
Exchange Manager
or Projectionist
Who does not
read every issue of
the Moving Picture World
from cover to cover
is not getting the
most out of his
opportunities and
cannot possibly keep
in touch with the
weekly changes which
occur in the film
industry.
What one does not find
recorded in the columns
of the Moving Picture World
is not worth recording.

In the future, Mr. Osso will spend several months in Paris and London each year. When Mr. Osso sails, which will be some time during the next ten days, he will take with him those negatives of the Albert Capellani Productions, Inc., which are completed at that time, including "Oh, Boy!" "The Unknown Dancer" and "The Gutter."

Upon his arrival in Paris and London, Mr. Osso will personally supervise the initial presentation of these productions in both cities. He has already arranged for the initial presentation of the Capellani productions in Paris at Marivaux Hall (La Salle Marivaux) which is not only the largest theatre in Paris but in all Europe.

In addition to the Capellani product, Mr. Osso takes with him a print of "Raffles," the rights to which he acquired for Charles Delac Vandal & Company for France, Switzerland, Belgium and Holland, through Bobby North, of the Apollo Trading Corporation. This company will release this production in Europe.

MacGowan Given "Bon Voyage" Dinner.

A "bon voyage" dinner was given to C. H. MacGowan, of Universal, by a number of the company officials and employes at Mouquin's café on Tuesday evening, June 10. Mr. MacGowan left for Europe on June 12. He will visit many of the European and British cities, where he is to look after Universal foreign interests.

The group of some fifty or more friends made it known to Mr. MacGowan that he was to spell success overseas for Universal as well as for himself. Many original stunts were "pulled." A telegram from Carl Laemmle, president, was read and R. H. Cochrane, vice president, made the first speech he had been known to make in eighteen years. In fact, he made three speeches during the evening. Practically everyone present made a short address.

New York Exhibitors Meet and Elect Three Delegates

THE executives committee of the New York Exhibitors State League met in special session at the Hotel Astor, New York, on Thursday, June 19. About forty representative exhibitors from all over the state were in attendance. The body met behind closed doors.

Three delegates to the St. Louis convention were appointed: Samuel I. Berman, C. A. Heyman and Charles L. O'Reilly.

The question of repealing the admission and film taxes was taken up, and the best methods of strengthening the appeal, which is now being made in Washington, were carefully considered.

Among the representatives in attendance were Edward Weil, of Syracuse; W. H. Linton, Little Falls; Emmett Cornell, Syracuse; William Dillon, Ithaca; M. Silverman, Schenectady; David Cohen, Binghamton; Mr. Ulman, Buffalo; Ira Mosher, Rochester, and Sydney Cohen, Charles L. O'Reilly and Samuel I. Berman, New York.

DAYLIGHT SAVING TO BE ABANDONED

Both Houses of Congress on Record Concerning the Final End of "Daylight Saving" After October 26

BY action taken in both branches of Congress at Washington, June 18, definite prophecy may be made that "daylight saving," originally introduced as a war measure, will be abandoned after the current term of "saving an hour" ends on Sunday, October 26. When the clocks are then adjusted to the old system they will stay there according to every indication.

The repeal bill was passed by the House of Representatives, the vote being: For repeal, 233; against repeal, 122; present, 5. The bill now goes to the Senate. Shortly after this action the Senate voted 56 to 6 in favor of the daylight saving repeal rider to the Agricultural Appropriation Bill.

The House Committee on Interstate and Foreign Commerce has rendered a favorable report on the bill to repeal the Daylight-Saving Law, recommending that the repeal take effect with the close of the daylight-saving period for 1919 "on the last Sunday in October." The most numerous class opposing the present law is the farmers. Their objections, the committee states, are well founded. As they must maintain their relationship to the public school, the church, the store, and the bank, they feel compelled to observe the law, notwithstanding the fact the law is not mandatory. They find it difficult and often impossible, if they observe clock time, to get assistance from their children in doing the customary farm work if the children are to reach school at the advanced hour each morning. Village and city stores observe the present law and close at 5 p. m. sun time—the very best hour in the whole day for harvest work. "The movies and other places of amusement begin while he is still in the midst of his work."

Airdomes Hit Hard.

The motion picture men opposed the law because of the difficulties they experienced in their business. The moving of the hands of the clock knocked out the airdomes in many cities, because of the inability to commence the shows until an hour when the people are getting ready for bed. With daylight until 9.30, one show at the most is possible, making the proposition so unprofitable that many open-air enterprises were discontinued. The men conducting closed houses found it difficult to get their patrons to come to their shows while it was still light, and the first two shows of the evening were consequently very poorly attended.

Director Hoyt Gives Views on Film Continuity Writing

A STORY may be surcharged with action and yet the action be of a character that makes it impossible of conversion into dramatic form," says Harry O. Hoyt, who is now directing Montagu Love in "A Broadway Saint." Mr. Hoyt is the author of over 600 stories that have had screen production. "It is the story element that often influences scenario writers in accepting a manuscript, and too often the drama necessary to a successful photoplay is not taken into consideration. A man may be the greatest story writer in the world and yet fall absolutely flat as a writer of stories for the screen.

Such a writer does not take into consideration that a reader of a story can lay down his book or magazine at any time; go away for an hour or two, or even a week, and pick up the story or book where he left off and finish it without an interruption of the continuity of interest.

A man can go to the theatre to witness a play and keep his eyes on the stage or not. The voice of the actors as they read their lines, conveys to him the continuity necessary in order to maintain his interest to the end of the play. With pictures it is entirely different. The eye is absolutely necessary to get any or all of the value and merits of the photoplay.

Thus the test in writing a manuscript is: "Will this situation or that be acceptable to those who sit out in front?" If the writer is in touch with the world and has made a study of audiences he is qualified to be successful in writing or passing on manuscripts for the screen.

Universal Sends Exchanges Three Big Jewel Subjects for Pre-release View

FOLLOWING the statement that the exhibitors of the country would have a chance to see all future releases made by Universal far in advance of their release dates comes the announcement of the completion and distribution to exchanges of three of the finest pictures ever produced under the Universal banner. They are a part of a new program which the company announced the beginning of its anniversary month of June. The three productions are of the Universal-Jewel brand and have for their stars two of the most popular actresses of the screen supported by all-star casts.

The three Jewels which are now being sent to the exchanges for the exhibitors to see are "Home," in which Mildred Harris is starred; "Paid in Advance," starring Dorothy Phillips, and "Forbidden," starring Mildred Harris.

"Home" was written and produced by Lois Weber. The production was several months in the making and contains some excellent scenic pictures of wealthy homes and gardens.

"Paid in Advance" was written by James Oliver Curwood. Dorothy Phillips is supported by two male stars, William Stowell and Lon Chaney. The scenes are laid in the North country.

Just Lounging Around
Is Elsie Ferguson, who doesn't fear the crush of "The Avalanche," her next Artcraft.

The story abounds with dramatic incidents. The life, manner and customs of French-Canadian and Indian mixed breeds of the fur districts of Canada and the life of the miners during the gold rush of the Yukon are excellently portrayed in this production.

The other Mildred Harris production was written by E. V. Durling, a New York newspaper man. The production was directed by Lois Weber and Phillip Smalley. This story of a country girl who longs for the city and who marries a wealthy man who longs for the country contains many dramatic points where the heart interest is especially keen. As in "Home" the interior scenes are of the wealthy homes and the rural scenes in keeping with the life of a farm girl. Scenes of the life in New York's Bowery section are shown. Henry Woodward and Fred Goodwin are in support of Miss Harris.

Western Dramas Interest Peoples of Indian Empire

INDIA, with its three hundred millions of people, appears to be showing a steadily increasing interest in communities speaking these dialects, motion pictures. The number of dialects, and the difficulty of making the titles fully intelligible to the various communities constitute one of the problems confronting the motion picture producer.

The action is made intelligible to the various peoples by the application of neat simplicity to the titles. Swift action is the universal demand of the Indian peoples, and the Farnum, Mix and Walsh pictures especially meet this demand. The Indians show the keenest appreciation of the dramatic powers of Farnum, the thrilling Western stunts of Mix and the athletic prowess of George Walsh. They are by no means averse to showing their appreciation by prolonged applause, and it is said, they read the motion picture matter in the columns of their native papers with great relish.

The Fox foreign department announces that Fox pictures are now being shown with marked success in Calcutta, Bombay, Madras, Columbo in Ceylon, Bangalor, Haidrobad, Nagburberar, Katilvar, Adjimir and other Indian cities, while in Persia, which is rapidly responding to Occidental influence, plans are under way for the erection of fine theatres in Teheran, Asterabad, Tabriz, Recht and Ispahan.

U. S. SUPREMACY IN THE FILM WORLD

Shown by Report of Department of Commerce for April—Twelve Million Odd Feet Exported

EXPORTS of motion picture film continue heavy, to judge from statistics which have been compiled by the bureau of foreign and domestic commerce, covering the export business of the industry for the month of April.

During April, according to the report, we shipped 405,456 linear feet of unexposed film, valued at $11,738. Of this amount, 130,207 feet, valued at $4,092, went to Brazil; 180,000 feet, valued at $3,146 to Japan; 85,249 feet, valued at $4,060, to Canada, and 10,000 feet, valued at $440, to Venezuela.

Our exports of exposed film during the month, however, reached a total of 12,107,273 linear feet, valued at $619,793, and markets for it were found in nearly every part of the world, as shown in the following table, prepared by the bureau:

	Motion Picture Films Exposed.	
Countries.	Lin. Ft.	Dollars.
Denmark	254,257	19,956
France	688,128	50,053
Greece	7,000	340
Italy	28,819	1,358
Netherlands	19,000	475
Norway	97,047	2,087
Portugal	129,000	2,900
Spain	67,888	5,200
England	2,161,185	132,946
Canada	1,053,620	72,696
Costa Rica	10,000	500
Guatemala	20,255	648
Nicaragua	42,000	2,100
Panama	262,100	15,319
Mexico	77,100	5,505
Newfoundland and Labrador	357,000	10,270
Trinidad and Tobago	11,600	2,272
Cuba	715,786	32,767
Virgin Islands of United States	1,000	150
Dominion Republic	225,317	3,250
Argentina	566,516	29,958
Brazil	1,137,307	44,677
Chile	131,841	8,171
Colombia	9,000	450
British Guiana	48,000	3,000
Peru	45,800	2,066
Uruguay	29,729	829
Venezuela	83,305	2,691
China	105,375	3,775
British India	609,236	27,527
Straits Settlements	661,834	21,229
Dutch East Indies	184,400	6,520
Hongkong	28,419	1,137
Japan	682,286	30,988
Russia in Asia	225,000	9,180
Australia	1,031,165	53,998
New Zealand	80,145	4,199
Philippine Islands	156,630	4,636
Egypt	63,182	3,970
Total	12,107,273	619,793

G. R. Meeker Gives Opinion on Question of Rebooking

ONE of the biggest problems that confront the exhibitor is whether or not it would be profitable to repeat a booking on a picture that has pulled the crowds and made good, or where a picture has been shown and did not get business, but made a big hit with those who saw it," says George R. Meeker, general sales manager of World Pictures. There are hundreds of exhibitors who failed to realize the worth of a picture when they booked it and failed to apply the proper method of exploitation. The consequence was that a good picture in every sense of the word, did not measure up to a box office winner.

"Yet a dozen different things could have been done to boost it. The patrons who did see it were pleased. As they passed out through the lobby they had taken the time to stop and tell him how good it was. Afterward, while sitting in his office, his day's work finished, he began to think what John Smith said and Mrs. Brown's comments on the feature, then the thought struck him that he had not played fair with his merchandise. He showed a lack of salesmanship in selling his offering.

"He reviewed the appeal of the picture, its subject matter, the star, the supporting company, the author, and a hundred different things about the film that would lend to exploitation. Then and there he resolved to play it again.

"This time he cashed in. He knew what he had and made the most of it.

"There is not enough return bookings. Many exhibitors are like small children—they want new toys."

"Ladies' Home Journal" Features Gowns Irene Castle Wears in "The Firing Line"

THE Ladies' Home Journal, with a national circulation of over two million, has placed itself and its staff of exploitation experts scattered all over the country at the disposal of every exhibitor who has booked or will book to play, "The Firing Line," the Paramount-Artcraft Special starring Irene Castle.

In the July issue of that publication, which will be on the stands by July 1, three full pages are devoted to a description of the gowns which Irene Castle is wearing in the Paramount-Artcraft Special. They are copiously illustrated and the entire article, written and signed by Miss Castle herself, is one of the features of this issue of the magazine. Incidentally, prominent mention is made throughout the article to the effect that Miss Castle's forthcoming motion picture production is "The Firing Line."

Million Cards to Be Issued.

To bring to the attention of its two million readers the fact that the July issue contains the illustrated article, the Ladies' Home Journal, through its exploitation department, is having distributed throughout the country one million cards, in several colors, of the same size as the regulation window cards, which will be put in store windows, tacked on fences, telegraph poles, etc. Mention in big type is made of the fact that the gowns shown and described in the article can be seen in action in the Paramount-Artcraft Special.

The home office of the Ladies' Home Journal at Philadelphia has instructed its staff of exploitation experts centered in the big cities throughout the country and covering the entire United States to place themselves at the disposal of the Famous Players-Lasky exchanges and through them at the disposal of the exhibitors playing "The Firing Line." Arrangements for the services of the local magazine representative can be made at the nearest Famous Players-Lasky exchange, and no exhibitor is too far away from the exchange or from the headquarters of the magazine's representative to receive the benefit of his services.

"Nope, I Can't Look at You When You Talk Shop Like That,"
Says Constance Talmadge to her leading man, Harrison Ford, in their current Select, "Happiness a la Mode."

FILMS PROPOSED AS AID TO JUSTICE

J. C. Hummelbaugh Says That the Law Should Offset Science of Criminals by Use of Cinema

THAT the moving picture film and even the screens of many theatres are bound to play a very important part in the detection of crime and the capture of criminals is the conviction of Jesse C. Hummelbaugh, a Rochester man who has attained considerable fame by proposing the film as an aid to justice. As the modern methods of criminals are intended to defy and set at naught the carefully laid plans of justice, Mr. Hummelbaugh says the authorities must go a step further and make use of the many wonders of science to checkmate crime, not overlooking the moving picture film.

In his capacity as a criminologist Mr. Hummelbaugh some months ago became interested in the investigation of a murder which had defied the police. A man had been beaten to death in his bed and many valuables taken. Clues were left behind, but not very tangible ones. The police set to work on the case, but the most they could no was prepare evidence against someone they expected to arrest later. The preparation of maps, charts and blue prints which are usually employed at a murder trial offered a practical test of an idea Mr. Hummelbaugh had long in mind—the use of the moving picture instead.

Films an Aid to Jurymen.

His idea immediately found considerable favor. It was quickly realized that it would be more convenient to take moving pictures of the scene of the crime, the approaches and everything on the premises at the time. Films could be run off in a court room in much less time than it would take for technical experts to explain what their maps and blue prints meant. Not only that, but as Mr. Hummelbaugh says, it is easier for the average juror to grasp pictures unfolding before him than it is to reason out a lot of blue prints and charts—things with which he is not familiar.

At that time, Mr. Hummelbaugh's plan was an experiment, but the many letters of inquiry and the general and widespread interest in his plan convinced him that it was only a question of time before the film would be in general use as an aid to the law. As a result he is now devising ways and means in which the film may not only be used to visualize evidence and scenes of crime for a jury, but by which the criminal will have reason to fear the law more than ever.

Animated Rogue's Galleries Suggested.

He proposes that so-called rogues' galleries have on files short films showing the face, stature, mannerisms, distinguishing features and general appearance of the professional criminals. From time to time these films could be run off for the benefit of the detectives and policemen, so that they could become familiar with persistent offenders. If a man were wanted by the police, it is proposed that in certain instances the film might be run in theatres, so that the public too might be on the lookout.

Mr. Hummelbaugh is of the opinion that the guardians of the peace will soon come to realize that the film is one of their principal aids and he predicts that once it is really put into general use scores of new applications will be found for it. With criminals becoming more skilled in their operations and more crafty in eluding the law, he believes that the moving picture will be the greatest use in their detection, capture and conviction.

Spitz Supervised Making of Stage Women's Films

OF all the officials and producers in the motion picture industry there is hardly a more modest one than Eugene Spitz, the man who was responsible for the production of the Stage Women's War Relief series of pictures. In a quiet way Mr. Spitz is known to many in the industry, but there are not many who know that he was the "power behind the throne" in the production of this series of pictures.

The stage stars who appear in this series number among the greatest on the American stage today and all volunteered their services. When the Stage Women's War Relief organization looked about for a man to supervise the making of this series they found a willing hand in the person of Mr. Spitz. He gave the use of his property, the Estee studio, on 125th street, New York City, and told the organization that he would see that the pictures were produced.

Eugene Spitz
Supervising director of Universal's Stage Women's War Relief Series.

At the time he said this Mr. Spitz himself hardly realized the enormous expenditure of money and time that would be required to produce these pictures. And after the last of the series of twelve pictures which are to be released by the Universal company were completed, Mr. Spitz said he was confident the productions were among the best screen dramas ever made.

Mr. Spitz has been in the production end of motion pictures for a period of ten years and at one time produced a series of pictures for the United States Government.

Robert Lowenberg to Open Big Theatre at Whitestone

WORK on the new Rialto Theatre, located at Whitestone, Long Island, is rapidly nearing completion. The Rialto is advantageously located, being in the heart of a thriving residential section and one-half block from a trolley line. The new house will have a seating capacity of 800 and will be one of the best equipped and most modern motion picture theatres in the Long Island section. The Rialto will be under the management of Robert Lowenberg, formerly manager of the Burland Theatre in the Bronx.

One of the first steps taken by Mr. Lowenberg upon assuming the management of the theatre was to contract for Goldwyn pictures.

An attractive feature of the new house will be the installation of a large Hope-Jones organ. Manager Lowenberg plans to make Sunday morning organ concerts an important phase of his campaign to establish and popularize the new house. A special and elaborate lighting system has been installed and a large stage is being erected to enable Mr. Lowenberg to surround his programs with presentation effects.

The interior has been decorated with a color scheme of gold, silver and black, giving a harmonious and restful effect which will be further enhanced by a series of side-wall lights softly shaded by drapings of old-rose color. The spacious lobby has been inlaid with white tile and will be illuminated by three large globes partially set into the ceiling. One sheet stands have been set into the side walls of the lobby and over each stand, a row of shaded lights has been set. The entrance of the theatre covers about thirty feet while the entire front of the house is of white brick.

Physical Culture, Inc., Reorganized.

Physical Culture Photoplays, Inc., has reorganized for the purpose of producing a series of fifty-two one-reel subjects under the general supervision of R. Robert Riskin.

The reel is to be called the "Physical Culture Screen Magazine" and comprises a few hundred feet of an educational subject along physical culture lines, followed by a human-interest story. The picture is interspersed with comedy.

Ben Schulberg has purchased the foreign rights on the entire output. No definite arrangement has yet been made for the distribution in this country. Mr. Riskin has engaged Caryl H. Fleming as director.

Extend Time for Tax Reports.

Owing to the fact that the blanks for the return of taxes under Section 906 (film rentals) have been delayed and are not yet distributed throughout the country, the Commissioner of Internal Revenue has announced that a further extension of time until July 20 will be allowed for the filing of these reports for the month of May. These returns are to be filed monthly, and were due on June 30.

Reviews in Moving Picture World are best used as press work in your papers.

JESTERS GAMBOL FOR FIRST TIME

New Haven Organization of Film, Theatrical and Newspaper Men Holds Midnight Frolic

THE Jesters Society held their first annual gambol at Poli's Palace Theatre, New Haven, on Friday night, June 13. This organization, started about three months ago, now numbers one hundred members. It embraces the film, theatrical and newspaper life of New Haven. As these three professions have no established working schedule, it is necessary for the society to hold its business or social functions at such times when the world is asleep. For this reason the gambol did not start until 11.30 p. m., and continued until 2.45 Saturday morning.

First Affair of Its Kind.

This midnight gambol was the first affair of the kind ever held in New Haven, and the novelty of it appealed to the people to such an extent that every one of the 3,300 seats of the Palace was filled at 75 cents to $1.50. Not only citizents but exhibitors and their wives from all over the state were in attendance.

Headliners who were performing in nearby cities volunteered their services, providing one of the finest programs ever presented. The most novel number, and the one in which local interest was centered, was "School Days," a sketch given by the following film men: Geoffrey Whalen, Lester Tobias, Harry Germaine, Phillip Cantanese, Nathan Furst, Ben Simon, I. Levine, Bob Horsley, Austin Interante, Ray Webster and Henry Germaine, all of whom performed with credit and distinction. Some disappointment was expressed at the nonappearance of the screen stars who were expected to be in evidence.

Those Who Attended.

Some of those who were in attendance were A. G. Skidmore, of the Elite Theatre, and family; M. Leighton, of the American; Nathan Lund, of the West End; J. C. Lund, of the South End, and J. Renchy, of the Orpheum—all of Bridgeport. George Poli; Moe Sleepack, of the Globe; J. Gentile, of the Liberty; L. Coppola, of the White City; K. C. Kazian, of the Garden; M. Luipplel, of New Haven; I. Hoffman, of the Pastime, of Ansonia; R. Cabol, Rialto, of Nangatuck; M. Young, Strand, Hartford; J. Belasko, Palace, and P. Peraskos, of the Scenic, New Britain; J. Healey, Princess, and J. Saperstein, Bristol, of Bristol; M. A. Gill Sterling, Derby; M. Culhane, Shelton, of Shelton and S. Ordono, Grand, Middletown.

Exchangemen were Morris Caplan, of the Famous Players; William Scully, representing Metro; M. Rabemeus, of Triangle; William Weisfeld, of Pathe; Austin Interante, of Fox; N. Furst, of Fox; I. Levine, of Select; R. Horsley, of Vitagraph; L. Tobias, Exhibitors Mutual; Sam Rosen, of the Exhibitors Film Delivery of Connecticut; Harry H. Thomas, of the United Pictures Theatres; Geoffrey L. Whalen, of the Eastern Feature Film Company of Boston; Lewis Garvey, of the Bijou, and Walter Griffith, manager of the Palace.

Officers of the Society.

The officers of the Jesters are: Henry Menges, president; Israel Levine, vice-president; Morris Caplan, treasurer; H. C. Higgins, recording secretary, and Louis Capollo, sergeant-at-arms.

After the performance, the guests and talent were invited to attend a banquet at the Cafe Mallone. Over three hundred sat at the feast. During the festivities a check for one hundred dollars was presented by the Jesters to the captain of the local Salvation Army to help along its good work. SPEDON.

Special Performance for Women Only Draws Many to "What Woman Wants"

AN increased patronage of 500 persons in a town the size of San Pedro, Cal., represents the most intelligent kind of exploitation on the part of the exhibitor. Yet Mr. Adler, of Pierson and Adler's Victoria Theatre, made the box office record that number of paid admissions over any other matinee's business in the history of his theatre when he recently played the Robertson-Cole feature, "What Every Woman Wants," released by Exhibitors Mutual.

And all by the simplest and, it might be added, the cheapest kind of advertising—cheap from the standpoint of cost but high class in the manner in which it was worked out.

Yet all Mr. Adler did to obtain his record attendance was to advertise a "Special Matinee for Ladies."

That was all, but his campaign was so skillfully conducted that there was hardly a woman in San Pedro, and even in surrounding communities, who was so eager to know what every woman wants—as if she didn't already know what she wanted—that she grasped the opportunity presented at the Victoria.

The circulars issued by Mr. Adler were simple. Centered, in black type, was a box in which there appeared the following:

A Ladies Only Matinee.

In order to give the ladies an opportunity to see and privately discuss the merits of this remarkable picture, without some mere man "listening in," there will be a matinee for ladies only on Wednesday, (last day of the showing) between 2 and 4 o'clock. Positively no men will be admitted during these hours.

Even his men ushers were withdrawn by Mr. Adler for this performance and women substituted.

No exploitation could be more simple. Mr. Adler could have conducted another show for "ladies only," and would have had a big attendance if he had admitted only those who were unable to obtain admission.

Winnipeg Showmen Defy Strikers.

Soon after the theatres of Winnipeg, Manitoba, secured "permission" from the strike committee which engineered the general strike in that city, the exhibitors received notification from Edward Brown, provincial treasurer, that they must remove the "permit cards" from the lobbies of their theatres or licenses would be revoked. These permit cards had been issued by the strike committee which had tried to assume the government of the city. The cards came down in a hurry and the threats of the strike committee were of no avail.

The Winnipeg exhibitors figure that their business during the strike period has been reduced to 40 per cent. of normal and they, along with many others, have suffered financially as a result of the disorder which has been prevalent since May 15.

Showing Some of the Comforts of "Home" to Mildred Harris, and Some of the Mental Discomforts.
The Universal Jewel production, "Home," shows the attainment of happiness, but not through the money route. The scene on the right pictures the failure of that means.

PHILADELPHIA GETS THE "BREGSTEIN"

Moving Picture World Traveler Studies Theatre and Exchange Conditions There and in Camden

IF you wish to cover Philadelphia by street car, study mathematics. All the street cars have numbers, but don't think you are on Manhattan Island. Number 23 may not go to Twenty-third street and 52 does not run on Fifty-second street, according to Nat Bregstein, traveling representative of the Moving Picture World.

Verily they go elsewhere. For instance, to reach the Strand Theatre, take a Germantown avenue car, get off at Vernango and Germantown avenue. The Strand, seating 1,700, is one of the most up-to-date in Philadelphia and is one of the finest in the country with admission prices of 20 and 30 cents. J. Effinger, the manager, informed me that he just put his first finger in the pie of the Big Four. He claims a good business for this house right along.

Boyd Interests Active.

On the other side of the street is A. R. Boyd's magnificent Great Northern Theatre. This house seats 1,200, with an admission price of 22 cents. The Broad Street Casino, next door, under the same management, will shortly be remodeled. The A. R. Boyd interests seem to be active. They will erect shortly a new house at 722 Market street. J. Murphy is the general manager and reports good business for all of Boyd's houses.

Out in the Kensington section I called on C. H. Relhner, of the New Brunswick Theatre. Business has been only fair during the last two months, owing to the fact that the parks are open. Mr. Relhner informed me that the open market is the real thing as far as he is concerned. His theatre seats 600 and has an admission price of 17 cents.

Another house in the Kensington section is the Majestic, located right above York street. This house has admission prices of 5 and 11 cents and is under the supervision of C. K. Stanley. Another theatre getting the business in the same section is the Bellevue Theatre, owned and operated by Lewis and Low.

A Tour of the Exchanges.

All the exchange activities in Philadelphia are centered around Thirteenth and Vine streets. Stand on any one of the four corners and you are bound to meet all the exhibitors. I started on a tour of inspection and I first visited the Goldwyn offices. I met H. M. White, the manager, and I was indeed glad to see him. The last time I saw Mr. White was when he was connected with the World in Indianapolis. He has been in Philadelphia with Goldwyn since April 21 and is very enthusiastic about Madge Evans in "Strictly Confidential" and Tom Moore in "The City of Comrades."

At the Triangle office is the youngest manager in Film Row. Bill Humphries is only 26 years old but he has a number of years' experience and is up on his toes at all times. He claims good business on the Taylor Holmes productions and the Olive Thomas pictures. Bill says Triangle will soon have something that will make the boys sit up and take notice.

Lynch Gets the Medal.

At the Fox office I greeted George Dembow. I asked George how business was. George said that business was 25 per cent. better this year than any previous year, with William Farnum and Tom Mix going good. Leo Burnstine, who has been with the Fox for eighteen months as assistant branch manager, is going to Cincinnati to take charge of the Fox office. Good luck, Leo.

J. S. Hebrew is the manager of the Vitagraph exchange and has been for five years. He says "The Lion and the Mouse" and "The Third Degree" are going great. A Heyman, formerly with the Triangle, is now at this office.

At the Metro office is Bob Lynch who, when he isn't busy with the exhibitors, is at work putting out fires. Film Row owes Mr. Lynch a vote of thanks for the fireman part he played recently when the World branch was on fire.

At the Independent Sales Corporation B. R. Tolmas, manager, reported big business on all productions.

At the Pathe office, George Ames, the manager, was busy, and at the Universal office everything was going at top speed.

At the Select office Max Milder's smiling countenance may be seen at all times. His exchange is one of the neatest in the country. I asked Mr. Milder how long he has been with Select. "One of the first to be selected," said Max.

I met J. F. Gill, manager of the Mutual office. This gentleman is on the sick list at present. He manages to get down every day, however, and reports business humming right along.

World in Temporary Quarters.

Owing to the fact that the World office was burned out they are making their temporary headquarters at the Electric Theatre Supply Company, Thirteenth and Vine streets.

At the National W. J. Heenan, manager, said everything was, as usual, "big."

A few of the independent exchanges are the Quaker City Feature Film Company, Joseph Singer, manager; Supreme Photoplay Productions, Miss B. Nelson, manager; Masterpiece Film Attractions, B. Amsterdam, manager; Entente Film Corporation, Benjamin Primavera, manager. The Community Motion Picture Bureau also maintains a branch in Film Row. T. F. Burhans is in charge.

Looking Over Camden.

Camden, N. J., is just a ferry ride from Philadelphia. One of the oldest exhibitors in the town is A. Greenberg, who owns and operates three theatres, the Plaza, Princess and Grand. I asked Mr. Greenberg how he felt about the open market. He says in his opinion it will be a cutthroat proposition. Competition is very keen in Camden. Mr. Greenberg claims first run on all Paramount, Goldwyn, Metro and Select. He has just bought a piece of property for an 1,800 seater to be erected on Market street in Camden.

A. J. Rovner controls two houses, the Lyric, seating 1,200, and the Garden, 1,000. The Garden will shortly have a new organ costing several thousands of dollars. It was a hot night at the time of my visit and I was surprised to find the Garden doing a big business.

The Broadway Theatre is under the management of W. M. Taylor Company. This house seats 1,400, admission prices 10, 15 and 25 cents.

Veterans of the Argonne in a Scene from "The Lost Battalion."
The actual flesh and blood cast of the original drama re-enacts its heroic play in the MacManus film.

Jennie Lee Engaged by Universal.

Jennie Lee, "the grand old lady of the films," who has been seen in the mother role in many of D. W. Griffith's successes, has been engaged by Universal to play in support of Harry Carey in "Jim of the Ranges," his newest Western vehicle. Gloria Hope and Claire Anderson will be the leading feminine stars in this production.

Reviews in Moving Picture World are written from the screen—not press books.

LOUIS B. MAYER SIGNS MILDRED HARRIS

Wife of Comedian Enters Long Term Contract with New Company—To Build Studio in Hollywood Zone

MILDRED HARRIS CHAPLIN, wife of the famous comedian, Charlie Chaplin, has signed a long term contract to appear in pictures produced by Louis B. Mayer, who recently organized the Mayer Productions Company. Miss Harris Chaplin, who will be known by that name under the Mayer management, is said to have received a large bonus for signing with Mr. Mayer, who announced that she will be starred in a series of productions founded on the works of well-known authors.

In the marketing of the Harris Chaplin pictures Mr. Mayer will pursue the booking policy adopted by the Big Four —Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith—excepting that the exhibitor for his own protection may have the privilege of booking the series if he so desires. Speaking of this plan, Miss Harris Chaplin, said: "I realize that the open booking method is the coming policy of the film industry, and I further believe the independent producer has the biggest opportunity in the business. That is why I have signed with Mr. Mayer."

Zeidman Is Manager.

One of the first moves of Mayer and his associates will be the construction of a new studio in the Hollywood zone district at a cost of more than $100,000. It is expected the studio will be completed in September, at which time Miss Harris Chaplin will begin work on her initial picture. The Mayer organization will have three stars heading their individual companies and specializing in the picturization of well known books and stage plays. There also will be one carefully picked company to make four special productions next year. The cast of this company will be of the all-star variety, the producers claim.

Bennie Zeidman, erstwhile publicity manager for Douglas Fairbanks, has been appointed general manager and supervising director of exploitation by the new company, and is already in harness.

Mr. Mayer, who owns the Anita Stewart Company, will leave the coast for Kentucky next week with Miss Stewart and Marshall Neilan.

Mildred Harris Chaplin.

Realart Pictures Is Sent Showmen's Congratulations

LAST WEEK'S announcement of the launching of Realart Pictures Corporation brought a flood of congratulations and good wishes to that office. Where no announcement was forthcoming regarding Realart stars, President Arthur S. Kane said he hopes to be able to release this information in a few days. The Realart offices, at 112 West Forty-second street, present a busy appearance. A business campaign is being mapped out that will be in keeping with the standard set for the organization. Here are a few of the congratulatory messages received:

Governor Henry J. Allen of Kansas: "Here's hoping you will have all sorts of luck and that you will become so rich you will have to be regulated by legislative enactment."

S. Barret McCormick, Circle Theatre, Indianapolis: "My best wishes for the success of your company."

Robert Lieber, Circle Theatre, Indianapolis, Ind: "Allow me to express my very best wishes for your success."

James Q. Clemmer, Clemmer Theatre, Seattle, Washington: "Accept my heartiest congratulations for huge success both for yourself and Realart Pictures Corporation."

Air Raid on Salt Lake Booms "Sahara" Film

SALT LAKE CITY is to be bombarded from the air. But the bombs will not be of the Hun variety, though they probably will result in the formation of searching parties to ascertain where they "struck."

When three big aeroplanes arrived in that city a few days ago George Mayne, manager of the American Theatre, began to figure out what they might be used for aside from carrying passengers on sight seeing trips over the city. Then he hit upon a scheme. Why not bomb Salt Lake with literature advertising 'Sahara," the special production which comes to the American June 17 to 20 inclusive.

Accordingly, 5,000 heralds announcing the showing of this picture will be scattered over the city by the aeroplanes together with a goodly number of free theatre tickets for the days the picture is on the screen. Mr. Mayne has completed arrangements with the Western Aircraft Corporation for this novel advertising campaign, which will begin on June 16 and continue for the entire showing of the picture.

Films Replace Slide Advertisements.

Instead of using slides for titles and advertising coming attractions, Mr. Carpenter, of Paramount Empress Theatre Salt Lake City, proposes to use regular films. As for an illustration a moving picture of the crowds outside of the theatre attracted by a lobby display may be used to advertise a coming attraction. All sorts of titles may be made in this manner, and there is no limitation to the innovations which readily present themselves.

To make possible the making of these films a small manufacturing plant is now being constructed in the rear of the theatre. It will be thoroughly equipped and will enable the Paramount Empress to offer something which is as unique as it is new.

Realart Pictures Expect to Release in September

REALART PICTURES will begin production in the middle of July and expects to make its first release early in September. In view of this there is daily increase of activity at the executive offices of the corporation, 112 West Forty-second street, New York, and there has been an addition made to the staff in the person of Hugh Harvey, who will assist John Pond Fritts, director of publicity.

Mr. Harvey has had considerable experience in newspaper, theatrical and advertising circles. He was on the west coast staff of the Morning Telegraph and the Los Angeles Express-Tribune, in addition to which he has been connected with several leading theatrical producers in New York.

Before joining the Realart Pictures Corporation, Mr. Harvey was with the publicity bureau of the Salvation Army in the interests of that organization's recent drive.

Adams Is Cameraman for Blackton.

In addition to the names previously listed, the roster of those associated with Commodore Blackton in the technical departments of his new organization, J. Stuart Blackton Feature Pictures, Inc., includes W. S. Adams as photographer.

Last August Mr. Adams left Vitagraph to enlist and was assigned to the photostat department in Washington. The signing of the armistice released him from service and he was engaged by Commodore Blackton.

Louis B. Mayer.

FAMOUS PLAYERS HAS CANADIAN PLANS

Rumors Say Number of New Exchanges Will Be Opened—Interests Centred in Theatre Chain

DEFINITE details are now available regarding the plan which the Famous Players-Lasky Corporation of New York will follow in connection with the establishment of new relations throughout the Canadian market to start next September. It is intimated that the Famous Players-Lasky Corporation will open its own exchange offices in a number of principal cities of the Dominion, but that its primary interest will be centered in a chain of theatres which has been built up by Paramount Theatres, Ltd., and other interests affiliated with Regal Films, Ltd.

The declaration is made that the Famous Players-Lasky Corporation has acquired a substantial interest in the theatres controlled by Paramount Theatres, Ltd. These houses have been operated under the direction of N. L. Nathanson, managing director of Regal Films, Ltd., and are located principally in Ontario.

In the meantime, financial men associated with N. L. Nathanson have organized Eastern Theatres, Ltd., headquarters at Toronto, with a capitalization of $1,800,000, for the erection of a huge theatre in Toronto and for the acquisition of an extended circuit, these houses to have Pantages vaudeville. The new company holds a long term franchise for Pantages' vaudeville bookings in Eastern Canada.

Officials Ignore Reports.

Toronto officials of the Regal and Paramount companies, who are practically identical, will neither deny nor confirm any reports, but the above declaration is understood to be correct. The Regal Films, Ltd., has six offices across Canada, these being located at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. Other large film distributing companies in Canada also have branches in these cities, and it is quite likely that the offices of the Famous Players-Lasky Corporation will shortly be found in the six cities mentioned.

Philadelphia Manager Says Summer Closing Is Needed

DAVE MORRIS, during four years manager and owner of the Imperial and Hippodrome theatres, located in the thickly populated section of South street, Philadelphia, told a representative of the Moving Picture World last week that it was a mistake for the exhibitor to keep his house open during the entire year. He stated that if the theatres would close during July or August the picture business would not only be greatly benefited, but the majority of exhibitors would have an opportunity of giving their theatres a thorough cleaning.

"There never was experienced such a tremendous influx of business as occurred immediately after the ban was lifted on the influenza epidemic. People in general would be greatly more interested if they were kept away from the theatres for a month at least. The exhibitor would experience a higher average of business conditions," said Mr. Morris.

As far as he has been able to observe, Mr. Morris states that nearly all of the local exhibitor's leagues organized there have invariably failed in their main purpose, greatest success having been displayed in the promotion of picnics, excursions and balls. As to aiding the material welfare of the exhibitors, he states that in almost every instance they have failed in this respect, the chief cause for this being the lack of cohesion necessary to carry out plans with any degree of success. The league would be in a fair way of redeeming themselves at this time if the question of summer closing was taken up and some action taken to enlist a score of exhibitors to join in the movement.

Jesse D. Hampton to Produce Three Films Based on Bret Harte's Western Narratives

THREE of the most popular stories of the West written by Bret Harte have been purchased by Jesse D. Hampton and will be made into features for release by Robertson-Cole through Exhibitors Mutual.

William Desmond will have the featured role in all three of the stories.

The first of the series of three Harte stories to be produced will be "Cressy," which of all Harte's book is probably the best known. The second offering will be "In a Hollow of the Hills," a tale of romance, adventure and big moments. The third story is "Maruja," which of all Harte's books is probably unusually interesting and colorful melodrama. The locale of all three stories is in the high Sierras back in the early fifties, and Hampton is planning to spare neither money nor effort to make these Harte stories as perfect as it is possible to make them.

Tons of Dynamite Used.

In the production of the second Harte feature it is necessary to virtually destroy an entire town. Hampton has already made arrangements to film this scene, having obtained permission to blow up an entire hill in the Sierras which the authorities wish to have removed in order to build a new road through to one of the canyons.

William Desmond has been running strongly to Western comedy dramas.

Entire Villages Will Be Erected.

Hampton will begin the production of the Harte series shortly. His plans have been completed for the details connected with the erection of the towns where the stories will be centered. The Robertson-Cole producer will have to erect entire villages in the Sierras, which entails not only a heavy expenditure, but a vast amount of work. Most of the material will have to be carried to the locations in automobile trucks, inasmuch as there is no other means of transit into the heart of the Sierras where the series of pictures will be filmed.

Hampton will also have to give considerable attention to his selections of types for Desmond's supporting casts, for the strictest adherence to Harte's characterizations will be essential to the success of the series.

Still, Madge Evans Seems Happy.
She's starring here in World's "Home Wanted," but she seems to have found a place in "Lapland."

File Plans for 2500-Seat Picture Theatre in Newark

PLANS were filed last week for the construction of the proposed picture theatre which will have an entrance at 915 Broad street, opposite the City Hall, Newark. The name selected for the new showhouse is the Rialto, leased by Max Spiegel, of New York, from the Third Presbyterian Church. Work will be started within two weeks.

The auditorium, which will have a seating capacity of 2,500, all on one floor, will be in the rear, covering a plot 104 by 150 feet. The general layout has been copied from the Greek theatre. The building will be one story and will have brick walls, with concrete foundation and floor. The present store at 915 Broad street will be used as an entrance, being converted into a lobby 104 feet long. This lobby will lead into a grand foyer.

The grand foyer, finished in marble and silks, will contain all the latest improvements and conveniences. A smoking room has been provided for the comfort of the men, while the women will be furnished with a rest room. A lounging room for the use of all patrons is also provided in the plans.

Nothing will be omitted in the way of furnishing to provide for the safety and comfort of the patrons. The cost of the structure is estimated at $250,000. Mr. Spiegel, who will act as general manager of the new Rialto, is interested in the Newark Theatre, 195 Market street, Newark, of which John B. McNally is managing director, the Strand in New York, and many other theatres in New York State.

Moving Picture World covers its field like a picture covers the screen. It is read in every country and in every clime.

UNIVERSAL EXTENDS SERVICE BUREAUS

Policy Will Include All Foreign Exchanges—Representative Sails to Install London Office

PRODUCERS are realizing more each day that the exhibitor is the man who puts the industry to the front and many are making plans to aid the exhibitor. The Universal company for more than nine months has had a service and exploitation department in each of its exchanges in the United States and Canada. It now announces the extension of this service to all its foreign exchanges.

Already a Universal representative has sailed for London to install a bureau in the London office of the company and to launch its work simultaneously with the Eddie Polo company. Preparations also are being made to establish service and exploitation bureaus in exchanges in Cuba, Mexico and South America.

Universal the Pioneer.

Universal was one of the pioneers in establishing these exchange adjuncts. Nine months ago service and exploitation bureaus in exchanges were unknown. Carl Laemmle, Universal's president, was struck with the idea that patrons should be supplied with a complete service. "It is not enough," Mr. Laemmle announced, "to obtain the exhibitor's signature to a contract. As a matter of fact, when the exhibitor signs his name, Universal's work in his behalf is only begun."

With these general instructions in mind the first service bureau was established by the company's manager, Tarkington Baker. Mr. Baker went into the territory in person and appointed the bureau managers. Later he gave them detailed instructions as to their duties.

Every Exchange a Service Bureau.

Today every Universal exchange in the United States and Canada operates a service bureau. At the head of every one of these is an experienced exploitation and service manager. He is night and day at the service of the exchange's patrons. He not only serves those exhibitors whose theatres are in the city where the exchange is situated, but he makes trips throughout the exchange territory at frequent intervals and gives every assistance in his power to the exhibitor and even to the exhibitor's patrons.

For a long time, Mr. Baker says, not only did Universal provide this service free of charge to Universal exhibitor-customers but went much further and even supplied it to exhibitors who purchased their wares elsewhere.

"I was in Chicago a few days ago," Mr. Baker said, by way of illustrating the enormous demand there is for this service assistance, "and two exhibitors came to our Chicago service manager. They asked him to lay out an extensive advertising campaign in the local Chicago papers; they asked him to contract for the space; they asked him to write the advertisements; and they asked him to prepare circulars to be mailed to residents living in the vicinity of their theatre. All this the Chicago service manager agreed to do, willingly. Quite by accident I asked the two exhibitors what pictures they had booked. Imagine my amazement when I found that they were booking pictures produced by one of our competitors! But that made no difference. We did not hesitate to give them the service they required. They got it—freely and quite as readily as our own customers would have got it."

Service Firmly Established.

This service now so firmly established in the United States and Canada is to be extended to Universal exchanges throughout the world. "That is a big undertaking," Mr. Baker said, "but Mr. Laemmle wires instructions to this effect from Universal City, where he is spending the month of June—and they'll be carried out.

"These service bureaus are not attempting to 'educate' the exhibitors. Quite the contrary. The bureaus are primarily bureaus of assistance."

Rupert Hughes, Rex Beach and Samuel Goldwyn in Conference on "The Cup of Fury."

This "furious" session is one of the many taking place in the production of Eminent Authors' pictures, released by Goldwyn.

Cinematographers Unite to Perfect Their Art

THE American Society of Cinematographers, organized January 8, 1919, and chartered by the State of California, has now arrived at a point where it can announce its aims and purposes.

The preamble to their constitution reads:

We hereby organize the American Society of Cinematographers in order to bring into closest confederation and co-operation all—but only—those leaders in the cinematographic science, whose attainments and exquisite art therein, are and we believe will be, an incentive and encouragement to all other followers of the art, to strive for that preeminence of perfection entitling them to membership in this organization—thus advancing the art to a point where it shall become a national pride—an element of patriotism—and at the same time promote the interest and welfare and protect the rights of all who shall be so fortunate as to be called to membership.

Our Motto: Loyalty, Progress, Art.

Our Ideal: That membership in this society may become a mark of honor and distinction based on merit.

Membership in the society can be secured only by invitation, and every man is judged solely upon his record and ability as a cinematographer and his personal fitness as a man.

Our membership to date is composed of the following cinematographers: Philip E. Rosen, Charles G. Rosher, Homer A. Scott, Victor Milner, Wm. C. Foster, Joe August, L. D. Clawson, Arthur Edeson, Eugene Gaudio, Fred LeRoy Granville, Walter L. Griffin, J. D. Jennings, Roy H. Klaffki, Robert S. Newhard, L. Guy Wilky, T. G. Gaudio, Hugh C. McClung, S. S. Norton, Albert G. Heimerl, Walter Lundin, Chester A. Lyons, Charles E. Kaufman, Frank B. Good, R. H. Totheroh, William J. Beckway, Gilbert Warrenton, King D. Gray, A. Scholtz, F. F. Baker, Edward Kull, Paul P. Perry, Henry Cronjager, Sam Landers, Lewis W. Physioc, John Arnold, George Rizard, F. W. Jackman.

Wenstrom Back with Metro.

Harold Wenstrom, who turned his camera crank on the scene at the historic moment when President Wilson set foot on French soil at Brest, and again when the executive entered the peace halls in Paris, returned to Los Angeles last week and was re-engaged by Maxwell Karger, director general of Metro, to resume the work he left when he enlisted in 1917.

Song Dedicated to Marmont and Brady.

Joseph W. Stern & Co. announces that it has dedicated "I Cannot Believe I Lost You," one of its songs for the coming season, to Percy Marmont and Alice Brady, conjointly. One of the officers of the music publishers' corporation recently saw "In the Hollow of Her Hand," in which Percy Marmont was the leading man to Alice Brady, and decided on this.

The cover of this song will carry a photograph of Alice Brady and Percy Marmont.

TO PRODUCE EDUCATIONAL PICTURES

Plans of Famous Players Include Making School and Industrial Films—First Release in September

FOR several months the Famous Players-Lasky Corporation has quietly prepared extensive plans for the inauguration of an educational and industrial department. Nathan H. Friend, for over two years identified with Paramount-Bray Pictographs in the capacity of general manager, took charge of this work and last week announced the completion of these plans and the actual operation of his department.

"Part of our educational department," said Mr. Friend, "will be devoted to the presentation of pictures in schools on a scale never before attempted in the industry. We will produce pictures not with this in mind as an incidental, but as the specific purpose. Films will be prepared for school exhibition only and in such a way as to make them purely educational. We do not intend to supplant the text-book. Our field will be as distinctive in this connection as the motion picture theatre is from the 'legitimate.' In fact, we have the full cooperation of authorities in the arrangement of different courses and have already formed alliances along these lines that will make acceptable the product we will have to offer.

Education by the Foot.

"Educational pictures for the theatre will also be produced. In fact, we have already started on this work and have finished several subjects. These films will be a thousand feet long and will include a program of different subjects presenting practically a complete screen magazine. This product will be known as 'Paramount Magazine.' A number of novel features will be introduced as part of the contents of these films, the nature of which demands that they be kept a secret.

Scheme Heavily Backed.

"In the production of all film for the educational and industrial department, we have at our disposal the entire producing facilities of the Famous Players-Lasky Corporation in this country and abroad. When the new million-dollar studio in Long Island is finished our chief activities will be housed there.

"The executive department of this branch of the organization has already become a large force at the home office of the corporation on Fifth avenue. Among those who hold important positions are W. O. Hurst, in charge of production; Henry McMahon and Carl H. Carson, handling scenarios, and Paul Terry, Frank Moser, Bert Clark, Harry Leonard, H. M. Shields, Richard A. Jones, N. K. Parkhurst and others.

First Release in September.

"Our first educational film going to theatres, or in other words, the first issue of 'Paramount Magazine,' will be released the first of September. There will be one such release a week. In order to put the best possible quality into these releases we have started work on them three months ahead of release, allowing us ample time to give them every care and attention.

"The quality of the product issued by the educational and industrial department, the producers state, will be entirely in accord with the standards of the other offerings under the Paramount and Artcraft trademark. No attempt will be made to save money or the best brains obtainable in creating films that will be made for the exact purpose for which they are intended."

Mr. Friend's staff is being augmented daily. Mr. Friend, although young in years, has had a great amount of actual experience in the motion picture field and has gone through several years of study of the ideas he is now putting into effect. Further announcement concerning details of this department is promised shortly.

HUGHES DISCUSSES FILM MATERIAL

Explains Why Over-Condensation of Novels Makes Directors "Gallop in All Directions"

ENTRY of the author into the producing field has stimulated a discussion on the novel's relation to the screen, particularly on the material provided for adaptation. One of the cries recently raised is that the action of most modern novels is inadequate to fit the adaptation into the many-reel modern picture. On this point Rupert Hughes of the new Goldwyn-Beach company, Eminent Authors' Pictures, comes forth with this statement:

"If anyone says that novels are not large enough in scope to provide material for full length pictures, that person is positively in error. While, of course, there are many novels in which there is little action and a great deal of introspective psychology, the majority of novels provide enough material in the way of action for fifteen or twenty reels. Any one of Dickens' novels is long enough to make ten seven-reel pictures. A Dumas novel has enough for twenty seven-reel pictures.

Directors on the Gallop.

"Miss Blanche Sweet said that while they were making 'The Unpardonable Sin,' they found material enough for an entire serial and greatly regretted the scarcity of footage which compelled many changes for the sake of condensation. In my own experience directors have apologized for being compelled to eliminate large portions of the plot because of lack of space to show it.

"The unpardonable sin against novels committed by motion picture scenario writers has been the fact that in almost every case they were so eager to condense the plot that they squeezed the soul out of it. The director, disgusted with the scenario, broke loose and went galloping madly in all directions, often not ceasing in his stampede until the film was finished.

"Almost all of our novelists are surprised that the movies buy pictures from them, considering how little of their material they use."

Nathan H. Friend.
General manager Paramount-Bray Pictographs.

Dallas Society Suppresses Movie Conversationalist

A MOVEMENT has been launched in Dallas through the dramatic columns of a local newspaper for the purpose of squelching picture show pests. It has gained great momentum among genuine film fans and has the whole-hearted support of the managers of local moving picture shows.

The idea of the entirely informal and at the present time nameless organization is to make the theatre a place where screened pictures may be enjoyed rather than a gossiping point or chatter station.

The fan who likes to clench the arms of his chair when Blanche leaps off the cliff, or to wipe his spectacles after the death of the wounded soldier, has found himself fed up on small talk from the seats behind.

"The last time I fried 'em in batter they burned." "Willie is getting so difficult to manage. I am going to send him to military school." This is the sort of stuff which in sibilant whispers drowns the throb of the orchestra and makes fans cuss when they ought to be crying, laughing or otherwise enjoying themselves.

Dallas fans have had enough of it. They are forming a secret society to eliminate the pest. To be eligible for membership all one has to do is to promise to have nerve enough to writhe around in one's seat, direct a baleful glance at the chatterers in the rear and say in frigid tones: "Madam," or "Sir, I have come here to enjoy this picture. Please stop talking or I will have to leave."

Fans are getting moral support through their united effort and so far no fights have occurred.

Two New Fox Managers.

Two new managers have been appointed to Fox exchanges. Rudolph Knoephle has been made manager of the Cincinnati office and Frank J. McCarthy has been appointed manager of the Pittsburgh office.

NEW MOVEMENT TO UPLIFT SCREEN

Formation of an Organization to "Act as a Panacea for All Ills of the Picture and Allied Industries"

THE first meeting of the Motion Picture and Theatrical Co-operative Association, of which J. M. Quinn is president, and which announces its purpose as the formation of "an organization to be international in scope and which will act as a panacea for all ills of the picture and allied industries," was held Monday afternoon, June 14, at the Hotel Astor, New York.

Mrs. John Francis Yawger, a member of the National Board of Review, presided. There were about fifty persons present and speeches were made by Mr. Quinn, George Randolph Chester, editor of the Vitagraph scenario department; Orrin G. Cooks, of the National Board of Review; Judge William H. Wadhams, of the Child's Welfare League; Frank Bacon, now starring in "Lightnin'," and Amelia Bingham. The rest of those present consisted of half a dozen actors connected with the speaking stage, a sprinkling of press representatives, and clubwomen of more or less prominence. Aside from George Randolph Chester and Mr. Quinn, no one actively engaged in the motion picture industry took any part in the meeting.

Would Compel Better Pictures.

The parent association of which the Motion Picture and Theatrical Association of New York is a branch was organized in Los Angeles for the purpose of compelling the production of better pictures. The method by which this is to be accomplished will consist in getting the support of every branch of the industry and every organization and individual out of it that can be induced to do so to become members of the organization, which is to have branches all over the United States. Once this is accomplished the organization expects to be in a position to regulate the affairs of the industry to the satisfaction of itself and the public in general.

At the Hotel Astor meeting none of the large questions which confront the association was touched upon, except the desirability of doing away with local censorship. Remarks were made by President Quinn about the harm the star system had done to the exhibitor, but nothing was said about the stars whose pictures are box-office assets of goodly size. A considerable portion of his remarks was confined to his admiration for Frank Bacon and the class of plays this actor's work represents.

George Randolph Chester confined himself to explaining the duties of a scenario editor, and the necessity for the novelist, no matter his standing, to learn the technic of the motion picture.

Films Will Not Be Made Juvenile.

Orrin G. Cocks, in his remarks, made a plea for the proper regulation of the motion picture in its relation to the young. He reminded his hearers of the folly of attempting to keep the pictures down to the level of a twelve-year-old intellect, and told how when he was a boy it was possible for him to go to the public library and draw out books that were unsuited to his age, although right and proper for the mature mind. This mistake no longer exists. The public libraries have children's departments and place in the hands of young boys and girls only books suited to their understanding. Mr. Cocks urged the same restriction in connection with the screen, and his entire speech was safe, sane and unbiased.

Frank Bacon confessed he had had but little experience with motion pictures and told of how near "Lightnin'" escaped being given to the public first on the screen. Judge Wadhams and Amelia Bingham spoke of abuses that need correcting. The association is to hold weekly meetings.

WEITZEL.

PEARL WHITE SIGNS WITH WILLIAM FOX

Famous Serial Actress Will Be Seen in Special Productions of Notable Books and Stage Plays

PEARL WHITE, who during the past four years has been seen on the motion picture screens throughout the world by four million pairs of eyes every week, has signed a long term contract with William Fox.

Miss White will appear in special productions of famous stage successes and notable books, which have already been secured and which are now in preparation. Her first picture will be made in the Fox Film Corporation new studios in New York, and the exterior scenes will be laid in Long Island.

The negotiations for Miss White's contract were effected by Winfield R. Sheehan, general manager of the Fox Corporation, and the contract was signed prior to his departure for Europe. Announcement was withheld until a sufficient number of vehicles for the new Fox star would be secured. Some of the scenes of the new first feature production will be laid at Los Olmos, Miss White's country place at Bayside, Long Island. The first production will be released in September.

Pearl White.

She Holds Unique Position.

Miss White holds today a unique place in motion pictures. Her popularity in serials has been so great that a larger international distribution of her subjects has been secured than perhaps for any other motion picture of that description. She literally is known to all classes. It is her ambition, and the ambition of William Fox, for her to appear in productions that will give her exceptional talents full chance for expression. In each of the vehicles selected, the choice has been made with a special reference to versatility, and the screen is promised some surprises that are expected to make new high records, even for Pearl White.

Consolidate Office Staff of Universal and Jewel

THE Universal and Jewel offices at 1600 Broadway, New York, have combined. Sam Zierler has been made general sales manager of both the offices. The booking offices and sales force are now one.

There are now two groups of salesmen instead of three. Formerly one group sold Jewels, Universal Special Attraction and shorter subjects. Under the new plan one group will sell the Jewel and the Special Attraction brand, and the other group will sell the shorter subjects. This will give each of the salesmen a smaller territory to cover in New York City and will shorten the exhibitor's time with Universal salesmen.

W. R. Wilkerson, formerly sales manager of the New York Jewel office, is one of the men selected to act as exploitation and advance man for the series of Stage Women's War Relief pictures.

Exhibitor Steele Seriously Injured.

James Steele, who operates the Regent, Washington and Wenonah theatres, Bay City, Mich., and the Lincoln Square, Detroit, is in a critical condition at Washington County Hospital, Hagerstown, Md., as a result of an automobile accident recently. Mr. Steele, who makes his home in Pittsburgh, was motoring with his family in Maryland when his machine went over a sixty-foot embankment. He was seriously injured, his wife was also injured as well as one of his children. They were all taken to the Washington County Hospital and from latest report Mr. Steele will be confined there for many weeks.

Munsey Engages Scenarist.

Miss Beatrice Morse, scenario writer, has been engaged by the Frank A. Munsey Publications' moving picture department to synopsize its stories. Miss Morse is an experienced continuity writer, having been recently with Goldwyn Pictures Corporation and World Film Corporation. She will have access to the files of the several Munsey publications for the past ten years.

KLEINE STRIKES NEW EXCHANGE ANGLE

Because Existing Methods Are Believed To Be Wasteful He Will Negotiate Now with Owners

AS a result of his cumulative experience, extending over practically the active life of the moving picture industry, George Kleine has concluded that the present system of distributor-owned exchanges makes for wastefulness. Having closed his own branches last November and cleared up the situation insofar as he was personally concerned, Mr. Kleine now advances a new proposition to exchangemen who own their own properties and are independent of binding alliances.

In his statement appearing elsewhere in this issue of Moving Picture World Mr. Kleine makes his position clear. He declares that he stopped program releases because he believed the program system had outlived its usefulness and his next step was to close out his branch establishments. Mr. Kleine prints some figures to prove his contentions and, doubtless, has more data that satisfies him in his decision.

Claims Old System Is Wasteful.

"The trend of distribution," says Mr. Kleine, "is toward the exchange owned partly or wholly by those actively in charge. There is a vast difference between the income and operating expenses of these exchanges when compared with similar institutions owned by the distributors who sit at executive tables in New York and hardly know of these independent exchanges."

"It is the incentive of ownership of one's business," adds Mr. Kleine, "that makes the owner-operated exchange the logical method of distribution. I seek now to form a close business intimacy with an independent exchange in every principal city in the United States. When necessary I will assist in establishing new exchanges in the desired localities, and in which I would have an interest."

Mr. Kleine's announcement is likely to be widely discussed throughout the trade.

Believes in Independent Offices.

It is the distributor's contention that ownership, or part ownership, by the men in charge of an exchange will work a conservation of funds and an energy of effort that will place the independent exchange beyond the dangers that have beset the older system.

That George Kleine intends to take prominence among the distributors of moving pictures is self-evident from his announcement. While he does not state in so many words that he will resume production there are those who believe he will again make pictures as well as distribute them. The name of George Kleine has been foremost among the "big ones" since the days when "pictures" were little more than an experiment.

For the past few months Mr. Kleine has not been active—but there is plenty of evidence to indicate that he will not long rest upon his laurels. His first move is to make exchange connections that meet his ideas and will elicit his financial approval.

Sedgwick to Write for Walsh.

Edward Sedgwick, who has had wide experience in motion pictures and was associated with Director Richard Stanton as assistant in the making of "Checkers," a coming big Fox production, has been assigned to the task of writing original stories for George Walsh. His first story is "The Winning Stroke."

Lewis Back on Job Again After Appendicitis Attack

IT will come as a piece of welcome news to the many friends of W. W. Lewis, a representative of the Nicholas Power Company, to know that after a battle with appendicitis he is again recovered and back on the job again fully restored to health.

Mr. Lewis hails from the Middle West and is thirty-seven years old. He is well grounded in matters pertaining to the motion picture business. After leaving school he became associated with the Southwest Electrical Company of Riverside, Cal., remaining with them until 1905, when he went to Portland and assumed charge of the electrical work on the Massachusetts Building of the Lewis and Clark Exposition, later becoming the projectionist with the Wyoming State Commission at its exhibit in the Palace of Horticulture.

Mr. Lewis has been associated with the industry since the early days. The year 1915 found him in charge of projection for the United States Government Exhibit Board in the Palace of Liberal Arts at the Panama Pacific International Exposition, where he operated a Power's Cameragraph, and achieved such distinction that the jury of awards conferred on him the medal of highest award for an exhibit of this nature.

W. W. Lewis.

Directly after this he became associated with the Nicholas Power Company, Inc., as its traveling representative.

Harry Cohn in New York.

Harry Cohn has arrived in New York from California with the first three releases of a series to be known as "The Hall Room Boys." The series of comedies is being made by the National Film Corporation for Jack Cohn, who controls the rights and who will soon announce the method of distribution.

Flannigan and Edwards, popular vaudeville artists, are the stars of the series.

Sult Brothers Will Build New Theatre in Berwick

THE Sult Brothers, of Berwick, Pa., owners of the Palace Theatre of that place, will commence building operations on a picture house early in July. They promise Berwick its most up-to-date playhouse.

The new theatre will have an excellent location in the downtown business section, near the corner of Front and LaSalle streets. Sult Brothers, W. M., W. B., and R. E. P. Sult, purchased the property upon which the house will go up some time ago.

The name of the theatre has not yet been announced. The building will be of fireproof construction and will add another instance to the list of beautiful houses now going up in all parts of the country.

It is expected to open the theatre by January, 1920, after which time extensive improvements will be started on the Palace.

Liberty Amusement Brings Suit.

Suit for $30,700 damages has been brought in the Denver District Court by G. W. Atkinson, doing business as the Liberty Amusement Company, against the Leonard-Haler Investment Company, owing to the failure of a lease on a Curtis street building, used as a motion picture theatre, to go through. Atkinson alleges that he entered into a contract with the investment company to lease the building from March 11, 1919, at a monthly rental of $300, and to make certain changes in the building, amounting to over $4,000. His plans were thwarted, however, by the sale of the building to the Colonial Amusement Company, thus depriving Atkinson, he asserts, of $30,000 in prospective profits and $700 other ways.

Bloxbe Features War Heroes.

The attraction at the Harris Theatre, Forty-second street, New York, June 20, 21, 22, will be the first releases of the Bloxbe Film Company's series of pictures entitled "Young America." It is claimed in a sworn affidavit that all incidents depicted are true to life.

The pictures deal with Americans who have been decorated for bravery in the war. As the actual earning of citations in real action did not take more than a few minutes, Philip Van Loan, scenario writer and director of the series, presents the life of each hero before and after the war to make up the full time of thirty minutes which it takes to view each release.

Carpenter Is Now a Daddie.

Roy Carpenter, one of the camera crew under the direction of R. A. Walsh, who is photographing a special production for William Fox in California with Miriam Cooper in the title role, is a proud father. Mrs. Carpenter presented him with an eight and a half pound daughter a week ago.

SAN FRANCISCO ENTERING FILM WORLD

Board of Supervisors Draws Up Resolution Authorizing Body to Exploit City's Advantages

THE campaign to establish moving picture studio facilities in San Francisco is assuming definite form and is being taken up by civic bodies, as well as by the Board of Supervisors. At a recent meeting of the latter, Supervisor James Mulvihill introduced a resolution, which was unanimously adopted, and which paves the way for definite action along this line. In part, this was as follows: "Resolved, That His Honor, the Mayor, in co-operation with the Public Welfare and Publicity Committee, be authorized to invite representatives of the various civic and commercial organizations to attend a conference for the purpose of selecting a special committee consisting of public officials and representatives of the various organizations who will foster and encourage the moving picture industry, which is on the eve of an era of great expansion, and the location of which business here in our midst will mean much to the prosperity of San Francisco." It was suggested at this meeting that a fund of $100,000 be raised to give publicity to the advantages of this city from a moving picture producing standpoint.

Studio Has Lease in City.

Joseph A. Eliason, of the Hermann Film Corporation, of Los Angeles, was a guest at the regular luncheon of the Home Industry League, of California, on June 12, and announced that his concern had secured a lease on the Hotaling Block, Haight, Stanyan, Page and Shrader streets, and would locate a studio there at once. He declared that conditions had become intolerable in the southern part of the state on account of the lack of natural scenic beauty. For variety of scenery and for perfect climatic conditions, he said that San Francisco offered advantages that could not be duplicated anywhere in the world. He exploded certain fallacies regarding light conditions here, that are being assiduously cultivated in the southland, declaring that local conditions are superior and citing government records to prove his point.

Companies Already in Vicinity.

Mayor James Rolph, Jr., is now at Washington, D. C., but upon his return will name a committee, comprising representatives of more than twenty organizations, and work on the studio project will be formally launched. Many companies have been working in this vicinity during the past year, but this work has been confined largely to exteriors, there being no large studios available for interior work. At the present writing, William Russell and Mary Thurman are at Lake Tahoe, working on "The Other Side of Eden;" Henry Walthall, wife and company, are also at this northern California wonder spot, while Earle Williams is likewise there with a company for Vitagraph. Like the Yosemite Valley and the Big Trees, Lake Tahoe is within a few hours' ride of San Francisco.

Marcus Loew's Secretary Marries.

Miss May Levintan, secretary to Marcus Loew and Nicholas M. Schenck, was married Sunday, June 15, to George J. Stalow and left on a trip to Schroon Lake and Montreal and Eastern Canada.

Miss Levintan has been secretary to Mr. Loew and Mr. Schenck for the past three years, assuming the position left vacant when her sister was married.

Walker Has Juvenile Lead in "Impossible Catherine"

JOHN B. O'BRIEN, director-general of the Virginia Pearson Photoplays, Inc., has selected Johnnie Walker to play the juvenile lead in "Impossible Catherine," the coming production to be presented by Louis Meyer.

Johnnie Walker is by no means a newcomer in filmdom. He supported Mary Fuller when that star appeared in Universal productions, and was Viola Dana's leading man in the old Edison days.

His last screen appearance before enlisting in the Navy was in the Famous Players' production of "The Knife," in which he appeared in the support of Alice Brady.

For the last eighteen months he has been an ensign in the Navy, and it is a curious coincidence that his first role after his honorable discharge should be as the American Ace in the new Virginia Pearson production.

Johnnie Walker
Juvenile lead with Virginia Pearson in "Impossible Catherine."

Denver Will Bring Problems to Exhibitors' Convention

DENVER'S representative to the national convention of the Motion Picture Exhibitors of America, to be held on June 25 at the Hotel Stadtler, St. Louis, will be Harry T. Nolan, president of the Rocky Mountain Screen Club. Mr. Nolan left Denver last week, making several stops en route to the place of the conference.

Nolan is armed with a number of weighty problems forwarded by the Western exhibitors. He will present such issues as censorship, Sunday opening and political domination to the other exhibitors with a view to the solution of these old problems, which, if solved, will be a ten-strike for Colorado exhibitors especially.

"Fit to Win" Favored But Gilchrist Appeals Higher

THE motion picture, "Fit to Win," the public edition of the army film, "Fit to Fight," was freed from court hindrance in New York theatres by a decision handed down by Judge Hand in the Federal District Court on June 14. The decision grants an injunction to Isaac Silverman, owner of the picture, restraining John F. Gilchrist, New York City commissioner of licenses from interfering with the public showing of the film.

The Brooklyn Opera House had been closed by Commissioner Gilchrist for the exhibition of the picture, and an arrest made in the case of an exhibitor in 125th street, New York.

Mr. Gilchrist gained an appeal from Judge Hand's decree and will contest the matter further in the Appellate Court.

"Fit to Fight" Will Be Heavily Sheared in Dallas

FIT TO FIGHT," a film which was criticised severely after a private showing in Dallas, will be permitted to be shown there after the shears have been used vigorously by the censor.

The appeals board deferred action while the film promoters gave a showing for doctors and received the indorsement of the Board of Health. Nauseating close-ups showing the ravages of venereal disease on the human body will be lopped out of the film. So will the section that deals with the squalor of the vice district. This was too raw for the medicos, even though they did look at it from a scientific viewpoint.

It is not known what theatre will put on "Fit to Fight." It may have to be shown on the city dump. While there won't be much left of the film after it is fumigated, it has received a good deal of ill-flavored advertising through the dispute as to its merits. The owners, it is understood, propose to show it one day to men and the next to women. The censor has ruled that boys and girls under eighteen may not see it.

Quimby on Tour of Pathe Branches.

Fred C. Quimby, director of exchanges of Pathe Exchange, Inc., will leave on Sunday, June 22, for a six-weeks' tour of the Pathe branches, his itinerary taking him as far as Los Angeles. Mr. Quimby will visit the Pathe offices in Chicago, St. Louis, Kansas City, Denver, Salt Lake City, Seattle, Portland, San Francisco and Los Angeles during his trip, and incidentally will attend the exhibitors' convention at St. Louis and the Western exhibitors gathering at Seattle. His tour is for the purpose of increasing the efficiency of the Pathe branch offices.

Pianists and other musicians may be quickly secured through The World's Classified Advertising. Give it a try.

CARMEN-FOX CASE AIRED IN COURT

Final Settlement of Young Star's Suit Likely to Terminate Her Year's Absence from Screen

JEWEL CARMEN, the talented screen star, played the leading role in Judge Manton's section of the United States District Court on June 17 at the hearing of her suit against the Fox Film Corporation and the William Fox Vaudeville Company, in which she is seeking to enjoin the defendants from interfering with her efforts to earn a livelihood as a motion picture actress.

Miss Carmen alleges in her complaint that the defendants prevented her from carrying out a contract with the Frank A. Keeney Productions, Inc., by threatening to enjoin the latter company from releasing pictures starring her and by entering into an agreement with the Keeney company to indemnify the latter against loss in consideration of the latter company refusing to carry out the contract.

Offered Higher Salary.

Prior to entering into the Keeney contract under which she was to receive a graduated salary commencing at $450 per week, Miss Carmen testified she was under contract to the Fox companies at a smaller salary, but she said these contracts were executed while she was a minor, and upon being legally advised that she had the right to terminate the contracts she did so in order to accept the more lucrative offer.

The contracts and the indemnity agreement entered into between the Fox companies and the Keeney company were introduced in evidence together with depositions sworn to by members of Miss Carmen's family showing that she was a minor at the time she signed the Fox contracts.

Keeney Did Not Know of Contracts.

Frank A. Keeney testified to having contracted for Miss Carmen's services, but he said he was under the impression that she was free from any contractural obligations and had he known that any technicalities might arise as to the right of his company to employ her he would not have negotiated for her services. Mr. Keeney further testified that he was advised by the Fox companies that Miss Carmen was bound by valid and binding contracts to appear exclusively in Fox productions and the indemnity agreement was finally executed to protect his company.

Fox Increases Salary.

William Fox testified he had been legally advised that Miss Carmen's contracts were valid and he said he was determined to enforce the performance of the contracts by all legal means. Mr. Fox said he was and is willing to employ Miss Carmen at a more liberal salary than the contracts provided for, stating that he had very recently authorized his counsel, Saul E. Rogers, of Rogers & Rogers, to make her an offer of $400 a week.

Whatever the outcome of the suit may be, it now appears likely that Miss Carmen will return to the screen in the near future after an absence of nearly a year due to the pending litigation. Briefs were submitted on the questions of law involved in the case and Judge Manton took the matter under advisement and will probably render a decision in about ten days.

Emerson and Anita Loos Make Permanent Alliance

JOHN EMERSON and Anita Loos have still further cemented their long business partnership by forming a permanent alliance. The well-known writers for the screen were married on the afternoon of Sunday, June 15, at 5 o'clock, at the summer home of Norma Talmadge, at Bayside, L. I. The bride and groom stood under an exquite bower of white sweet peas, carnations and snowy doves. Only a very few intimate friends, the three Talmadge sisters, Norma, Constance and Natalie, Mrs. Talmadge, and Joseph M. Schenck, were present. The ceremony was performed by Judge Frederic Kernochan.

Partnership for Life.
The Emerson-Loos combine is now "The Emersons," showing them here just after they signed the contract.

After the wedding, an informal party was held on the lawn of the Talmadge estate, where all the trees were gaily decorated with brightly colored Chinese lanterns. A dinner for sixteen followed in the evening.

Mr. and Mrs. John Emerson have taken a house for the summer at Great Neck, L. I. On Tuesday, June 1, they returned to work at the Constance Talmadge studio, where they are now busily engaged on their story for Miss Talmadge's first National picture, "The Temperamental Wife," which is expected to be ready for cutting and titling in about one week.

Agnel Returning to Chester.

A cable from Raymond Agnel, former Outing-Chester cameraman, announced last week that he has been discharged from the French army, and will be back here in July. He will resume his position and start on a camera trip for C. L. Chester.

Eugene Roth Sees Bright Future for Exhibitors

EUGENE ROTH, managing director of the California and Portola theatres, San Francisco, has returned from a business trip to New York, on which he landed the output of the United Artists and what he considers the cream of the Hearst-Zitel, Famous Players-Lasky productions. The return trip was made by way of Los Angeles, where he spent four days looking over the producing field.

In speaking of conditions in the film world, he said: "I was greatly pleased to note that producers throughout the country are listening to the demand of exhibitors and the general public and have adopted the policy of making fewer but better pictures. This is a big step in advance, and will do more than any other one thing to standardize the business. It will prove more profitable for producers and exhibitors and will serve to maintain the interest of the public, upon which both depend.

"There is no doubt but that the open booking policy is more satisfactory to all concerned, and since better rentals can be secured for quality pictures, poor ones will be limited in number in the future. Wherever I stopped on my trip, I found a healthy condition in the exhibiting end of the business, not only in point of receipts, but in better exploitation and presentation. Pictures are now being shown in more pleasing environment, which is bound to reflect to the good of all."

Doraldina Engaged to Play in Masters' "Cave Woman"

E. LANNING MASTERS, INC., which brought about the negotiations of the deal last week whereby the Jess Willard picture, "The Challenge of Chance," was taken over by the Frank G. Hall interests—the deal involving an excess of half a million dollars—announces that it has in preparation for showing a new picture featuring Doraldina, the dancing girl. The picture was produced by the Pyramid Picture Corporation and carries the title "The Cave Woman." It is in six reels and will be released as a special.

The Masters organization announces that it is in a position to handle meritorious picture propositions in all their stages, including financing, production, marketing and exploitation. As outlined by Mr. Masters, his organization is divided into departments, each of which has a specific purpose, such as advertising, financing, publicity, authors and marketing.

Thousands of exhibitors in every state in the Union are paying $3 a year for The World and receive benefits that repay their investment over and over again. Their desks may be loaded down with unopened and unread circulars, posters, house organs and "promotion" letters—but they READ The World because they pay their money for it and find in its pages the help they need in conducting their business.

Lionel Barrymore Will Appear on Screen in Dramatic Success "The Copperhead"

LIONEL BARRYMORE will be seen on the screen in his dramatic success, "The Copperhead." Arrangements to that end were completed last week by the Famous Players-Lasky Corporation, and the production will be released under the Paramount-Artcraft trademark during the coming year.

Dramatized by Augustus Thomas from the story by Frederick Landis, the play was presented by John D. Williams at the Shubert Theatre, New York, February 18, 1918, and was at once acclaimed one of the most notable dramatic performances of a generation. At the opening a precedent was established when the big audience remained for ten minutes after the final curtain to pay tribute with cheers and bravos for the star, producer and author, chiefly the first mentioned, for his performance, which has been characterized as the greatest individual dramatic achievement by an American actor since the days of Edwin Booth. After a long run at the Shubert, Mr. Barrymore duplicated his success in a number of other large cities of the country, continuing until he came to New York this spring to appear with his brother, John Barrymore, in "The Jest."

A Civil War Drama.

The scenes of the play are laid in southern Illinois—a section where the bitterest feeling existed between the respective sympathizers of the North and South during and for many years following the Civil War. Milt Shanks, the leading character in the drama, is known and despised by the Northerners as a "Copperhead."

Lionel Barrymore, although he has appeared in motion pictures, is best known for his work on the "legitimate" stage, his career dating from 1893, when he was seen in "The Rivals," in which his grandmother, the late Mrs. John Drew, was appearing as Mrs. Malaprop.

Jess Willard's "The Challenge of Chance" Opens to Big Crowds at the Park Theatre

SPORT writers throughout the country are of the opinion, according to their statements in the newspapers for the past few days, that there will be a large attendance of women at the Willard-Dempsey championship bout in Toledo on July 4. They state that on the first day of the seat sale in Chicago more than $600 worth of tickets were purchased by women.

This is interpreted by Frank G. Hall, distributor of "The Challenge of Chance," in which Jess Willard is starred, and which opened at the Park Theatre, New York, June 18, as a forecast of the appeal that the champion will have for the feminine picture fans. They base their belief on the ground that if women will go to a championship boxing bout, paying heavily for seats, transportation and accommodations to see a champion in action, there is good reason to suspect that they will pay a smaller sum into the box office of a motion picture theatre to see the champion in action on the screen.

With Arline Pretty playing the feature feminine role opposite the champion and a big production to introduce him, Jess Willard has proved a pleasing revelation to the screen fans and a welcome addition to the list of screen heroes. Fred. L. Wilke, president of Continental Pictures Corporation, produced the picture. Harry Revier directed and Roy Somerville wrote the story, continuity and sub-titles. Frank G. Hall controls the United States and Canadian rights and the picture is now running at the Park Theatre to big business at every performance.

Mr. Hall announces the picture will continue indefinitely at the Park. He also announces heavy bookings from all parts of the country embracing the larger theatres in the big cities.

Woody Leaves for West.

J. S. Woody, general sales manager for Realart Pictures Corporation, left New York last week on an extended trip. Mr. Woody will visit the principal cities of the West and Middle West, establishing exchanges for Realart. His first objective is Chicago, where he is meeting distributors and exhibitors from that territory. From Chicago Mr. Woody moves on to St. Louis, then to Cincinnati, where he has engagements to fill in the interests of his company. Later he will go to Detroit and Minneapolis. After covering the Middle Western territory Mr. Woody will go to Seattle, then to San Francisco, and later to Los Angeles.

Jane and Catherine Lee Enter Producing Field

JANE AND KATHERINE LEE, the little film stars, are seeking new distinction and further fortune by entering the producing field. Hereafter they will specialize in two-reel comedy dramas made by themselves. They have organized their own corporation, acquired a studio, employed directors, engaged players, contracted for scripts and already are working in their first production at their new workshop, the Erbograph Studios, with Tefft Johnson, their director-general, in charge. Phillip Bartholomew supplies the scenario.

Two-reel comedy dramas, a picture each month, will, for the present, be produced by the new corporation. Later contemplated enlargement of product will be realized. The decision to concentrate on two-reel comedy dramas was reached after a six months' survey of the exhibiting field and accepting counsel of many successful exhibitors. "Short, snappy stories—better pictures, appealing to adults as well as to children, and a production each month" is a summary of their policy.

Associated with the Lee family as producers of their own pictures is Louis T. Rogers, connected for many years with the industry as an executive. The new venture will be known as the Rogers Film Corporation and will be housed in the new Capitol Theatre building, Broadway at Fifty-first street.

Jane Lee
Now with the Lee Productions, Inc.

Mrs. Drew Buys "The Gay Old Dog."

Mrs. Sidney Drew has just purchased for screen production, through Mrs. Julia R. Tutwiler, Edna Ferber's story, "The Gay Old Dog," which appeared some time ago in the Metropolitan magazine. This story is reckoned one of the best that Miss Ferber has written, and since its first appearance, has been republished in a collection of her short stories.

Finis Fox Injured.

Finis Fox, scenario writer at Metro's West Coast studio, is on the job but his head is swathed in bandages. His auto overturned on a downtown corner and he suffered a nasty cut on the scalp and a number of bruises. He "boarded" at the California Hospital for two days.

Miss Traverse's Injury Not Serious.

The fall from her horse which badly bruised Madlaine Traverse while she was engaged in making "Rose of the West" (hitherto known as "Until Eternity") did not seriously delay the picture. After remaining in bed three days Miss Traverse was back at work.

Metro Exchangemen Meet at Annual Convention

MANAGERS of the Metro Pictures Corporation exchange branches gathered at the corporation's headquarters in the Longacre Building at 1476 Broadway, New York, June 18. The official headquarters of the convention will be at the Hotel Astor, where most of the exchangemen are stopping while they are in New York. W. E. Atkinson, general manager of Metro, will open the convention Friday morning, June 20, with an outline of the elaborate plans with which the firm proposes to handle the distribution of its forthcoming "fewer, bigger and better" productions.

The opening date for the distribution of the new features as announced by Mr. Atkinson will be on or about September 1 of this year, and the plans which he will impart to his exchange managers cover in detail the manner in which Metro will market its new specials. His address will be followed by one by Harry J. Cohen, foreign manager of the company.

EDUCATORS TO CONSIDER SCREEN VALUES

Committee Will Demonstrate Usefulness of Moving Picture Film for School and Collegiate Purposes

A DENT finally has been made in the indifferent attitude with which the National Education Association has regarded the moving picture; and this year for the first time in the existence of the association the educational value of the screen is to be demonstrated at a convention to be held in Milwaukee July 1 to 7. For this purpose a committee has been appointed consisting of the following well known persons: Alfred W. Abrams, Albany, chief of the visual instruction division of the New York State University; William B. Dudley, Madison, Wis., chief of the visual instruction extension division, University of Wisconsin; Don Carlos Ellis, Washington, in charge of motion picture activities, Department of Agriculture; C. H. Moore, Washington, specialist in film production, visual instruction section, Department of the Interior; Charles Roach, Ames, Iowa, visual instruction service, Iowa State College of Agriculture and Mechanical Arts; Orrin G. Cocks, New York City, advisory secretary, National Board of Review of Motion Pictures, chairman of the committee.

The list of pictures chosen to illustrate the carrying value of the educational moving picture film is as follows:

Nature—"Trout," Prizma, Inc.; "Watching Flowers Grow," Iowa State College; "Care of the Summer Garden," Iowa State College; "Pin-feather Piccaninnies," Outing-Chester; "Biography of a Stag," Educational Films Corporation of America.

Science—"Chemistry," Department of the Interior; "Geology," Department of the Interior; "Wonders of Crystallization," Educational Films Corporation of America; "Chemistry Combustion," Educational Films of America; "Submarine Life," Educational Films Corporation of America.

Geography—"China," Prizma, Inc.; "Vacation Land," Rothacker-Exhibitors Mutual; "Alaskan Revelations," Prizma, Inc.; "Alaska Wonders in Motion," Educational Films Corporation of America; "National Parks," Department of the Interior; "A Bit of God's Country," Rothacker-Exhibitors Mutual; "In Pyramid Land," Exhibitors Mutual; "Grand Canyon," Universal Film Manufacturing Company.

Agriculture—"Uncle Sam's Pig Club," Department of Agriculture; "Farming," Department of Agriculture; "From Wool to Cloth," Lowel Textile School; "Training Boys for Farm Service," Department of Agriculture.

Manual Training—"Illustrations of Mechanical Principles," Bray Studios, Inc.; "Hardware and Tools," Disston, Philadelphia; "Making Paper," International Paper Company; "Assembling Ford Wheels," Goldwyn Distributing Corporation.

Literature—"A Tale of Two Cities," Fox Film Company; "The Vicar of Wakefield," Pathe Exchange, Inc.; "King Lear," Pathe Exchange, Inc.

Physiology—"Kiddies," Prizma, Inc.; "Heart and Circulation of the Blood," Iowa State College; "Analysis of Motion," Pathe Exchange, Inc.

Civics—"What Uncle Sam Can Do for Two Cents," Goldwyn Distributing Corporation; "Uncle Sam at Work," Universal Film Manufacturing Company.

Patriotic—"Abraham Lincoln" (Chapin cycle), Famous Players-Lasky; "Citations for Bravery," Treasury Department, Washington, D. C.

WHAT THE EDUCATIONAL SCREEN SHOWS

Modern Culinary Methods, Making of Pottery and Fountain Pens—The Beaver in Industrial Moods

"Cooking by Long Distance."

NO. 6121 of the Bray Pictograph contains a demonstration of how the modern housewife can keep peace in the family without laboring over a hot cook stove. It seems that in New York City there is an organization of practical cooks who prepare dinners in a community kitchen and who send them to homes where they are desired. The food is packed in containers which preserve both heat and cold for many hours and is transported by automobile to servantless homes of the moderately rich. The picture is interesting and is a forceful illustration of modern invention.

"First Families of America."

The Bray Pictograph No. 6121 also contains a most instructive and beautiful series of pictures showing life among the primitive artists of America. This subject, which is the first of a series called "First Families of America," exhibits the exquisite black glazed pottery made by the Santa Clara Indians of New Mexico. The Indians are seen modeling, firing, and glazing their pots and vases by methods which, except in point of detail, were the same a thousand years ago as they are today.

"Pen Points of Progress."

An industrial reel released by the Pathe Exchange, Inc., illustrating the growth of writing as a means of communication from the Stone Age to the present time is entitled "Pen Points of Progress." It exploits the manufacture of Waterman Fountain pens and is developed in a highly interesting way, showing the preparation of rubber from the time it leaves the plantation until it is made into the pen holder and the way in which gold pen points are made. The opening and closing scenes are animated drawings, but most of the film is in straight pictures.

"The Beaver."

In a recent issue of the Pathe Review are some extraordinary illustrations of beaver industry. Closeups of beavers at work cutting down saplings and hauling them to prospective home sites in the river are a tribute to the efficiency of the camera conveying intimate knowledge of animal life. The picture stands as one of the best of its kind that has been made.

To Discuss Pictures for Churches.

The committee in charge of motion pictures for the Centenary Convention of the Methodist Episcopal Church, at Columbus, Ohio, under the direction of the Rev. Dr. Reisner and the Rev. C. C. Marshall, of New York, plan to hold a

Bessie Barriscale Has Little Ben Alexander to Help Her Solve the Problems of "Tangled Threads."
But the difficulties are not too knotty for this pair in the Robertson-Cole feature, released through Exhibitors Mutual.

discussion to discover the kinds of pictures required for churches. This will apply both to those used in the Sunday services and by the various organizations connected with the churches. The National Board of Review has been requested to assist in forming this program and to present the system under which they are already making selections of the finest pictures for such purposes. It is expected that D. W. Griffith, who has expressed great interest in this development, will be present and will speak. The date of the conference is set tentatively for July 8.

Films for Social Welfare Work.

At the National Conference of Social Work, held at Atlantic City, June 1 to 6, Orrin G. Cocks, of the National Board of Review, was called in to demonstrate the advisability of using films in social welfare work. Following the general meeting each night on the Steel Pier pictures of various character appropriate to the discussions in hand were shown.

The subjects shown included child welfare, delinquency, family problems, mental hygiene, Americanization and industry. The demonstration was well received and stimulated interest in the moving picture film as an educator and aid in the correction of social delinquency.

Famous Players-Lasky Will Distribute Nature Pictures

ONE of the distinctive features of the Famous Players-Lasky Corporation's offerings to exhibitors next season will be the Paramount-Post Nature Pictures, a series of moving picture studies of nature in her most charming moods.

It is announced that the Famous Players-Lasky Corporation will release twenty-six of these pictures next season, the first to be released in the first week of September. Ten of the pictures already have been completed, and, although great care and time are spent on each production, the picture will be released regularly on a basis of one every two weeks.

Nature, as she expresses herself in the United States and Canada, furnished the field for the Paramount-Post Nature Pictures. They are produced by the Post Pictures Corporation, co-operating with the Famous Players-Lasky Corporation, and are made under the direction of Clyde E. Elliott, general director of the Post Pictures Corporation. The photography is the work of W. A. Van Scoy and H. C. Shimeld.

The Post Pictures Corporation is a New York corporation with offices at 527 Fifth avenue. It has centered on the production of fine nature and travel pictures. The officers of the company are Albert Redfield, president, and Clyde E. Elliott, vice-president and general director.

Dedicates Song to Norma Talmadge.

Irving Berlin, a popular song writer, has dedicated his newest composition to Norma Talmadge. It is called "The New Moon," and both the words and the music were inspired by Miss Talmadge's Russian story of the same name. This song will be welcomed by exhibitors now showing "The New Moon" as a fitting selection for their orchestras during the presentation of this picture.

ROEBLING THEATRE OPENS IN BROOKLYN

Within Forty-five Minutes of Starting Time Standing Room Is Sold in New Picture House

THIRTEENTH in the chain of Mayer & Schneider theatres, the Roebling Theatre, Roebling street and Lee avenue, Brooklyn, opened its doors on Friday the 13th. It all went to show that superstition has no place in the League of Nations, for by 8 p. m. the sidewalks in front of the house was blocked with those seeking admission, and by 8:45 there was standing room only. The crowd had been drawn by purely local advertising and by the exterior of the house, which was decorated with flags and colored lights.

Under the direction of Manager Ayton Harold Jacoby, a special program was gone through which included, besides "Daddy Long Legs," a Harold Lloyd comedy and Pathe weekly, the personal appearance of the Lee sisters of Fox Films, and Pearl Shepherd. Mrs. Lee was there to see Jane and Catherine appear on the flower decorated stage. The dedication speech was made by Isaac H. Chadwick, who also introduced the speakers. The jokes and pretty sayings made by the little actresses were much appreciated by the audience, which was generous with its applause. Miss Shepherd gave a few words of welcome, which the house accepted heartily.

House Seats 1,200.

The house was built by Solomon & Sons, of Brooklyn, on a lot 110 by 150. The area available has been fully utilized, and the house, a single-floored one, seats 1,200. There are no intervening posts, which gives the theatre a broad and spacious effect. The lobby is about 15 by 18 feet. The stage is shallow, and designed for screen use only.

The exterior of the house is brick, with white stone facings. In the lobby, the walls are faced with red marble, with gold leaf trimmings and panelings. There were no ornaments except the floral gifts sent the management by their friends. These were so numerous that they were also used on the stage and in the space at the rear of the house.

The theatre proper has been effectively decorated by Alfred B. Rosenstein, of Brooklyn. Gray is the preponderating note, offset by gold framed panels on the walls and bead work near the ceiling. Through two of these panels ventilation is effected. Four gold-finished chandeliers hung toward the corners of the ceiling, supplement two concentric circles of electric lights in the center, one about forty feet in diameter and the other about eight. On the walls, double candlesticks, with blue shades, are left lighted during the performance.

Building Is Fireproof.

A general appearance of being circular in form is given by the walls, which shape in toward the stage, and which come near together again where the lobby opens into the house. This, besides giving a maximum seating capacity, has a well balanced effect.

Projection is supplied by two Power's 6A machines. The operator's room is above the lobby. The entire building is fireproof, and this room is inclosed in concrete approximately a foot thick. A good-sized window opens into the rewinding room adjoining, and this, with an opening through the roof immediately above the machines, provides a cool place for the operator to work in. Entrance is by a ladder on the wall at the rear of the house.

Music at the opening performance was supplied by an eight-piece orchestra.

"Mother" to 3,000 Boy Scouts.

Enid Bennett, Paramount-Ince star, seen here in her Scout outfit during the membership drive.

Actors with Stage Careers Used in "American Way"

THE cast supporting Dorothy Green, who plays with Arthur Ashley in her debut with World Pictures as a star in "The American Way," now being produced under the direction of Frank Reicher, includes Carl Sauerman, who supported Elsie Ferguson in "Such a Little Queen." This Channing Pollock's play the late Henry B. Harris star.

Another actor in this picture who has made theatrical history is Lisle Leigh. This actress has been identified with some of the biggest stage successes known to Broadway during the past decade. It is the policy of World Pictures in casting a production to give preference, all things being equal, to the actor who has made a name for himself in dramatic productions in order to help the exhibitor with the publicity that is attached to those who have scored in well-known stage successes.

Chapin Joins Pathe Scenario Staff.

Fred Chapin, scenario writer, playwright and author, has joined the scenario staff of Pathe Exchange, Inc., and is now working on a serial shortly to be announced.

ONE MILE PER HOUR IS DALLAS SPEED

One Mile of Film, That Is, and in One Year Enough Film Unwinds to Encircle Earth Twice

GENE FINLEY, publicity shark for the Hulsey interests in Dallas and a mathematician of the highest order, has used up a pack of lead pencils and a ream of copy paper doping out statistics on the local moving picture show business. His deductions would do credit to a Senior Wrangler from dear old Oxford.

Finley figures that the moving picture theatres of Dallas run on an average of a mile of film per hour. There are ten shows which operate between 11 a. m. and midnight. Seven shows run from 7 p. m. until midnight. Three vaudeville shows which make pictures a big feature each run four miles of film a day.

Every day, according to this accounting, 150 miles of celluloid are peeled through the projectors for the benefit of film-mad Dallas fans. This means that each year 55,050 miles of film, or enough to girdle old mother earth two and a half times, is run off in Dallas every year.

Two Million Feet Per Annum.

Coming down to feet—laughs, tears, groans and snores are evoked in the ratio of 289,080,000 feet a year. Now every foot of moving picture film contains just sixteen little different and distinct pictures. Gene Finley figures that the people of Dallas see 4,625,280,000 separate screen photographs in the course of twelve months—yet prosper and crowd the box offices seeking to see more.

Figures on what it costs to produce these pictures can be obtained only through the producing companies' press agents, and hence cannot be considered reliable. Finley is dealing only with cold facts.

He can tell, however, what the sovereign people of the Texas metropolis cough up gleefully each year for their moving picture amusement. This is exclusive of the war tax, which even adds a kick to soft drinks.

Ten Thousand Patrons a Day.

A canvass of film houses and moving picture show owners gives a conservative estimate of 10,000 persons seeing pictures in Dallas each day. Counting the kids and the grown-ups the average cost of admission per capita is 15 cents. This means that $3,000 is pushed over the marble. In a year it amounts to $1,095,000.

Finley worked out these statistics for the purpose of proving that the moving picture business ranked among the most important of those which have built up Dallas to what the city is today. The latest population estimate is 160,000.

Schnitzer Returns from Trip.

"Summer business in the Middle West promises to be above the average." This statement was made by Joe Schnitzer, Universal's general sales-manager who returned last week from an extensive trip which covered the country as far as Oklahoma City. Mr. Schnitzer made the trip for the purpose of superintending the new Universal sales plan announced through the trade papers.

"I talked to many exhibitors on this trip about our new sales plan as well as general business. Practically every one agreed that our new plan would assist them. Many told me they expected to do a greater business this summer than in any past summer."

Kansas Towns Discover How Big Money Is Made

EXHIBITORS in the smaller towns are discovering that the big money can be made in their own theatres, when they get up the nerve to tackle the job as the theatres in the cities tackle it.

The Marshall theatre at Manhattan, Kansas, took on "Daddy Long-Legs" the other day. The picture was booked for three days, and an advertising campaign mapped out. In the three days nearly a thousand dollars was taken in. And Manhattan hasn't more than 5,000 inhabitants—with no soldiers, now, to swell the attendance at the theatre. The expense of advertising was not great, local newspapers being chiefly used.

C. R. Lindsley, at Parsons, Kansas, whose New Elks seats a thousand, also has this new idea of multiple performances for a big picture. He booked the "Kaiser's Finish" for three days. He not only sold out the capacity of the house, but had them waiting in line, on the last two days. "It would have been a shame to have given only one day's showing," said a local Parsonian. "The people got up and shouted, during the first two shows—and what a disappointment it would have been to the rest of us if we hadn't had a chance to go and find out what caused all that enthusiasm!"

Visit of Film Magnates to Southwest May Portend Big Theatre Developments

GREAT moving picture theatre deals loom portentously in Southwestern territory following the recent extended visit to Dallas of S. A. Lynch, of the S. A. Lynch Enterprises, and Y. V. Freeman, his general manager. They were here late in May and early in June.

Acccording to reports current in moving picture circles, S. A. Lynch is planning a gigantic deal which will put him in control of moving picture theatres of the highest class in the states of Texas, Oklahoma, Arkansas, Louisiana and Mississippi.

It is stated that while in Dallas Mr. Lynch made a proposition to E. H. Hulsey, who owns three theatres in Dallas, one in Waco, two in Galveston and one in Houston, for the purchase of his holdings.

Hulsey Reported Antagonistic.

Julian Saenger, president of the Saenger Amusement Company of New Orleans, who owns theatres in Texas, Louisiana and Mississippi, came to Dallas and conferred with Mr. Lynch for a whole day during his visit here. E. V. Richards, vice president and general manager of the Saenger Amusement Company, was also present at the meetings.

Current report says there is little likelihood that E. H. Hulsey, who also owns the First National Exhibitors Circuit film business here, will consent to closing such a deal at any price. Mr. Hulsey is one of the most progressive showmen in the country and his up to date methods have made every theatre he has been connected with a success. It is not known just what has resulted from the purported negotiations with the New Orleans men.

New Theatres Building.

Reports in Southwestern film exchange circles are to the effect that S. A. Lynch is undoubtedly coming into this territory as a theatre owner on a large scale. It is said that Pierre Levy, of Fort Worth, and J. Lytle, of San Antonio, both owners of several large theatres, have been consulted regarding the matter. Several large theatre enterprises in this territory are already under way with buildings contracted for. On their completion it may be found that S. A. Lynch is the man behind some of the new shows. As a distribution center Southwestern territory is now declared by film men to be second to none in the world and developments of tremendous importance to the Southwestern moving picture business may be expected soon.

He Must Be Some Letter Writer

If he can make Norma Talmadge look like that in her Select, "The Way of a Woman."

It Was a Saturday Evening Post Story.

An article in last week's issue called attention to a story by Homer Croy published in a prominent magazine of the date of May 24. The title of the tale was "The Movie on the Rhine." It was the Saturday Evening Post, as we stated in an article written by Mr. Croy printed on June 14, that carried the interesting description of the difficulties of showing pictures to the American doughboy.

Poland to Write for Universal.

Joseph Franklin Poland, a well-known screen author, has been placed under contract to write exclusively for Universal. Poland is the author of "The Spitfire of Seville," which was recently completed at Universal City with Hedda Nova as the star.

STARS NEED GOOD VEHICLES TO DRAW

Advertising, Says Manager Ellison of Denver, Will Not Help a Poor Play, Even if Actor Is Good

MOVING pictures are past the experimental stage and are no longer a novelty to the sophisticated American public," declares Homer S. Ellison, proprietor of the Rialto and Princess, two of Denver's largest and most progressive moving picture houses, in reviewing the after-war situation to a correspondent of the Moving Picture World. "The moving picture has taken its place among the legitimate amusements of the present day, and producer and exhibitor must deliver the goods or lose out.

"Fancy and alluring posters on the outside of the theatres featuring pictures that lack the punch no longer loosen the purse-string of the educated American theatre-goer," continued Mr. Ellison. "However, advertising is a potent factor of the moving picture game. It is just as necessary in this business as in the business of dry goods concerns and department stores.

Uses Printer's Ink Freely.

"I don't believe in holding back the advertising matter concerning a big coming feature picture on the grounds that it will hurt a production being featured at a playhouse. Let the public in on the ground floor. Let them know what is coming. That is my policy with my patrons. I used plenty of printer's ink and all sorts of sheet advertising at the Rialto several days before the first showing of Douglas Fairbanks in 'The Knickerbocker Buckaroo.' The result was that I did $500 more business on the opening day than I had on any other first day program on which Fairbanks was featured. And I didn't hurt the current business a bit.

"Nowadays, the star alone won't bring the crowds up to the box office. The star must have the vehicle. Lesser stars, with strong vehicles, are a better drawing card than the greatest of silent drama performers with a weak and unsatisfactory play. When we showed Sessue Hayakawa and Fanny Ward in 'The Cheat,' we drew big houses, because the vehicle was good. Since then they have appeared in pictures lacking the class of 'The Cheat,' and the result has been to show that there are no good box office attractions without a proper vehicle.

"With a star advertised on your bill, backed by a good vehicle, you fill your house, but without the latter you do not."

Pathe Employes Not Having Bonus to Share in Profits

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announced last week a new distribution of profits to employes in addition to the several bonus propositions which have long been in vogue with this concern. This new distribution was referred to by Pathe at the dinner recently held in his honor.

The new proposition is for the benefit of those employes who do not share in the various bonuses and is so arranged that each of these employes when he has been with the firm one year, will on the anniversary of his coming with Pathe receive a check for double his weekly compensation for that week.

Branch managers, bookers, cashiers and salesmen have participated in liberal bonuses at bi-monthly periods, these bonuses being the reward for increased business through their efforts. Home office heads of departments also are paid bonuses based on business brought in through their efforts.

With the new system of anniversary checks each and every employe of Pathe exchange from office boys up will participate in the profits.

Civil War Veterans Like "Secret Service" Picture

BEING desirous that the Paramount-Artcraft special, "Secret Service," should be perfect in historical detail before allowing it to be released as scheduled June 15, the executives of the Famous Players-Lasky Corporation arranged for a number of Civil War veterans, officers of the Grand Army of the Republic, to see the picture at a private showing and offer criticisms.

Accordingly, Matthew B. Brennan, commander Dahlgren-Powell Post, of New York; H. J. Kearney, commander of the Veterans of Farragut's Fleet; Willian F. Kirchner, chairman of the Memorial Committee of the G. A. R.; James R. Silliman, president of the New York State Home for Soldiers and Sailors, and Captain Fritsch, who had acted as the committee's organizer, sat in the Famous Players-Lasky projection room recently and watched the presentation of Hugh Ford's version of William Gillette's play, with Major Robert Warwick in the stellar role. Each of the veterans had been chosen as a special authority on essential subjects.

Two days later President Zukor received the following letter:

Having been invited with a number of representative members of the Grand Army of the Republic to view the photoplay called "Secret Service," one of your Civil War productions, I feel it my duty to say to you that I consider it as a great education for the new generation now coming in after the close of the World War.

I consider "Secret Service" to be as near perfection as any representation of costumes and scenery could be produced after such a lapse of time.

I would advise all Grand Army men to see "Secret Service" and to write to Mr. Zukor, giving their views of the play.

JAMES R. SILLIMAN,
President Board of Trustees, New York State Soldiers and Sailors Home.

Nehls Uses Old Negatives in Building of Hothouse

R. R. NEHLS, general manager of the American Film Company, has ideas of his own concerning efficient management and business economy. Recently out at the Santa Barbara plant of the American, he observed an accumulation of "dead" negatives—some of the thousands that are used yearly in the making of "stills," news pictures and star portraits.

He conceived the idea of utilizing these old plates in the erection of hot houses for the storage of plants and shrubbery used in film settings. The structures were built of a framework of squares and molding strips into which the glass plates were fitted. It is estimated that 2,500 plates were required for both structures.

In addition to the conservation of glass the scheme yielded approximately $150 worth of silver from the emulsion removed from the plates.

Hothouses Whose Glass Is "Dead" Negative from the American Studios.
General Manager R. R. Nehls lightened up Santa Barbara with this bit of conservation-conservatory.

Prizma Graduates Students.

William Van Doren Kelley, who is principally responsible for the development of the Prizma processes, and who has been an investigator and student in the field of color motion photography for nearly twenty years, is conducting a school for cameramen. When these students have reached a certain degree of efficiency in color photography by means of the Prizma cameras, they will be sent to the different parts of the world to secure subjects of a character that lend themselves to the Prizma processes. Already several have graduated and have been dispatched, one to Java and another to Central America. Within the next few weeks two more will make their departure from the United States to distant lands to secure negatives that will entertain and educate theatre patrons in this country.

CRANDALL SOUNDED FALSE TAX ALARM

Was Wrong in His Contention That Regulations Would Exact 50 Per Cent of All Excess in Prices

IN our issue dated May 31, on page 1328, we printed a story furnished by our Washington correspondent in which Harry M. Crandall was quoted as expressing the opinion that the new tax regulations would exact from picture-showmen 50 per cent. of the increased amount whenever they raised the regular prices to meet temporary conditions. Mr. Crandall contended that when admission prices are raised exhibitors would be subject to a tax on half of the surplus when, for special attractions, they jumped the prices.

Since publication of Mr. Crandall's opinion we have received several letters from exhibitor-subscribers asking for more specific and definite details. So much was E. N. Disney, of the Iris Theatre, Miles City, Mont., interested in the subject that he communicated with Daniel C. Roper, Commissioner of Internal Revenue. Mr. Disney has sent us a copy of Commissioner Roper's letter, that particular part of which refers to the 50 per cent. under Section 800, Paragraph 4, of the Revenue Act of 1919:

Law Correctly Interpreted.

"The law provides," writes Commissioner Roper, "that in the case of the proprietors, managers or employes of any opera house, theatre or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular established price or charge therefor, that there shall be levied a tax of 50 per centum of the amount of such excess, which tax is to be paid by the person selling such tickets.

"The Department has ruled that the term 'established price' means the price of admission determined upon before the opening of the sale of tickets for that performance for the different classes of accommodations to be sold. The established price of a ticket for any particular seating or standing room need not be the same for different "attractions" or even for the different performances, but when tickets have once been put on sale for a particular performance the price of every ticket for seating and standing room at that performance had been established and remains the established price even though the accommodations may actually be sold at another price.

"The 50 per cent. tax imposed under the paragraph in question therefore, applies only where the admission price for a particular attraction is established and thereafter admissions are sold for an amount in excess of the price so established. For example: If a theatre secures a particular picture to be shown for one week and sells all tickets for 50 cents for the entire week, you will not be liable for a payment of the 50 per cent. tax, although you ordinarily charge 25 cents for admission; but if you should begin the sale of tickets at 25 cents and later decide to raise the price for the same attraction to fifty cents, you would be liable for the 50 per cent. tax of the amount by which the fifty cents admission exceeds the price established for that attraction, i. e., 25 cents."

Announce Names of Notables Selected to Act as Judges of "The Lost Battalion"

WHILE most of the film industry is busy combating oppressive censorship, the MacManus corporation comes out this week with the announcement that it has invited a most powerful group of censors to pass judgment on its feature, "The Lost Battalion."

This group comprises a jury of 100 persons of high prominence. The list includes United States senators, governors, major generals and mayors.

Among those who have accepted the invitation to express opinions on the picture are Theodore Roosevelt, Jacob H. Schiff, Champ Clark, Coleman DuPont, Major General Peyton C. March, Charles M. Schwab, Mrs. Ballington Booth, Governor Alfred E. Smith, of New York, and others equally well known.

Will Print All Verdicts.

"We will stand or fall on the written verdict of this jury," said E. A. MacManus, head of the corporation. "We believe our action is the most daring ever taken to obtain an appraisal of a picture. We intend to print verbatim the opinions, good, bad or indifferent, expressed by everyone on the jury.

Governors on Jury.

"Despite the natural hesitancy that must govern such men in participating in such a task, the following governors have notified me directly that they will render an opinion on the picture: Alfred E. Smith, of New York; William C Sproul, of Pennsylvania; William N Runyon, of New Jersey; Calvin Coolidge, of Massachusetts; Fred D. Gardner, of Missouri; James Withycombe, of Oregon; Hugh M. Dorsey, of Georgia; W. P. Hobby, of Texas; Charles H. Brough, of Arkansas; James P. Goodrich, of Indiana; Peter Norbeck, of South Dakota; R. D. Carey, of Wyoming; E. C. Harrington, of Maryland; S. V. Stewart, of Montana; Thomas E. Campbell, of Arizona; J. J. Cornell, of West Virginia; Theodore G. M. Bilbo, of Mississippi; Lynn J. Frazier, of North Dakota; J. H. Bartlett, of New Hampshire, and M. H. Holcomb, of Connecticut.

List of Senators.

"Members of the United States Senate have gladly agreed to add their voice to others in the collective verdict on our picture.

Following are a few of the Senators who have consented to serve on the jury of 100 Senators: J. W. Wadsworth, Jr., Reed Smoot, John Walter Smith, James E. Watson, Morris Sheppard, Charles Curtis, Atlee Pomerene, Pat Harrison, J. C. W. Beckman, George E. Chamberlain, P. J. McCumber, R. Miles Poindexter, Arthur Capper, Kenneth McKellar, N. B. Dial, E. S. Johnson, J. S. Williams, Charles L. McNary and A. O. Stanley."

The story was written into dramatic film form by Charles A. Logue. Mr. Logue was the creator of the picture version of "My Four Years in Germany," which featured former Ambassador James W. Gerard. It was directed by Burton King.

No, the Boston Back Bay District Doesn't Figure with Corinne Griffith in "A Girl at Bay."
But it really is a shame, though, that Corinne has to be a stenographer and wear stilettos in this Vitagraph feature.

ROCHESTER SOCIETY APPROVES STRAND

Better Film Committee Indorses Theatre Which Shows "Blue Bird" and Other Favored Pictures

LIKE a brilliant ray of sunshine gleaming brightly through the storm of protest and criticism too often directed at the moving picture screen is the action of the Better Film Committee of Rochester, N. Y. Generally considered an organization whose policy is too critical to be practical and whose aims are too idealistic to be commercially profitable, this organization has openly indorsed the policy of the Strand Theatre and in particular is urging the public to see certain films at that house.

Committee Not Axe-Grinders.

The wonder of it is that the committee is composed entirely of people who have no connection with any theatre, who have no axe to grind, except, as they say themselves, to foster the best and the most deserving that the screen offers, even as arts, sciences and literature are fostered and encouraged for the good they do the world in general. Those who compose the committee are of the earnest, sincere type of public-spirited citizens whose individualities are sometimes hidden behind the modesty which surrounds their labors and whose objects are perhaps too often misunderstood by the general public.

The committee believes that it can be of great help to the managers of picture theatres in arranging high-class family programs and those which will be of benefit to the public on the same theory that a public library seeks to encourage in readers a taste for works that are worth while. Perhaps a few years ago many theatre managers of the old ballyhoo type might have sneered at the committee, but not so today. The advice, suggestions and support of the committee are solicited and carefully weighed.

The Committee's Bulletin.

A bulletin issued by the Rochester committee, through its own channels and having no connection with the theatre reads in part as follows:

Parents and teachers who are looking for an opportunity to take their children to see a beautiful film production will be interested to know that Maeterlinck's masterpiece, "The Blue Bird," will be shown in a special children's program at the Strand Theatre next Friday and Saturday afternoon and evening. Tradition whispers that in the sky is a bird, blue as the sky itself, which brings to its finders happiness. But the sky does not reveal this azure messenger to many; it is left to the silver screen through the artistry and genius of Maurice Tourneur in this Artcraft picture, to portray a spectacle so beautiful, so rich and yet so simple that the fortunate ones who seek and see with open eyes will find an undying promise and a rejoicing symbol of happiness and contentment unto the end.

In addition to this six-reel feature there will be other films, including "It's a Bear," in five reels. Both of these films, the Rochester committee says in its publication, have been indorsed by the National Board of Review and the Juvenile Motion Picture League.

Henaberry Is Directing at Douglas Fairbanks Studios

CORPORAL JOSEPH HENABERRY, with an honorable discharge from the United States Army tucked in his coat pocket, returned some time ago to the Douglas Fairbanks studios in Hollywood and assumed command of the production squad.

Henaberry, it will be remembered, took the part of Lincoln in the "Birth of a Nation," assisted D. W. Griffith in producing "Intolerance" and directed Douglas Fairbanks in "The Man from Painted Post," "Say Young Fellow" and "Swat the Kaiser," the propaganda film which Fairbanks made for the Second Liberty Loan drive.

Eight weeks were devoted to the preparation of the scenario for the Fairbanks picture which is now being made. The development of the scenario was in the hands of Henaberry and he was assisted in the work by Elton Banks.

Manager of Pioneer Film Indorses Open Booking

M. H. HOFFMAN, general manager of the Pioneer Film Corporation, returned last week from a trip which took him as far west as Chicago.

"As I went from city to city and conversed with exchangemen and theatre managers, I realized more than ever before that open booking had become a reality," said Mr. Hoffman. "Today it is purely the survival of the fittest. In the past there was but little chance for the most brilliant of independent productions to survive, choked as they were by the practice of contract bookings.

"As a result of the new conditions we are going to see the real motion picture come into its own. There is a buoyant hope in the field today, because there is opportunity for the man with brains and ideas."

Model Theatre Closes to Permit of Alterations

PARTLY owing to the arrival of hot weather, but mainly to allow of alterations, the Model Theatre, Sioux City, Iowa, was closed June 8 by Manager Nathan Dax. This completed a season of showing to capacity.

A new balcony will be constructed; the stage will be enlarged and new scenery and screen installed; two new ten-foot fans and additional wall and ceiling fans will be installed, and the lobby will be enlarged. The Motiograph de Luxe projector will undergo a complete overhauling at the factory, and a motor-generator rectifier will be put in place to take care of the alternating current which the local power company is going to supply instead of direct current.

Six vaudeville stock companies have been booked to change companies every thirty days. Bills will be changed three times a week. "Elmo the Mighty" and a Pathe Pearl White serial, title not yet announced, are also booked. First run Universal releases will be shown on Sundays and Mondays, first run Vitagraph releases on Tuesdays and Wednesdays, and selected Paramount-Artcraft productions on Thursdays, Fridays and Saturdays.

Fatty Arbuckle Gambles with Chance, and Then After a While He Gambols with Molly Malone.
Molly, however, isn't taking any chances on Fatty's salvation in this Paramount-Arbuckle, "A Desert Hero."

JAPAN CENSORS CUT OUT LOVE SCENES

This, Says Ushizo Ono, with Nipponese Liking for Own Films Works Against American Product

CLEAN pictures of the heavy dramatic sort and comedies of the slapstick variety are the American film features that are acceptable to the mass of the Japanese theatre goers, according to Ushizo Ono, representative of the Japan Cinematograph Company, who has just contracted for the entire Robertson-Cole Star Series for Japan. The Japan Cinematograph Company owns 320 of the 450 theatres in the island empire of the Pacific and produces twelve five-reel pictures a month in Japan for exhibition there.

"The common people, as you would say, or about 70 per cent. of the people in Japan, like Japanese made pictures alone," said Mr. Ono, "and about 30 per cent. of the population also like American and other foreign pictures. Of course Japan is a progressive country and almost everyone there likes an educational picture. Indeed, pictures showing western customs in manufacturing and industry generally are very welcome to the people.

Do Not Want Sex Pictures.

"The Japanese people are very artistic and they like artistic pictures. The better educated persons are those who like to see American drama, but they do not want any sex questions in the pictures. They like high class drama. Some of the Robertson-Cole stars are already well known in Japan. The Nipponese people like pictures with plenty of action at all times and they particularly like plenty of action in comedies.

Strict Censorship Observed.

"Foreign producers generally do not realize the strict censorship which exists in Japan. No hugging or kissing or open demonstrations of affection are permitted to be shown, for the Central Censorship does not like children to see and emulate this. Frequently 1,000 feet is cut from a film of 5,000 feet, and it is estimated that about one in twenty of the foreign pictures is entirely prohibited."

The average capacity of the Japanese theatre is about 1,000, according to Mr. Ono, and the admission charge varies from about six cents in American money to twenty-five cents. New theatres are constantly being built and he believes the Empire can support about 2,000. He claims, however, that foreigners find it impossible to succeed in getting the business there because of the general public demand for Japanese-made pictures.

China Has About Sixty Theatres.

The Japan Cinematograph Company is now preparing to extend to China. At the present time, Mr. Ono said, there are about sixty theatres in China and most of these are in the American and English colonies. There is little Chinese demand for pictures and another difficulty is the lack of transportation facilities. It is very difficult to get prints circulated among the interior cities.

Free Picture Shows in Dallas Parks.

The open air free motion picture season in Dallas is on in full swing at the score or more public parks. The city commission this year voted for moving pictures free of charge in every park where a sufficient attendance was assured each night. Henry Putz, veteran moving picture showman, has the city contract and reports that the crowds are greater than at any time during the past six years.

Novel Trade Advertisement Planned for Picture Papers

UNIVERSAL'S advertising manager has announced a new ad to appear in an early issue of the trade magazines, which, he believes, never before has been equaled for elegance and artistry.

The ad—or twelve-page ad—is to be used in connection with the advertising campaign of the Stage Women's War Relief series of pictures which are to be released through Universal. They will consist of a series of twelve pages of "butcher" stock to form an artistic background with a mount of cream color on each page. The mount will be the photograph of one of the twelve of the most prominent stars in the entire cast for the series. The mount will be tipped on the "butcher" stock and will be embossed.

Law Prevents Selling of Standing Room in San Juan

ACCORDING to the terms of a joint resolution of the legislature at San Juan, Porto Rico, just approved by the Governor, moving picture houses can only sell the number of tickets equal to the seats available. This law is designed to prevent overcrowding and to overcome the "prejudicial effect of keeping the public agglomerated in places where the atmosphere may easily become vitiated."

The joint resolution provides that whereas "it is a menace to public health to permit, in places where exhibitions are not given in the open air, as now happens in the so-called moving picture shows, where, in a deliberate manner and unmindful of the health of the patrons, more seats are sold than are available," and whereas "we already have had to lament in the said places the crowding of children and women, which has not been sufficient to make such moving picture theatres take proper measures to protect the public," be it enacted "that any owner of a theatre, moving picture theatre, or any other place devoted to public exhibitions, shall make a declaration and post same to the public in a conspicuous place as to the number of seats that he has and the classification thereof, and that at no time shall there be sold tickets for more seats than the number available at such places, whether such are numbered or not."

You Can Look at the Rest of the Page Now.
After having observed this pretty picture of Dora Glenn, of the younger set in Vitagraph Big "V" comedies.

Fan Magazine Campaign for New Pathe Serial

PATHE has decided to branch out in a new field in the exploitation of its next serial, "The Great Gamble," featuring Anne Luther and Charles Hutchison, which is scheduled for release on August 3. It has been decided to take considerable display space in the important fan magazine in an effort to increase serial patronage.

Pathe executives have decided that the growth in circulation and popularity of the fan magazines has been sufficient within the past year to warrant their use. One or two of them have reached the half-million mark in circulation. Billboards, newspaper and national periodicals have been used in the past.

The advertising campaign on the serial will be keyed so that the exhibitor will realize its value. Each of the display ads will have a coupon to be mailed by the reader to his favorite picture theatre asking the management to play this serial. Thus the manager will have a concrete demonstration of the desire of his patrons to see the serial.

Circuit's Minneapolis Office Moves Into Larger Quarters

THE Minneapolis First National Exchange has moved from the Film Exchange Building to new and larger quarters on the fourth floor of the Loeb Arcade.

J. F. Cubberly, manager of the local office, is this week supervising the carpenters, painters and other workmen who are busy getting the exchange into first class shape.

New racks and new slide cases have been provided, and all the stock is being inventoried and placed in the best possible condition.

New systems of bookkeeping, accounting, shipping, handling of paper and inspection, are also being installed. All of the prints are being renovated.

In fact, it is a general house cleaning on the part of Mr. Cubberly, who found the old offices too cramped to comfortably accommodate the rapid expansion of business.

A projection room is being operated in connection with the new office, a feature that was lacking at the other building.

Moving picture accessories may be quickly disposed of through announcements in The World's Classified advertising.

"I'LL TAKE MY COMEDY STRAIGHT"

Says Taylor Holmes, Serious Humorist and Comedy Star for Triangle—Works on Idea It Takes a Real Chicken to Cross the Road and So Get Following

By William J. Reilly

REMEMBER Taylor Holmes in "Taxi?" Remember how, as "Slim" the expert taxi driver, he would climb in behind the wheel of his Ajax and spin away to take home some gentleman whose thirst had been too great? Didn't he look right at home? You never would have dreamed, would you, that Taylor would be thirty-eight minutes late for an interview for no other reason than that on the way to the interview his car stalled at one of the busiest points of busy old Broadway?

For thirty-seven minutes and a half, publicity director Lem Stewart, of Triangle, and his soft-voiced Southern, and soon-to-be-a-star assistant, entertained the representative of the Moving Picture World, awaiting the arrival of Mr. Holmes.

"He has never been late to an appointment," said Mr. Stewart. "I cannot imagine what is detaining him."

A New Sort of "Vehicle."

On the tick of the thirty-eighth minute Taylor Holmes, whose starring vehicles, "It's a Bear," "A Regular Fellow," "Taxi," and "Upside Down" would suggest that he was perfectly capable of handling any known situation, rushed in, hat and cane in hand, with a tale of woe concerning a "vehicle" which had balked and refused to emote at no less a place than Broadway between Fifty-second and Fifty-third streets.

"It was that battle axe of Joy's!" he exclaimed, "but you must admit that I picked out a good spot to stop in." And his face beamed with the joy of an artist who has just finished a wonderful creation.

"I tipped about sixty-five stevedores to push the thing around into Fifty-third street and take turns at cranking it," he busily explained. "Why it stopped I'll never know. And how it started I'll never tell. But suddenly it became feminine and changed its mind, started, and here I am."

And he proceeded to get right down to business. It might be supposed that Taylor Holmes, star of happy-go-lucky, laughmaking photoplays, would be of a happy-go-lucky nature, with never a thought for the morrow or the day after that. Mr. Holmes takes his sense of humor along with him always, but he is a comedy maker of purpose. In other words, he goes on the principle that comedy making is a serious business and applies himself to that work with all the tenacity of the up-to-date business man.

Straight Comedy His Field.

"I would rather play comedy than anything else," said Mr. Holmes. "And I am particularly gratified to find that my comedies are now being received with much zest in England and France. The hurly-burly of the war is past and the people over there have a big spot in their spirit open for comedy entertainment.

"Straight comedy is the field I am trying to cultivate," the actor went on. "No one disputes Chaplin's possession of the broad comedy field; and no one gainsays Fairbanks' supremacy in the acrobatic comedy. I am trying to do the straight comedy, taking humorous stories and situations and working into them just as much of the laughable as the situation will hold.

"You know," Mr. Holmes said, a light twinkling in his eye, "any chicken can cross the road. But it takes a real bird to cross it and be looked at. Which means that it takes a real chicken to get the following."

It is this humorous principle upon which Mr. Holmes works when before the camera. He believes that it takes a real comedian to walk across the little highway upon which the eye of the camera is focused and at the same time do his perambulating so as to be humorously different, get a laugh and likewise a following.

No Rain Checks for Ruggles.

The success of Mr. Holmes' comedies not only in America, but in France, England, and even India where he has been given a name signifying "joviality," speaks for the soundness of his idea and is, moreover, a signpost on the road to an even bigger future. His "Ruggles of Red Gap" played for two weeks at the Alhambra in London, an unusual performance for any theatre of its prominence.

Taylor Holmes.
Who says as he smiles: "Fowl things are afoot when a chicken crosses the road." But even then he's serious.

And a lot of movie folk told Mr. Holmes that he could not make a success of the character of the English servant, Ruggles, because the man was all mental attitude. But Taylor Holmes, like his famous namesake, Sherlock, sleuthed around in his mental wardrobe, found a mental habit that fitted and then went before the camera with perfect ease of mind. The "fortnight" at the Alhambra in an English character before English spectators proved that the pessimists who were handing out rain checks before the Ruggles game was scheduled were all wrong on the Taylor Holmes score.

Mr. Holmes' Triangle pictures, the latest of which, "Upside Down," has been hailed as his best, bear out his theory that the process of building up a following with comedies is a cumulative one. It has been the policy of both Triangle and Mr. Holmes to make each successive play of his better than the one preceding and it can be said safely that when Mr. Holmes essays to cross the screen road, like the "real chicken" he has a good following.

Holmes Comedies Easy to Look at.

A letter from New Zealand struck an important spike on the head when it said that the Taylor Holmes comedies are "easy to look at." In other words, his photoplays have the "smoothness" which Hamlet asked of the players in his memorable instruction to them. Mr. Holmes tries not to make big jumps from one situation to another, and his broad viewpoint, stage training, and sense of humor let you sit back in your seat at the theatre and enjoy a ride of an hour and a quarter in a smooth running vehicle.

"In India," said Mr. Holmes, "the people have a keen sense of the proper in dramatic construction. And a brand of play which offends in dramatic technique is quite likely to be avoided."

In fact, Mr. Holmes' points in connection with the motion picture were made by references to such widely separated places as India, Constantinople, New Zealand, and Broadway that we thought several times we were talking not with Taylor Holmes, the comedy star, but with Burton Holmes, the travelogue chap who jumps from Switzerland to Peru without a moment's hesitation.

In Every Way a "Smooth Article."

But Taylor Holmes has not the bearded aspect characteristic of Burton. His face is smooth, like his pictures, and his stories, put over in characteristic actor-manner make you think he'd make a good pinochle partner in the smoker on a trip from New York to San Francisco.

His stage training has given him excellent foundation and background for his work in pictures. Two years and a half in "Bunker Bean," long runs in "Trilby," "The Third Party" and "The Million," added to headline acts in vaudeville have supplied him with abundant material with which to fill in his painting, "I'll Take My Comedy Straight."

That's an occupation in which Mr. Holmes will work and prosper long after the gray dawn of July 1.

AND THE GREATEST OF THESE IS HOPE

Hope Loring, Scenarist, Confesses Startlingly on Eve of Going Abroad on New Universal Serial

SHE was putting the final touches to her wrist watch, which was a pretty one, and really didn't need any touches final, and she was doing likewise with her nose, which similarly was in no way in need of touches conclusive. Which sounds as if the Moving Picture World man had entered a touching scene, but outside the English romances, such has never been his luck.

"She" was Hope Loring, scenario and continuity writer for Universal, and who is in New York preparing to sail with the company, which will make the international serial, "The Thirteenth Hour," starring Eddie Polo and Peggy O'Dare, and directed by J. P. McGowan.

This serial will find its way over the same route so many of its predecessors have gone—into every corner of the world.

Supporter of Trunk Lines.

Much trunkage in Miss Loring's suite at her hotel testified to the fact that she was soon to go on an amazing adventure and was going to take as much baggage as the hold of the Lapland would allow. In fact, so well did she like the idea that she could not separate herself from one of the wardrobe trunks, but perched herself up on it and insisted upon the World man taking the armchair at the window.

It is indeed an amazing adventure upon which Miss Loring is going as continuity writer for "The Thirteenth Hour." Some time ago she decided upon an un-Corinthian event as concerns her name, and reversing the edict of "the greatest of these," took "Hope" from her "Mary Patricia Hope" Loring and so set up "Hope" as the greatest.

Always she had hope of returning some day to the scenes wherein she spent her childhood. She was born in Barcelona, Spain, where her parents were killed in a driving accident. Her aunt took her to England at the age of two, and at five she was brought to America.

Could Settle the Kaiser Question.

Now, "The Thirteenth Hour" is taking her back to these countries which she saw through the colored glasses of babyhood. The serial, which features Eddie Polo in the role of a detective on the trail of internationally known crooks, will be filmed in England, Ireland, Scotland, France, Italy and Spain. Holland will be included if the Government will permit. Holland is probably afraid that the serial demons of Universal would use the Kaiser for the villain in an episode and thus settle the question as to what should be done with the well-known former Emperor.

Miss Loring's training as a serial writer for Universal for two years would give her ideas for the disposal of the former Kaiser which would surpass Al Jolson's suggestion of locking him up in an Automat and not giving him a nickel. "The Lure of the Circus" and "The Red Glove" are from Miss Loring's pen, and "The Thirteenth Hour" is being done by her, after the idea of Joe Brandt, serial production manager for Universal. With an Irish father and a Spanish mother, Miss Loring was blessed with a rare combination of wit and extravagant spirit which manifests itself in what she says and does.

Big Collection of Diplomas.

It is to be hoped that the captain of the Lapland, on which the serial party sails on June 21, will give Miss Loring the degree of first-class seaman when the ship docks on the other side. She has received inumerable diplomas and certificates from boarding schools, dramatic and dancing schools, was a budding sweet girl graduate at the University of Iowa for a year, and lacks only the first-class seaman degree to make her collection complete.

There was one "finishing" school, however, at which Miss Loring did not finish. Imbued with the idea of writing, she took a splashy idea from the lid of a candy box, wrote a story, and received $15 for it. In a boarding school $15 is absolutely too much money to keep, so it was put into a "spread." Sad to relate, the news spread to the ears of the administration and the only degree Miss Loring received from that

Hope Loring.
Whose work on Universal's "Thirteenth Hour" takes her back to countries of her childhood.

Alma Mater was the decree to seek "spreading" classics elsewhere.

Which human incident explains Miss Loring's interest in people and her theory that the best story is the most human story, the precept upon which she bases all her writing. "I am tremendously interested in people and things," said Miss Loring, "and I try to make my actors as interesting to the people who see them on the screen as they are to me. I try to put them over."

It was at this point in the interview that the maid entered with a letter. "Don't forget, Mary," said Miss Loring, "that you are to tell my fortune today Mondays and Fridays are your fortune-telling days."

It was Friday the thirteenth, and Miss Loring was about to embark on "The Thirteenth Hour," but even so, the fortune Mary told could not be anything else but a tale of good luck and rewarded ambition.

For, to remember Miss Loring's own remark, "The greatest of these is Hope."

REILLY.

Exchanges Complain of Way Censors Handle Film

WASHINGTON city exchange managers do not like the way in which the Maryland censor board is handling their film. One manager in particular has had a great deal of trouble, it is reported, resulting in many complaints coming to him from exhibitors. This manager has received letters from first run accounts in Maryland to which films were shipped direct from the offices of the censors that the films were oily and sprocket holes torn. It was not until recently that the manager "tumbled" to the cause.

There was returned to this exchange film where the emulsion had stuck to the celluloid back further on and where sprocket holes had been cut, necessitating the taking out of large sections of the film. This was a new print and it is alleged had gone nowhere but to the Maryland board.

The managers dislike complaining to the board, no matter what the provocation. Naturally, they fear retailiation, and it is difficult to get them to put their names on a letter of protest. It is understood, however, some of the film men have overcome their dislike of controversy and have taken their problem up with board members.

Shows at Marine Barracks Affect Washington Houses

THERE has been a great deal of complaint on the part of exhibitors in Washington, D. C., of competition they are forced to meet in the shows given through the War Camp Community Service. It has always been the understanding that films were furnished this organization to be used only where it would not work a hardship on established theatres. Since the arrival of warm weather, the exhibitors of Southeast Washington have felt the effects of the public exhibitions of motion pictures and music at the Marine Barracks. It was learned, however, that the general public had been invited to concerts by the Marine Band and that motion pictures were also exhibited several evenings each week.

The motion picture men of Washington have suffered greatly during the war period through just such things as these. They have recently laid the matter before the Washington Exchange Managers' Association, declaring that a continuance of this competition will cause ruination of their business.

Rogers Speaks at Newman Theatre.

Will Rogers on his way to the Goldwyn Studios at Culver City, stopped off in Kansas City to attend the opening of the Newman Theatre.

Frank Newman advertised that at the opening of his theatre Will Rogers would be present in person. Said Will, by way of an opener, "There was a time when Frank Newman sold the tickets in his window then ran around the door to collect them, and to those who do not believe in building up from the ground, I would refer them to this house tonight."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Usher Stunts.

DRESSING your ushers to match the character of your current or coming picture is a capital scheme if worked only occasionally, but remember that the advantage of the idea lies in its novelty, and it ceases to be a novelty if you use it often. Either you must dress your ushers to match every picture, and so rouse curiosity as to what you are going to do next or else you must hold it for the "just once" class and retire it after you have used it. Then it would be better to dress in anticipation and get the real benefit of the advertisement. It is not an advertisement to appeal to the patron whose admission you have already secured. But here is one stunt which can be worked simply. Provide each employe with a ribbon printed with the title of the next picture. If the ushers are boys, use these for cap bands. If you use girls, let them bind them about their hair in the fashion girls employ. Your job printer can set up the type and run these off on the proof press, and you can get your ribbon cheaply from the job-lot houses in the large cities.

McCormick's.

S. Barret McCormick went out of the ordinary to give a big display to Anita Stewart in her second Mayer production, and this applies to space, text and general effort alike. The moon is used in most of the designs to emphasize the midnight feature, and most of the drawings work on the contrast idea. That used for the colored plate shows the star

At Midnight A Queen of Love in Silks!
Anita Stewart IN "A Midnight Romance"
With Jack Holt
Produced by Lois Weber
MADGE KENNEDY IN "Dry Dreams"
At Noon a Drudge in Gingham
ENTIRE WEEK, COMMENCING SUNDAY
The Circle
SHRINE OF THE SILENT ART

A Four Elevens for Anita Stewart.

in both phases of her role. In the color plate green is used for the sea and the trees, with a blue sky and red for Sloan's hair. Below the girls are in red and blue, with red and green giving color to the room, and a splash of green for the legend. The small type above the title deals with the story and presents the high lights in their most attractive form, while that below deals with the star herself and announces the minor features. Throughout, the main title is imposed upon a clock face pointing to twelve. This is shown in a portion of an advertisement which forms the second cut, to-

When Lovers meet -sometimes the Moon is the only Chaperone.
Anita Stewart IN "A Midnight Romance"
JACK HOLT
LOIS WEBER
TODAY ONLY

A Portion of Another Display.

gether with the moon face. As in the other, the upper portion of the display is given to the story. For the current showing two nines were used for the early days, and these deal with other features of the story. Here the star gets the upper cut, but in one Mazie gets the lower space, and in the other Sloan has it to himself. That on the right hooks up, the top legend reading, "Beginning with Eve Woman has always had a good ally in Old Man Moon," and below, "But Blonde Mazie was cut out for Mazdas," which gives a clean-cut suggestion of the char-

Anita Stewart IN "A Midnight Romance"
The Circle
SHRINE OF THE SILENT ART
Anita Stewart IN "A Midnight Romance"
The Circle
SHRINE OF THE SILENT ART

Two Displays in Which the Moon Still Points to the Title.

acter of the two women. That on the right makes an apt reference to Miss Stewart's recent success, "Virtuous Wives," which seems to be the only hook-up with this play. Both of these are unusually good examples of Mr. McCormick's work. The cuts are almost certain to win your attention, and with this gained, he hammers away on the story angle and gets you interested in the play, as well. Whenever he has anything to talk about, he is quick to make use of it, and the best possible use, at that. He knows that he can sell stars to most people, but he knows that he can sell stories and not stars to some others, and that even those who follow the stars can be made interested in the story as well. But above all things, he shows that it is possible to use plenty of type and still get good display by holding to a few big lines and keeping the type down on the rest. Most of these cuts give almost as strong a display as though he used plenty of white space. This is because he does not fight his display lines with less important lines of almost equal type value. The moment he leaves the display lines he cuts down at once to an eight or even a six, never using better than a ten or twelve. As a result his big lines are still big. Toward the end of the week when he could run on the momentum gained earlier he dropped down to fives and sevens. The same idea is still carried out. You can

A Three Sevens and a Three Fives for the Close of the Run.

seldom, if ever, turn to these reproductions and find a display in reduced form in which you cannot get the big display lines in a glance. The reduction carries the small type below the limits of legibility, but you always get the main title. This is a point in which Mr. McCormick excells.

Slipped Up.

The Mikadow, Manitowoc, Wis., gets out a snappy program with bright program readers and a comedy column on the back page that really is funny; not funny because it is trying to be, but because it possesses real humor. A recent program offered a cut of Nazimova for the front page and dropped the date from the inside to go over to a four page

Front Page of the Mikadow Program, Manitowoc.

special sheet. The front shows the only mention on the regular program. We think that this is an error of judgment, for in the proper date there should have been a reference to the special insert. The special is not bound up with the

other four pages and is liable to become misplaced, when there is no reference to the Thursday and Friday other than the four point "Thur-Fri" below the cut. It was good judgment to get out the special insert for "Eye for Eye," but it would have been well to have included mention in the regular program, as well. The proof reading is rather careless, for the cut shows the name of the star misspelled, and throughout the play is called "An Eye for an Eye," and not "Eye for Eye," which is the correct title. We show two of the program extracts, one for "The Girl Dodger," and the other for Fred Stone:

> **He's afraid of the Chorus Girls!** Wrong, Watson. He's a trifle shy and outside of that he's a devil on wheels; and, talk about them falling hard, why the poor boy almost fractured his skull when he met a certain Anita Graham. 'Tis a funy world, Watson, but it has nothing on this picture. Come, we must be off or we will be late. After this Sherlock, wrapped in his thoughts, slowly drifted into a vacant seat, the last one left in the first row, to enjoy the picture a second time.
>
> When we get through showing this picture the roof of the town will be about 50 feet out of plumb, 'cause there is so much excitement and fun in this picture and it's so contagious that—that you just naturally have to find vent for your feelings, as this picture will keep you giddy and gay for at least a week or two. Listen, this is not a war picture, it's just one of those darn fool comedy dramas that keeps you in humor for a month and make's life worth living.

These extracts are set in a panel to the right of the paneled date and title as shown in a recent issue. It is a very effective arrangement.

Reverse Cuts.

A correspondent writes that sometimes we say that a reverse cut is poor and then print a cut of a decidedly good looking reverse. He thinks it is inconsistent. It does look that way sometimes, but it must be remembered that a three or four-column cut reduced to a single column width will close up and if properly printed will again give an absolute black. Even a full size cut will give a better effect when printed well. We reproduce the cuts to show what they are and not to show precisely how they look.

Mickey in Dayton.

Mark Gates writes that Milt Crandall, "the best publicity man in the country," is in town to help him put Mickey over. Mr. Crandall was here in New York lately and showed some stuff that would make the other Mickey pushers green with envy. Mr. Gates writes that the Saturday before the opening they have 65 window displays, and hope for more. Think of that, you managers who claim that it is not possible to get a hook-up with the stores. Crandall can show Mickey hook-ups with everything from socks to cigars. The first shot was an inch and a half single column teaser showing the bathing scene,

An Inch and a Half Single Column Teaser for Mickey Used in Dayton.

but perhaps giving an erroneous impression of the play, and first impressions are important. But at the same time the phonograph stores were busy. We show a two seven and a halfs for the Columbia and the same space for the

A Pair of Displays for Mickey in Dayton, One of Which Is a Hook-Up.

theatre with Mickey getting the underline. The Victor took a double twelve, the Columbia had a single six from another dealer, and two music roll dealers had a total of twenty two column inches, which does not count the Hunter hitch onto this house four tens for the Saturday before the opening. Of course, the

A Four Tens for the House and Four Twos for a Phonograph Company the Day Before the Showing.

music hook-up is nothing new. That has been worked all over the country, but the other window displays mean plain hustle on the part of Mr. Gates and Crandall, and it is might good hustling, too. Crandall is playing the territory he controls slowly, and is cleaning up everything in sight, instead of getting what he can quickly and letting it go at that. He has the right idea.

Improved.

B. L. Waite, of the Minor, Arcata, Calif., sends in a program to show how his printer has improved the issue after reading the criticism in this department. One of the improvements has been in the stock, which, of course, gives a better cut impression and makes it possible to use the small cuts supplied by the Paramount. The other changes included a smaller face for the descriptive lines and cutting down from twelve to eight point gives a much more sightly looking sheet. The change was slight, but it greatly improves the appearance of the issue. Mr. Waite writes that he does not use an advertisement on the back page, because these are primarily designed to go into frames in the leading stores. He adds that in many homes the program is framed for reference. The fact still remains that he could make the program self supporting by running the advertising, since the ads could be read in the homes if not on the store displays.

Ruff Stuff.

Ralph Ruffner has hit the front page of the Butte papers at last. The newspapers of Butte have more self-respect than—well, Boston, for instance—and refuse to sell their front page to advertisers, so Ruff did not think he would ever make it, but he did. They had the flying circus in Butte for the loan, and Ruff tuned his lyre and piped for a lay. We are free to confess that we have read better poetry, and we have read worse—in the obituary column—but it was good enough to get him a 4½ inch box, double column, in both local papers, and it was signed "Ralph Ruffner, Rialto Theatre," which is going some. It is not a finished product, but it has a real swing and it carries the punch. To give you an idea, here is the first verse:

> The Flying Circus has come to jerk us
> Loose from flocks of coin.
> The call is sounded, the heavens bounded,
> The multitude will join.

Ruff doesn't say he did, but we'll bet the oysters that he had it set to music and made his audience sing it. If he didn't, he overlooked a bet, and that is something he seldom does. He also takes the top of his four fulls for Mary Pickford to advertise the aerial show, winding up with: "if you've a twenty-five cent piece left after subscribing for Victory Loan Bonds, shoot it on Mary. There's interest both ways." Then he announced a special morning performance to take the place of his busted matinee, and adds: "See the early show and then to Marr Field." He is not going to let even the big attraction do him out of

A Four Fulls and Three Fifteens from Ralph Ruffner.

a Sunday matinee, but he doesn't try to spoil the big show. The other display is a three fifteens for Bryant Washburn, with some more original poetry (it's one of the signs of Spring), for this attraction. For this he uses a press book mat which comes out very well. As a rule Ruff has to make his own cuts to get just what he wants.

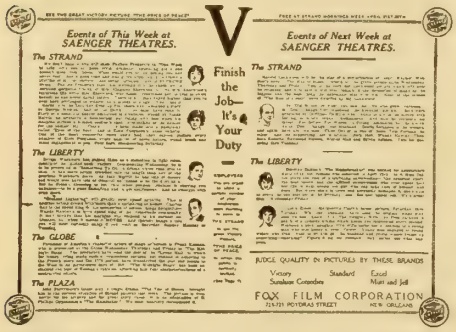
Stuck.

Add the Grand News, Keokuk, Iowa, to the list of stickers. The second year

started back in April, and it is still going strong. It is all house advertising, a five by nine four pager, but it gives three pages of reading to one of program, and it is well selected matter. The house dropped its regular attractions the other day to take in the Lyman Howe show. Howe's program is a collection of shorts, and yet so few managers make their shorts important on their own programs while Howe is still cleaning up after all these years. Surely there should be a suggestion here.

Compact.

The Saenger theatres in New Orleans use a joint program, The Saengerette, for the Strand, Liberty and Globe, with a two color cover and red borders within. It is a twenty pager, carrying considerable outside advertising as well as the programs and cuts for the three houses. On the double middle page the attractions for the week are assembled on one



The Middle Pages of the Saengerette Showing How the Attractions Are All Gathered in One Place.

side, with the underlines for the Strand and Liberty on the other. This enables the fan to study the week's offerings without having to search the entire twenty pages, and is a scheme to be recommended other companies using a joint program for two or more houses. Each house is properly cared for on the other pages, but the middle gives a review of the entire week, and will sometimes sell two shows where only one was sought. This is the advantage.

Doing It Right.

Here is the way the Princess, Colorado Springs, introduced Kinograms in a four nines. Only a small part of the space is given the five reel attraction. The rest is taken up with telling what the

A Four Nines in Which Most of the Space Is Devoted to Introducing a Short Feature.

new idea is and giving the synopsis of the first offering. Naturally those who read this advertisement will feel that the new feature is worth while and will follow it up week after week. If it has just been slipped in as another filler it would not have gained the same respect. Your small features are precisely what you make them. If you can make them pay a handsome profit over their cost, you are just that much ahead.

Backsliders.

After all the trouble we went to to persuade Jay Emanuel to date the days in his Ridge Avenue program, Philadelphia, we note that the program has reverted to its old style, just because Jasper is a film salesman now. Apart from this the program is neatly done, but it would be better with dated days. Don't merely tell them "Monday." Tell them Monday, June 1, or whatever it may happen to be, and you have two chances of making the date sink in. One new scheme is the handling of the underline. This is not made a special announcement, but is a part of the six point reader for the current show. Each day gives the attraction, and then six to ten lines of descriptive matter in the six point, then a bracket and "Next Monday Clara Kimball Young in 'The Road

RIDGE AVENUE THEATRE

18th and Ridge Avenue

MATINEE DAILY 2:30 p. m. EVENINGS 6:30 and 8:45 p. m.

	WEEK OF April 7 1919	WEEK OF April 14 1919	WEEK OF April 21, 1919	WEEK OF April 28 1919
MONDAY	D W Griffith's ROMANCE OF HAPPY VALLEY	Mollie King in SUSPENSE	Priscilla Dean in THE WILDCAT OF PARIS	Dorothy Phillips in A SOUL FOR SALE
TUESDAY	Dustin Farnum in THE VIRGINIAN	Kitty Gordon in THE UNVEILING HAND	Montagu Love in THE HAND INVISIBLE	Mrs Chas. Chaplin in WHEN A GIRL LOVES
WEDNESDAY	Clara Kimball Young in CHEATING CHEATERS	Bessie Love in CAROLYN OF THE CORNERS	Mrs. Chas. Chaplin in FOR HUSBANDS ONLY	Mary Pickford in RAGS
THURSDAY	Wallace Reid in ALIAS MIKE MORAN	Geraldine Farrar in TEMPTATION	Jack Pickford in FRECKLES	Carlyle Blackwell in HIT OR MISS
FRIDAY	Billie Burke in GOOD GRACIOUS ANNABELLE	Alice Brady in THE INDESTRUCTIBLE WIFE	D. W. Griffiths THE GIRL WHO STAYED AT HOME	Dorothy Dalton in EXTRAVAGANCE
SATURDAY	Frank Keenan in TODD OF THE TIMES	William S. Hart in THE POPPY GIRL'S HUSBAND	Elsie Ferguson in THE MARRIAGE PRICE	Marguerite Clark in THREE MEN AND A GIRL

Program subject to change without notice!

The Directory Style Adapted to the Monthly Program by the Ridge Avenue, Philadelphia.

Through the Dark.'" The brackets serve to cut the underline from the current notice, and yet the coming attraction does not fight the current show through the use of big type or other distraction. It would be well to recapitulate the attractions to some in a single line each at the end of the program for those who want to look over the week. Not all of the programs are undated, but it seems to be more or less a matter of chance. For a monthly program the Ridge copies the directory used by some of the newspapers, adapting it to the use of the house by making the columns refer to four weeks of the month. This is printed on a 4¼ by 5½ card and forms a handy reference.

A Newspaper Program.

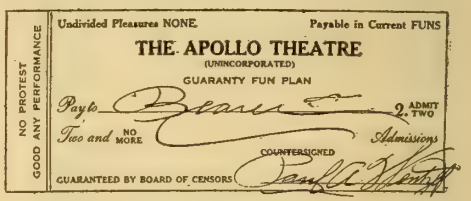
The Strand, Harriman, Pa., has to go to Bristol for a newspaper and runs a weekly program in the Saturday issue there, taking around six tens weekly for the following week and also running a tonight in a single six. This layout is

A Six Tens for a Weekly Program and a Single Six for Tonight from Harriman, Pa.

along the lines of the Bleich style. We recently showed an extra large display used to launch the Houdini serial, but this six tens seems to be the regular house space with the tonight advertisement varying with the importance of the attraction. It serves all of the purposes of a program, and probably gets almost as wide a distribution.

Checks Its Passes.

The Apollo Theatre, Philadelphia, makes even its pass an advertisement, using a check form instead of the usual blank. People who get Apollo passes are apt to show them around because they are novel, and every mention of a house is advertising, no matter how well known the name may be. This is an angle many fail to appreciate. They think that a pass is just a pass. That mention of the house is of no value unless it is accompanied by some adjectives of praise. Practised managers know that any mention is advertising, and is good adver-



A Pass in Check Form from the Apollo, Philadelphia.

tising, unless accompanied by unfavorable comment. Take the "Wilson, that's all." It did more for a brand of whiskey than columns of praise of that particular bottling. F. F. Proctor popularized the continuous performance in New York with the line "After breakfast go to Proctor's." Keep people thinking and talking about your house, and you will not need heavy advertisements. The main thing is to keep the house in the public mind, and a unique check, an odd house signature, a special color for house front or a particularly good orchestra is as much an advertisement as a half page in the newspaper, and if persistent enough is even a better advertisement.

A Summer Stunt.

If your house really is cool advertise the fact in the way the late Frank Montgomery made famous. He advertised that any patron who sat for fifteen minutes in his house and could honestly complain of heat could have a small boy to fan him for the remainder of his visit, and Montgomery actually had one or two patrons fanned at their request. It makes a good flash for newspaper advertising or a throwaway or painted sign.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

That Synopsis.

SEVERAL writers have asked for a study of that synopsis recently run as a guide. What they really seem to want to know is how such a commonplace story sold to a company. One man wants to know what chance an outsider would have sending in the same sort of a story, and adds, "The plot is old and stale. Is not the acceptance due to its regular form and the certainty that success will come from the old and familiar detail?" The story was accepted because it was what the company wanted. It was fairly plausible, it was exceedingly well planned, and it was precisely suited to the stars for whose use it was offered. That was where Mr. Hoyt had the inside track. He probably sold this story because they knew that his stories worked into acceptable plays, but he did not sell his first story to them on past performance. There was one story they took without knowing him to be a safe writer. They took that because they knew that an acceptable play could be made from the material supplied. He became an insider merely through landing a succession of hits, and that same entry is still open to others who can tell their stories with the same clearness and supply plots that are what the companies want. All of the factors *are* old, but the combination is sound and well planned, and interest is built up in an ascending scale. It sold more readily than would a more fantastic and less probable story, but it sold mainly on the fact that it was sound technique and a synopsis from which any competent continuity man could make a good play. "I write better stories than that" is perhaps the natural retort, but do you write your story as clearly and as acceptably? That's the test and that alone.

The Market.

Recently our rubbernecking A. G. Giebler went on a tour of the studios for the benefit of this department, and here is his report. Of course this may all be changed by the time this gets into print, but here is how it did look:

American.—Wants stuff for Mary Miles Minter, Margarita Fisher and William Russell.

Ince.—Employs four staff writers, but will consider outside stuff, though they seldom purchase.

Goldwyn.—Read for Tom Moore, Mabel Normand and Madge Kennedy. Good people to do business with.

Metro.—Wants stories for Bert Lytell, Viola Dana, Anna Q. Nilsson, May Allison and Nazimova. Partial to synopses with well written subtitles with a comedy touch.

Lois Weber.—Not in market.

National Film Corp.—Stories for Walthall, Billie Rhodes and two-reel comedies for "Smiling" Bill Parsons.

Fairbanks.—Wants typical Fairbanks stories.

Christie.—Want one and two reel stories along their well marked lines. They like stories of young married folks and their difficulties, but they must be lively and amusing.

Lasky.—Reads, but buys little.

Vitagraph.—Western studio buys no scripts. All should be sent to main studio in Brooklyn.

Mack Sennett.—Not in the market. Their stories are built—not written.

Arbuckle.—Some chance to sell gags.

Hampton.—Wants stories for Kerrigan, Desmond and Warner.

Rolin.—Not buying.

Universal.—Buying very little because of decreased production.

That is about the market the way things stand. It is not an encouraging market for the beginner, but there is some small opening for those who can write real stuff. The only trouble is that the novice is more apt to think his stuff is good than the more practised writer, and he keeps the studios filled with junk.

Plot Plus Technique.

All there is in photoplay may be summed up in two words—plot and technique. Bob Horner tells it all in a recent letter, when he says:

> 'Tis been a long time since I invaded your sanctorium, yet I have often wanted to write you, with many thanks for the benefits I received from taking your advice for the past five years. Perhaps you cannot go back to the days when I, the Yukon Kid, was a downright pest by intermingling my questions with "Lois" and "Rubena" to the Answer Man? Although you never liked that Kid, the term was used right then, inasmuch I was nothing but a sixteen year old kid. You gave me plenty of heartaches in those days, insisted that I would never get "there" and told me to go back to school. Despite this discouragement I kept plugging away with the determination of making the "first sale" before giving up the ship. But, as I sometimes glance over some of your old answers to my inquiries, you became less critical and more desirous of giving me a helping hand, registering that I was at least making some progress. There was one mental lesson from you that always loomed big to me, and that was PLOT. I made this my one big study, and have never regretted it. Next, I gained the "picture eye," but always made it a point to have a plot, otherwise I would be unable to see the action play as it was written. I wrote over three hundred plots before I made my first sale. Through hard work and study I became a real student of screencraft, and carefully stood at attention when radical changes were taking place along producing policies. First, I learned how to compose sufficient material for a one-reeler, then my twos, threes, and then the jump to fives. Never once was I puzzled as to where writers got enough material for a five-reeler. If a writer studies plots and plot formation until he becomes so familiar with plots that he will really know that plotting is all there is to a play, he will be able to write material to cover any length of subject that he so desires. But this was only accomplished by real practice. I received many disappointments even after I did begin to sell, but this only made me plug all the harder. I made good use of your columns, and did what I and all the rest of the readers were advised to do. I studied technique until I was almost blue in the face. And it wasn't long before the various editors began to watch me. I mastered a smoothly-running technique, and was soon offered a staff position. I worked in this capacity until I was appointed assistant editor, and then an editorship was offered me from another company. Never once did I "innocently appropriate" another writer's idea. I played the game fair and square, and arrived through this and hard work.

It has been long years since Lois and Rubena used to write in questions. We never did know what became of Lois or why she dropped out, but we have always had a soft spot in our heart for her. Rubena got the idea that she was being kidded. Horner stuck, and he is just coming into his own. His early letters were something wicked, and more than once was sent back to him on the grounds that if he didn't know the answers himself he was not entitled to call himself a writer. We had our troubles with Robert in the by-gone days, but he was bound to become a writer, and he stuck and he is. Ebony blew up, and he got blamed for the loss of a lot of scripts for which he was in no wise responsible, but he kept right on, and is making good because he realized that plotting, which is imagination, and technique, which is the expert use of that imagination, is what makes plays. First learn how to plot. Then learn how to put those plots into plays, even though companies will now buy plots alone, for some day you will want to go into the studio, and you must have a complete technical training if you would realize to the full on your efforts.

No Preventive.

"No company can stop me from sending the continuity, too, if I want to," defiantly announces a would-be author. He speaks the truth. No company can prevent him from sending in what they do not want, but no company is under any obligation to read material not in the form they require, so what is the use of sending it in? We think that the synopsis only idea is not a good one, but if we want to sell we conform to the requirements of the purchaser. Do as you are told and not as you want and you are far more likely to meet success.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

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THE MOVING PICTURE WORLD

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Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

How Do They Do It?

A certain one, whose name I withold, writes from Florida. I shall quote his letter only in part.

"Some few weeks ago I wrote from Greenvilee, Georgia, ordering a handbook. This will cancel the order and explain my position. Once I wrote you, from Atlanta, Ga., that I had just entered the projection field. Since then I have succeeded in gaining admission to the I. A. T. S. E. C. M. P. M. O. and it is now up to me to make good. Have been in union a year and a half. During all that time worked as assistant in house where there was a rectifier and compensarc, so you will see that all my experience has been on those two devices. Am anxious to succeed. From what I am able to learn from one or two old moving world magazines you have issued several books on projection. I have the first edition, I think—1910. Of course I would like to have all the books, but as I have been away on sick leave for six months am not in shape to purchase them. Which one of them would you suggest. Simply have got to get along."

Now here is a good brother who, by his own admission, has been in the projection game for at least a year and a half, yet he does not even know what text books on projection have been published. Can you beat it? He says "I just have to get along." Umph! why did you not think of that long ago? You wait until you are financially embarrassed by sickness and probably out of a job, then suddenly wake up with a jump and probably expect to remedy the carelessness of at least a year and a half in a few days or a few weeks.

Gets the Editorial Goat.

Brother, you get my goat! And might I most respectfully inquire what sort of "examining board" (?) the local had that admitted you to membership? You now hold an I. A. card and probably could not connect two 110-volt rheostats across a 220-volt line correctly to save your soul from purgatory. Yet the I. A. calmly expects its cards to be respected by theatre managers! It is to laugh. Given a motor generator set and a sparking commutator, you would have about as much idea of where to look for the trouble, and what remedy to apply as a Fiji Islander would have about adjusting the hairspring of a watch. And yet you hold an I. A. card, which is supposed to declare to all and sundry that you are a projectionist—pardon me, an "operator." Well, my good brother, you are not even that. And now you rush frantically around seeking that knowledge you should have started diligently to acquire from the very first week you entered the projection room.

Unions That Are Sponges.

Local unions which admit such timber as this are not effective organizations. They are sponges; that is to say, unless they admit the man and then proceed diligently to educate him in his business until he is really entitled to carry a card, they sail under what amounts to false pretenses. They claim to be organizations of projectionists—pardon me, "operators," but they are in reality organizations of half baked incompetents, who are not really even competent "operators" because they don't understand the machine they handle. Supposing the Brotherhood of Locomotive Engineers admitted incompetent men to membership and they were placed in charge of engines pulling trains the express YOU were riding on had to meet. How would YOU feel about that organization, huh?

As to the books, each edition (there are three) succeeds those which have gone before. I would advise that you get the third edition, which has been sent you, to Greenville, Georgia, I think. In addition to this it would be well that you get the Hawkins' Electrical Guides, ten volumes, at one dollar a volume. You can get them for one dollar down and one dollar a week. But merely getting the books will not do you one iota of good. You must get them and then buckle down to a long grind of STUDY.

Reflect Before You Get Mad.

I was amused at your remark that now that you were in the union it was up to you to make good. Suffering flicker blades, wasn't it up to you to make good from the very day you entered a projection room? Suppose you never joined a union at all. Is not the motion picture industry and the audiences you project pictures for entitled to any consideration, to say nothing of the man who employs you on the assumption that you know at least something about your business? Now don't get all het up under the collar. This roast was coming to you, as well as, in greater or less measure, to thousands of others. Reflect before you get mad. Think it over and see if Richardson is not right after all.

Will Delay for Awhile

Carl Coleman, Lenox, Iowa, says:

"I am NOT a professional projectionist, nor do I ever expect to be. Would like, however, answers to the following, if possible: Am a theatre owner and the prospect for a successful line of legit stuff is so thin that I am going into the new game —new for me, that is. Am purchasing a Simplex. Will use an arclight, taking current through a compensarc. Could you advise me as to some better light at same expenditure. The D. C. is best, if the department can be relied upon, but I don't want expense of a high priced outfit to get D. C., hence am taking, as far as I know, the next best thing—A. C. Voltage is 110; current is 60 cycle; throw 73 feet; picture 12 feet wide. What condenser lenses do I need? Also please give entire optical train that will suit my conditions. Intend buying a handbook, but that will rest for a while."

It is really a rather queer thing that men will seek to learn about every darned thing in connection with the motion picture, except how to project it in the best possible way. When it comes to that hugely vital thing it usually is, as friend Coleman puts it, "Oh, that can rest for a while." As a matter of fact that is the very last thing which should be "allowed to rest for awhile," since upon the screen result depends box office receipts, at least to a very great extent.

Spoiling the Vamp's Reputation.

Clara Kimball Young may pull 'em in the first time, just by her reputation, but if she appears as a shadowy, multi-colored, flickery now-you-see-it-and-now-you-don't, then all her beauty (or it would have been beauty if the projectionist had known his business), even combined with a good measure of high class vamping (or it would have been high class had Miss Kimball been properly handled by the projectionist) can not get them the second time. Nay, verily I say unto you that not even the liberal display of Theda when she is mostly Bara can do it the second time. As to the projection department being "to be depended upon," why we must all take that risk, neighbor Coleman, but there are those who have risked it for many years and their nerves remain unshattered. You don't want the expense of a high priced outfit? Well, is an outfit high priced if it costs $600.00 and brings in $1,000 additional revenue at the box office during the year? Ask yourself that question. Mind you I don't say D. C. would bring in that sum extra, but surely you yourself know that anything which improves the "show" ill operate to bring in additional revenue? And certainly D. C. will improve the screen result. There is no question about that.

There Is Magda.

As to there being any other light source which will improve results as against A. C., at same expense, why there is the Mazda. If you propose using say 60 amperes A. C. and propose having a COMPETENT PROJECTIONIST, then I would advise that you stick to the arc. But if you propose skimping on amperage, or propose employing a projectionist who is such only by virtue of his over-vivid imagination, then I would advise that you try the Mazda.

Your optical train adjustments will de-

pend on whether you use A. C. or D. C. and what the amperage is. For 60 amperes A. C. I would advise that you use two 6.5 plans convex condenser lenses, so placed that the apex of their curved surfaces are not to exceed 1/16 of an inch apart, with 18.5 inches from center of condenser combination to machine aperture. For greatest economy I would advise an objective 2 inches in diameter, meaning the opening in the lens, not its outside diameter. As to focal length of objective, I would suggest it would be better to advise your dealer that you want a 12-foot picture at 73 feet and leave it to him to send the right lens. The condenser combination given is right for anything between 50 and 60 amperes, but for 50 add about 1½ inches to distance condenser to aperture.

Now, friend Coleman, don't be angry at the mild roast I have handed you. It is not meant offensively, but to direct your mind, and the minds of others as well, to certain things, and to do it effectively. This department will be very glad to give you any further assistance you may require.

Fixing Wage Scale

Dayton Fast, Local Union 352, Springfield, Ohio, says:

"Venture the assertion this is the first letter you have received from our city, at least for some time. At any rate, I never see anything in our department from the Springfield boys. And now here is something which has been on my mind for quite some time. Guess writing you is my only source of relief: (A) How would we go about it to license the projectionists of Springfield? (B) Would it interfere with the work of the local? (C) Would some of our men be on the examining board? (D) How is the wage scale fixed? Does it depend on size of theatre? (E) Is it necessary to draw up contracts and have the managers sign them? (F) How many projectionists would each theatre employ? At present each house has two, working equal time on split-shift. Our present scale is only $18 per week, but nearly every man receives several more iron men than that. (G) Could an outsider take one of our jobs if he could pass the examination? (H) What is the fee for license? Am going to do my best to put this license business over here, Brother Richardson, so please give me the full dope. Will look for answer in projection department."

A Pretty Large Contract.

Pretty large contract, but I'll do the best I can with a limited space. (A) You must draft an ordinance and have it enacted by your city council and mayor. This ordinance must provide that 60 days (you can make it more or less) after its enactment it shall be unlawful for any theatre to allow any one within the theatre projection room while an audience is in the building, except projectionists duly licensed by the city, duly authorized city inspectors, the theatre manager and one apprentice. It must provide for an examining board, which should be composed of two city officials, preferably the city fire marshal, the chief of the electrical department of the city, and one practical projectionist. It must stipulate that the applicants for license shall produce competent evidence that they have served not less than a one year (I suggest the time. It may be made more or less) apprenticeship under a licensed projectionist of your city, or its equivalent if applicant be from another state or city, the first half of this last to be inoperative for the men now working in your city. It must provide as follows: "Said examining board shall examine all applicants for license as to their knowledge of electrical action, particularly as follows: (1) Knowledge of Nation Electrical Code as far as it applies to the projection room and its equipment. (2) Fuses—what they are for, how they act, etc. (3) Rheostats and the effect of series and multiple connection, etc. Testing rheostat for ground. Locating grounded coil or grid. (4) Motor generator, what it is for, how it acts and its care in general. (5) Knowledge of local laws as applied to projection room construction and practice. (6) Testing for grounds on circuit. (7) Knowledge of optical system of projector, including ability to apply lens charts to same intelligently. (8) Knowledge of mechanism of various standard projection machines used in city."

The foregoing will do very well as a starter, but it MUST be embodied in the ordinance, because otherwise the examining board is left to give any sort of examination it pleases, and experience teaches that as a rule the examination, when left to the board, is largely a joke, and a very bad one at that.

Must Provide Suitable Penalties.

In addition, the ordinance must provide suitable penalties for its violation and suitable fees for examination, which range from nothing at all to Five Dollars a year. It should provide that cards may be reissued yearly without further examination, but that a licensed projectionist may be called in at any card renewal time for re-examination. Penalties for violation of the ordinance should range from suspension of theatre license for allowing other than manager, city inspector, licensed projectionist or apprentice in projection room while audience is in theatre, to suspension or revocation of card of projectionist for violation of provisions of ordinance. Ordinance should provide that all apprentices must register with examining board, giving time of commencement, name of theatre and home address, time put in in one projection room to be credited if apprentice changes to another theatre during period of apprenticeship. That is all I think of offhand, but above all things have the ordinance drawn up by a competent attorney, and provide that if any of the projectionists now working in Springfield shall fail on first examination they shall be given permit to work for a period of six months, when they shall again be examined, and if they again fail to pass they shall not be permitted to work in Springfield until they can pass examination.

Union Scales Wanted.

(B) Not in the least. (C) See "A." (D) Am sending you copy of Baltimore, Md., scale. Incidentally will some of the unions be good enough to send me two or three copies of their scale to use in this way, as well as for my own information. I will appreciate it. (E) Yes. Will one or two secretaries send copy of contract to secretary local union 352, P. O. Box 357. I have used all those I had. (F That is a matter to be incorporated in your contract. Could not tell without knowing all local conditions. Probably your present arrangement is all right, provided supper time is taken care of. (G) Depends on whether you control the city or not. If a manager signs up with you he is confined to members of 352, of course. (H) See "A." And there you are. Not a very comprehensive answer, but this is all the space I can possibly spare, with a pile of correspondence waiting space which would choke an able-bodied elephant. Oh, yes, by the way, for Heaven's sake, DON'T call it a "wage scale." Call it a "Scale of Minimum Wages." There is a tremendous difference.

Likes the Transverter

Marvin H. Thoreau, Victoria, B. C., orders two more lens charts, sends carbon stubs and says:

"In my opinion the sooner the Simplex folks put on a tension shoe adjustment the better. Bending the springs is something of an experiment. After using a transverter for seven months, nine hours a day, can say I never saw or used anything better. No vibration, sparking or trouble of any sort. In describing an arc controller in the handbook you say it keeps an "absolutely steady arc voltage." Did you not mean approximately steady? Seems to me a slight variation is quite necessary."

Yes, there is slight variation. That is what makes the danged thing work, but for all practical purposes, as applies to the arc itself, the voltage is rock steady. The handbook wording is technically wrong. What I meant is all right, but it ought to have had a qualifying "approximately." The Precision Machine Company has time and again promised the tension adjustment, but due to reasons we have deemed sufficient, its addition to the projector has been delayed, but we thoroughly agree that the adjustment is badly needed; also the adjustment arrangement on other projectors, while better than nothing is in need of improvement. Lack of tension adjustment or lack of it in conveniently usable form has, we venture to say, cost the industry many dollars in the past twenty years. As to the other matter spoken of, yes, though I will not guarantee that it will be used.

Editor Honored

Recently in commenting on the Vancouver, B. C., local union and the high degree of technical and practical knowledge of its membership, the editor made the remark that he would "feel honored to carry a card in that local." While this remark was made in all sincerity, because any man may well feel honored to associate with men who have demonstrated their knowledge of their profession by passing the British Columbia examination, we thought no more of the matter and it was therefore with a mixture of pleasure and astonishment we read the following letter:

Vancouver, B. C., May 28, 1919.

Mr. F. H. Richardson,
Care Moving Picture World,
New York City, N. Y.

Dear Sir and Brother: Appreciating to its fullest extent your remark, in a recent issue of the Projection Department of the Moving Picture World that you "would consider it an honor to carry a card in local 348, Vancouver, B. C.," we beg your acceptance of an honorary membership card therein, as the next best thing to active membership that we can offer.

This course was unanimously decided upon at a full meeting of our local, and we offer you this membership in token of the appreciation of our members for the efforts you have made toward the betterment of the industry. We trust you will accept it in the same spirit which prompts its offering.

We shall esteem it an honor to have you enrolled as Honorary Member of our local and hope your efforts toward efficiency in our profession will continue to be as strenuous for the future as they have been in the past.

For our part, we do our best. Should you in future find opportunity to pay us another visit we shall be happy to give you opportunity to qualify for FULL membership by stacking up against the Provincial examination of British Columbia. Fully reciprocating all good wishes as expressed by you for us, I am,

Yours fraternally,
A. O. HANSEN, President.

Brother Hansen and brothers of 348, the editor has at different times been honored by honorary membership in six locals; also he has been made Honorary Director General of the projectionists' association of Argentine Republic, South America. We appreciate the spirit which has prompted the various locals and the Argentine men to thus favor us, and in such matters comparisons would be odious. But this we will say: we genuinely appreciate being thus honored by the union which we feel stands ahead of any other local in the entire I. A. insofar as applies to its entire membership and technical knowledge of

the profession of projection, qualified by the fact that members of Victoria, B. C., local union No. 168 must pass the same examination, hence should be equally well equipped with knowledge.

We hope to visit Vancouver again some day, but many miles lie between and who can tell? Anyhow we will try to continue to merit your approbation. We may make mistakes, but one thing they can truthfully carve on the stone, when we shall at last be laid in that inevitable six-foot-by-two, viz.: He did his best.

Lens Trouble

Earl Schaefer, Valley Junction, Iowa, recently wrote asking advice. We replied and he now says:

"Applied your advice to optical system and obtained much better results, but still have the fuzzy and out-of-focus in picture. Have concluded that it is due to objective—a cheap lens—and the fact that one projector sets a bit to one side of center of screen. When I try the objective of this machine on the other, which is in line with screen center, it gives a clear picture, but in the other it is fuzzy and in focus on one side and out on the other. In ordering a lens of given E. F. and diameter would it be possible to get it with a certain working distance (B. F.) within reasonable limits? I wrote the Gundlach folks and the Precision Machine Company. The Gundlach company told me that from an optical standpoint the working distance of a lense did not amount to anything, and that it was impractical to keep the working distance of lenses uniform. The Precision Machine Company referred me to you."

Try This.

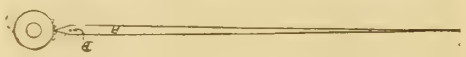
Before ordering a new lens try this: cut from stiff cardboard a circular disc which will fit snugly inside the front of the lens barrel and rest against the front lens. Dip this disc in black ink or paste on it black paper such as comes around photographic plates. In the center cut a round hole one-half inch in diameter. Place in lens as above indicated and try it out. If you can then focus your picture you are all right, but you must then carefully trim out the hole, being very careful to keep it exactly round and central, until the out-of-focus just barely appears, or rather until the point is just reached where you are unable to get a sharp picture all over. You must then make a new disc, with the hole just a trifle smaller, and install it in the lens permanently. The idea is that reducing lens diameter gives it "depth of focus." In other words the smaller the diameter of lens the greater range of focus it has. With a large opening most lenses will not sharply focus objects which are either many feet nearer to it or further away than its front conjugate foci point, in your case the screen. Your lens evidently has little depth. This depth may be enlarged as above.

As to Gundlach's Statement.

As to the Gundlach folks' statement, it is correct, BUT if they had said from the projection standpoint, instead of from the "optical" standpoint, they would have been very much in error. As to its being impractical to keep the working distance (B. F.) of lenses uniform, why that depends on what they have in mind. The two-combination lens can, as I understand the matter, be made with a very nearby constant (uniform) working distance, but there are serious objections to making that distance other than what it now is. The 3-combination lens can easily be made with practically uniform working distance and that distance may be very much shorter than the working distance of 2-combination lenses, but the addition of the third lens involves an additional loss of light of about 12 per cent., so that unless the loss through divergence of the ray beyond the aperture exceeds that amount there would be no gain by the use of the 3-combination lens. As the matter now lies you will find it very difficult, if not impossible to get a lense of stated working distance. Unless your requirement happened to be the same as the working distance of some one of the standard lenses it would have to be made to order and the making of such a lens would be very costly, if you could get it done at all. It would not pay you. The lens proposition, as applied to projection, is still a matter for much and deep consideration. I think the problem will not be fully solved until such time as the projectionists themselves wake up to the seriousness of the light loss, and study their own requirements, because several things are involved in each individual case when it comes to ordering proper lenses for projection.

When the Intermittent Moves.

In a recent issue a correspondent asked how he could tell precisely when the intermittent sprocket began to move. We gave him one method, which is very accurate. H. W. Farnsworth, who describes himself as a reader of the department, though not a projectionist "yet," and who says he is a machinist, proposes the plan shown in accompanying drawing. The thing is largely self-explanatory.



Indicator A is cut from stiff cardboard. Pin B is merely an ordinary pin thrust through the cardboard, into any convenient wooden support. When the short end is held firmly against the sprocket face, or rested against a tooth, the very least movement of the sprocket will show instantly at the long end. No further explanation seems necessary.

Film Butchery

Charles Travis, Projectionist, Schenectady, New York, hands us sample of film butchery in shape of thirty punch holes in one 14-inch sample, sixteen in another and twelve in a six-inch sample of film. This very evidently is the work of an "operator." Maybe he is quite competent insofar as concerns the mere operation of a piece of mechanism, but certainly he is no projectionist because by his treatment of the films entrusted to his care he proves that he knew nothing at all about projection as applied to screen results. Brother Travis says:

"Am more than glad to know you are back on the job. Hope you will not have to again leave it on account of sickness. Regarding attached samples of the film butcher's art, words are inadequate to express my opinion of the man who would commit such an outrage. But what about the exchange which sends film in such condition to a house paying for first run? Samples were taken from the Paramount feature, "The Gipsy Trail." Then, too, I don't think much of the theatre manager who will allow his operator (I say "operator" because a man who will do such things is not to be classed with projectionists) to show such samples of butchery on his screen . Certainly the man who made the holes must have projected them to the screen, else why make them. Exchange managers could very easily locate men committing these outrages by watching their inspection more closely and refusing to rent films to theatres doing damage of this sort.

Projection Experience

MOTION PICTURE

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To Users of Martin Rotary Converters.

"And now that I have that matter off my chest, here is something which will, I think, interest users of Martin Rotary Converters. When I took charge of projection here at the Palace the Martin was delivering approximately 45 amperes at 70 volts (at the arc, you mean.—Ed.), with the entire grid resistance in series with the arc. I have connected the transformer on the A. C. side to the lower tap, which delivers less voltage to the converter, and have cut out about half the grids. Get about the same results at arc. By meter reading, taken with load on, I find a saving of about 800 watts. The manufacturer thought I would have trouble with carbons titing, but I have not. Am blessed with two converters, one 70 and one 140 amperes. Have so connected (3-phase current supply) that I have one converter on one side of the panel and he other on the opposite side, and can operate either or both arcs from either converter, hence should one of the converters go bad, I don't have to use A. C. Would like your opinion as to the lower voltage supply stunt; also to hear from other projectionists who may care to try it. Best wishes to yourself and the department."

Well, I dunno.

Well, I dunno. I cannot see any reason why the thing will not work, except that the Martin is, as I understand it, wound to operate at 70 volts supply and any considerable variation might have tendency to heat the winding. Of this I am not very sure, however, as applied to a converter. The lowering of voltage supply could, so far as I can see, set up no tendency to titing of carbons, because that particular thing is caused by a very short arc. I could really not express an opinion of much value without testing the arc voltage and amperage under both conditions, and studying the converter to determine possible effect of the things you have done. However, if you get the same screen results, the converter windings run at approximately normal temperature and there is a saving of 800 watts, regardless of what theory might dictate, you have done well.

Condenser Lenses

In conversation with Edwin Porter, of the Precision Machine Company, I recently called his attention to our published statement that the absolutely punk, not to say rotten condenser lenses, which are and always have been the rule, is chargeable directly to the projector manufacturers, who have led the procession by equipping their machines with cheap condenser lenses, instead of demanding something better at advanced prices.

Mr. Porter agreed with me in this and authorized the statement that his company proposed to go into the condenser matter extensively and to try to make the much needed improvement we have pointed out. All of which is good. We shall hope to see results come from this in the future, and see projection machines equipped with something better than a curved section of rather bum bottle glass.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Some Bride."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Flirty Flirts (Intermezzo Rubato), Levy.
1—D. At screening. 2:15. A La Mode (One-step), Rosey.
2—T. Nature endowed Patricia. (wave effects). 2:00. Theme.
3—T. I have had the most wonderful. 2:45. Savannah (One-step, Rosey.
4—T. Calm yourself Henry. 2:00. Capricious Annette (Moderato, Borch.
5—D. When Patricia leaves bathroom. 2:00. A day in Paris (Allegro Moderato), Clarke.
6—D. When Henry kisses Patricia's hand. 2:15. Heavy Mysterioso, Levy.
7—T. Just for novelty. 1:15. Turkey in the Straw (Do not substitute).
8—T. Is it true Mrs. Morley. 3:00. Chicken Reel (Do not substitute).
9—T. It is time all chickens. 2:15. Captain Cupid (Allegretto Grazioso), Bratton.
10—T.Henry I am sick. 1:00. Clematis (From Boutonniere Suite), Tonning.
11—D. When Henry leaves. 3:15. Theme.
12—T. This news will save her life. 3:45. Babillage (Allegretto), Castillo.
13—T. I have news of a private. 3:30. Al Fresco (Giocoso Intermezzo), Herbert.
14—T. I have it, you go to sleep. 3:15. Birds and Butterflies (Intermezzo Allegretto), Vely.
15—T. I want to see Mr. Patten. Sissy Giggles (Allegro), Howe.
16—D. When Patricia pleads with Henry. 2:45. Theme.
17—T. But the green-eyed monster. 3:00. Theme.
18—T. Henry's actions were most. 1:15. Gruesome Misterioso No. 31, Borch.
19—D. When scene fades to Patten. 2:15. The Crickets' Serenade (Allegretto Grazioso), Bendix.
20—T. Curing Henry. (piano only according to action). 3:15. Impish Elves, Borch.
21—T. It has taken a little time. 2:15. Scherzetto (From Symphonette Suite), Berge.
22—T. So this is the long-distance. 2:15. Dramatic Suspense, Winkler.
23—T. You haven't explained these. 1:45. Theme (to end).

"Through the Toils."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—My Heart at Thy Sweet Voice (Ballade Appassionato), Saint-Saens.
1—D. At screening. 2:00. Theme.
2—D. When boy runs away. 2:30. Flirty Flirts (Intermezzo Rubato), Vely.
3—T. Lewis Moffat. 3:45. Frills and Furbelows (Rondo Rococo), Crespi.
4—T. Old Benson, a former derelict. 5:15. Camella (From Boutonniere Suite), Tonning.
5—D. When Noel enters. 2:45. Theme.
6—D. When Noel leaves. 4:00. Canterbury Bells (Allegretto), (From Boutonniere Suite), Tonning.
7—D. When Rhona greets Noel. 1:15. Theme.
8—D. When scene fades to hovel. 1:00. Dramatic Reproach (Andante Expressivo), Berge.
9—D. When scene fades to Noel and Rhona. 2:00. Bleeding Hearts Andantino Sentimento), Levy.
10—T. That night. Sleeping Rose (Valse Lento), Borch.
11—D. When musicians go to piano. 1:00. Popular one-step.
12—D. When scene fades to Rhona at piano. 2:15. Theme.
13—D. When Noel tries to dance. 2:00. Scherzetto (From Symphonette Suite), Berge.
14—D. When Noel enters barber shop. :45. Popular One-step.
15—T. Master plot, and master plotter (telephone bell). 3:45. Theme.
16—T. The counterplot. 4:00. Adagio (From Tragic Suite).
17—T. Don't worry, you will. 2:45. Cradle Song (From Tragic Suite).
18—D. When Noel calls. 3:15. Heavy Mysterioso, Levy.
19—T. The letter said er. 3:45. Dramatic Tension, Levy.
20—T. I cannot be true. 6:15. Andante Doloroso, Borch.
21—T. Some time later. 1:15. Serenade (Andante Semplice), Backer-Gronahl.
22—T. It's a masterpiece. (Telephone bell). 2:15. Remembrance (Andante Doloroso), Birkedal-Barford.
23—D. When burglar enters. :45. Mysterioso No. 3, Minot.
24—D. When Noel hears noise. 1:15. Allegro Agitato No. 8, Andino.
25—D. When Noel is shot. :45. (shot). Andante Pathetique No. 10, Berge.
26—D. When Noel learns the truth. 3:15. Gruesome Misterioso No, 31, Borch.
27—D. When Noel sees Rhona. Dramatic Suspense, Winkler.
28—T. It's true every word of it. :15. Theme (to end).

"Bill Apperson's Boy."

Released by First National.
Prepared by George W. Beynon.

Theme—Soft falls the dusk. Andante Tranquillo, Nelson.
1—T. At screening. 3:00 Angelus (Andante), Massanet.
2—T. The two youngest. 1:30. Land of Dreams (Moderato), Driffil.
3—T. Zeke Yarton. 3:15. Country Dance (Allegro), Nevin.
4—T. Buddy decides. 3:45. Theme.
5—T. "Whar's your sister?" 1:00. All I Get Is Consolation (Moderato), Wendling.
6—T. The womanless home. 3.00. Pastel Menuet (Pastorale), Paradis.
7—T. "If we all fight." 2:45. Hurry No. 1, Langey.
8—D. Buddy leaves. 4:15. Reverie (Andante), Rissland.
9—D. Buddy slams door. 4:30. Extase (Andante), Ganne.
10—T. "You and your Pa." 3:00. Meditation (Andante), Drum.
11—T. His memory goes back. 3:00. Pleading (Andante), Wood.
12—T. "Buddy, you all." 2:30. Good-bye. Last refrain (Andante), Tosti.
13—T. A thief in the night. 1:30. Misterioso, Andino.
14—T. "Stay where you be." 3:45. Dramatico Agitato, Minot.
15—T. At the little country jail. 1:30. A little song (Andante), Erdody.
16—T. The morning of the trial. 3:30. Prelude (Kin Manfred), Riencke.
17—T. Not guilty. :30. Agitato, Kiefert.
18—T. "No, Buddy will walk." 1:00. False Faces (Valse Lente), Wendling.
19—T. Home again. 2:30. Rosemary (Andante), Elgar.
20—T. Up Blackfern mountain. 3:15. Mother, Romberg.
21—T. "And then this boy." 2:15. Theme.
22—T. The following morning. 1:00. Mother's tears (Mederato), Meyer.
23—T. A year with all. 2:00. Le Retour (Vivace), Bizet.
24—T. Buddy enters home. 1:00. Agitato, Kiefert.
25—D. Buddy's Pa appears. 1:30. Somebody's Coming to Our House, Popular song.
26—D. Buddy spies Martha. 2:00 Annie Rooney, Old song, Segue to Theme.

"Pretty Smooth."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—When You Look Into Her Eyes (Moderato), Hirsch.
1—At screening. 1:15. Flirtation (Allegretto), Cross.
2—D. Mrs. Harper leaves room. 3:30. Pas De Deux (Allegretto Scherzando), (Prince Ador Ballet), Rubner.
3—D. Gertie goes to window. 1:30. Intermezzo, Arensky.
4—D. Burglar enters window. 3:30. Dramatic Tension No. 9, Andino.
5—T. What are you going to do. 1:30. Moon Glow (Lento Moderato), Barth.
6—D. Hand pressed button. 2:15. Turbulence, Borch.
7—T. I think she wants to speak to me. 1:30. Theme.
8—T. After one year. 1:30. Allegro Agitato No. 1, Keifert.
9—T. You're square. 1:15. Theme.
10—T. At the St. Plynette apartment. 4:45. Sparklet, Miles.
11—T. I don't believe you love me. 4:30. Marionette (Allegro Rubato). Arndt.
12—T. Mrs. Manson. 2:45. Smiles and Kisses (Temp di Valse), Vecsey.
13—T. I just got out. 2:45. Little Serenade (Allegretto—play slowly), Jarnfield.
14—D. Sister faints. 1:15. Dramatic Agitato No. 38, Minot.
15—D. Jimmy gives old man money. 2:30. Arabian Night (Andante Sostenuto), Mildenberg.
16—D. It's all off. 2:00. Theme.
17—T. Billie Manson of Wall Street. 1:30. Rockin' the Boat (Fox Trot), Frey.
18—D. Doctor at bedside of sister. 1:30. And Yet (Fervante), Hathaway.
19—T. Hurry and get. 1:45. Oh My (Allegro—fast one-step), Van Alstyne.
20—T. Jimmy, what have you done for me? 1:30. Theme.
21—T. The bloodhounds lost trail. 3:45. Love Song, Bartlett.
22—D. Men split cash. 3:00. Allegro, Agitato No. 8, Andino.
23—D. Jimmy phones Mrs. Manson. 2:30. Erl King (Vivace), Schubert.
24—D. Billie opens door. 5:00. Agitato No. 6, Keifert.
25—T. I've got it. 1:30. Perpetual Motion (Vivace), Bohm.
26—D. Detective enters. 3:00. Manuel Menendez (Andante Dramatique), Filasi.
27—T. You two saved my life. 1:30. I gathered a Rose (Andante Expressivo), Lee.
28—T. I never saw you before. 2:15. N'Everything (Fox Trot), Jolson.
29—T. Home. 1:30. Theme (to end).

"Virtuous Men."

Released by S. L. Pictures.
Prepared by Carl Edouarde of the Strand Theatre, New York City.

1—At screening. A Little Song (once segue), Eidody.
2—Bull Brummon, the cause of the delays. Macbeth (once), Johnston Hawkes.
3—While in the great metropolis. A Fanciful Vision, Rubenstein.
4—Dolce Far Niente (once segue), Hosmer (F).
5—Man in the office and in the lumber camp. Gardenia, Densmore.
6—Ruy Blas, Mendelsohn (H).
7—Stokes smashes in window. Southern Fantasy (Con Fuoco), Hurmston.
8—Stokes sees forest fire through window. I Promessi Sposi (Allegro), Ponchielli.
9—Men in office. Romance, Gruenfeld.
10—The night of the Victory ball. Air De Ballet, Hille.
11—In the entertainment hall. Je Sais Que Vous Etes Gintil, Christine.
12—Applause. My Barney Lies Over the Ocean.
13—Marcia arrives home. Among the Roses (after Introduction), Lake.
14—In the office of the U. S. Secret Service. Misterioso Irresoluto (once segue), Langey (S).
15—A Tes Genoux (after introduction). Decourcelle.
16—Scene of accident. Turbulence, Belwin.

17—Willard carried into building. Adoration (after introduction), (Once segue), Borowski.
18—Serenade (once segue).
19—A Deep Sea Romanve (after introduction), Lake.
20—Stokes first tour of the shipyard. Canzonetta (after two bars), Hollander (S).
21—Lunch time—the shipyard band. National Emblem, Bagley.
22—Stokes makes speech. (short silence until speech is over).
23—Hail, Hail, the Gang's All Here, Lake.
24—As the weeks passed. La Forza Del Destino (at 3/8 slow twice segue, Verdi.
25—Serenade (at No. 3).
26—Warning flash of shipyard. (big whistle blows). Le Donne Curiose (at 13), Osigho-Songono.
27—Land of Dreams (after eight bars), Driffie-Taflema.
28—Hogan enters office. La Colombe (after ten bars), Gounod (F).
29—Hogan in bed. Visions (pp at chorus), Tschaikowsky.
30—The last resort. The Crafty Spy (twice segue).
31—Yelva (Allegro), Reissiger.
32—Brummon. Hurry No. 2, Levy.
33—There's a nice little room waiting. Agitato No. 3.
34—And on the 27th. The Volunteers, Sousa.
35—Scene after launching. Land of Dreams. (to end).

"Upside Down."

Released by Triangle.
Prepared by M. Winkler.

Theme—Flirty Flirts, Levy.
1—T. Mr. James Worthley. 2:10. Theme.
2—T. Mr. Tammers wants you. 3:05. Love Song (Moderato), Puerner.
3—T. Swami Marahana pleads. 3:30. Rose Blushes (Moderato), Johnson.
4—T. Mrs. Pim tries the Swami's. 2:15. Wierd Oriental Theme, Levy.
5—T. The Swami's wife who. 3:15. Theme.
6—T. Your wife is one woman. 4:20. Capricious Annette, Borch.
7—S. Interior of cabaret. 1:05. Bowl of Pansies (4/4 Moderato), Reynard.
8—S. Interior of Mr. Pim's apartments. 2:10. Hunkatin (half-tone one step), Levy.
9—S. Close-up of violin player. 2:05. Mysterious Nights (Valse Dramatique), Berge.
10—T. My God, they're eloping. 1:10. Valse Moderne, Rosey.
11—Tom, Tom, see before you a. 3:35. Theme.
12—T. A little dinner for four. 2:45. Valse Danseuse (4-4 Moderato), Miles.
13—S. Close-up of phonograph. :35. (continue pp) (to be played on phonograph).
14—T. Now that she has her freedom. 1:20. Popular one-step.
15—T. What the party. :25. Tacet.
16—T. Many reasons for a man. 3:05. A Garden Dance (4/4 Moderato), Levy.
17—T. Tom, you're in awful shape. 3:40. Birds and Butterflies, Levy.
18—T. When the market opened. 5:10. Theme.
19—T. I have nothing to say to the papers. 2:45. Impish Elves, Borch.
20—T. Holy Mackerel, did I turn. 4:15. Basket of Roses (Allegretto), Albers.
21—T. Gentlemen, Mr. Archibald Pim. 4:20. Comedy Allegro, Berg.
22—Theme. 2:10. (to end).

"Tangled Threads."

Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

1—At screening. 2:15. Annie Laurie (or any popular child song).
2—D. When child leaves piano. 1:45. Serenade (Start at Allegro Cantabile), Drigo.
3—T. The Free Spirits cafe. :30. Popular Waltz or two-step.
D. Margaret and child in bedroom. :30. (Continue pp).
D. Cafe. :15. (Same f).
4—T. Mr. Wayne stepped out for a while. 4:30. One Who Has Yearned Alone (Dramatic-Pathetic-Andante), Tschaikowsky.
5—D. Cafe scene. 2:30. Popular songs.
6—T. Two new tenants move into her heart. 2:00. Vision (Valse Lento), Blon.
7—T. Mr. Wayne phoned that he'll not. 2:00. Erotik (Dramatic-Lento), Grieg. L L L L L L L
8—T. After dinner. 2:15. Romance sans Paroles (Andante con moto), Van Goens.
9—T. Fanning the flames of jealousy. 3:30. The Coquette (Andante Gracioso), Johnstone.
10—T. They'll be here any minute. 2:45. Ein Maerchen (Dramatic Fantasie), Bach.
11—D. Northrop grabs Margaret. 2:45. Dramatic Agitato No. 43 Allegro Agitato), Borch.
12—T. Waiting and hoping that. 3:15. One Who Has Yearned Alone, Tschaikowsky.
13—T. Wayne vs. Wayne. 2:30. Cavatina, Bohm.
14—T. Only the ashes of the flame. 3:00. Berceuse—"Joycelyn" (Andante Expressivo), Godard.
15—D. Seashore scene—Wayne, Rita and child. 1:00. L'Amour du Papillon (Allegretto Caprice), Henneberg.
16—D. Margaret enters room—finds letter. 1:30. Berceuse "Joycelyn," Godard.
17—T. One year's married life. 2:15. Twilight (Lento), Cesek.
18—D. Interior of hospital. 2:30. Serenade (Allegro Grazioso), Cesek.
19—D. Rita and butler. :45. Dramatic Allegro, Falck.
20—D. Northrup in room seated. 3:30. One Who Has Yearned Alone (pp), Tschaikowsky.
T. Margaret told you the absolute. (same f).
22—T. Exterior—Margaret and Dr. MacGregor. 1:15. An Old Love Story, Conte.
23—T. Then came a day when pestilence. 1:00. Sinister Theme (Andante Misterioso), Vely.
24—D. Interior of hospital. 4:45. Adagio from "Tragic Suite," Mozart.
25—D. Margaret kneeling at bedside of child. 1:15. Cradle Song from "Tragic Suite," Gottschalk.
26—T. Out of the tormenting flames. 2:15. Prelude "Kunihild" Andante Serioso), Kistler.
27—T. The crisis. 1:45. Valse Triste, Sibelius.
28—T. With the dawn. 1:45. The Morning. "Peer Gynt," Grieg.
29—T. Love alone can mend the broken threads. An Old Love Story, Conte. (to end).

"The Splendid Romance."

Released by Famous Players-Lasky.
Prepared by M. Winkler.

Theme—Celeste Aida, Verdi.
1—At screening. :50. Operatic Composition, to be performed as piano solo.
2—S. Close up of girl smoking. 1:45. La Forza del Destino, Verdi.
3—T. The home of Ubaldo's family. 2:45. Theme.
4—T. Mary Alvin, an American. 3:40. Barcarolle Halienne, Czibulka.
5—T. Remember, this is my wedding day. :50. Continue pp.
6—T. Judge Novello, at whose home. 1:15. Serenade, Drdla.
7—S. Flashback to Ubaldo's home. 4:25. Italian Nights, Waltz, Tobani.
8—T. Bettina, I gave it all up. 4:30. Theme.
9—T. Bettina, have you no welcome. 3:40. Dramatic Tension, Levy.
10—T. On the Atlantic. 1:40. Fifth Nocturne, Leybach.
11—T. In New York. 1:35. Tacet—Just produce piano effects of boy practicing.
12—T. I said play the piano. 1:45. Roman Serenade, Paladilhe.
13—T. Still dodging pursuit. 1:50. Continue pp.
14—S. Ubaldo playing piano. :50. Roman Serenade, Paladilhe.
15—T. Let me have it, Ubaldo. 1:30. Dramatic Agitato, Hough (to action).
16—S. Flashback to music studio. 1:15. Theme.
17—T. At the musicale. 1:00. Roman Serenade, Paladilhe. (Note: As piano solo).
18—T. Genius never could think. 2:25. Grazielle, Valse Italienne, Kretschmer.
19—S. Closeup of newspaper. 2:25. Flirty Flirts, Levy.
20—T. Professor, what are you. 2:15. Dramatic Recitative, Levy.
21—T. It's the impractical fools. :40. Continue pp.
22—T. Success comes quickly. 1:15. Roman Serenade, Paladilhe. (Note: As piano solo).
23—S. Ubaldo leaving piano. 3:45. Sicilian Vespers (Overture), Verdi.
24—T. Alone at his country place. 4:30. Babillage, Castillo.
25—T. Poor Maestro to be tied. 4:35. Sinister Theme, Vely.
26—T. To think Ubaldo. :25. Theme.

"True Heart Susie."

Released by Famous Players-Lasky.
Prepared by Norman McNeil.

1—At screening. 3:30. Indiana, Hanley.
2—T. Like the girl in the verse. 3:25. School Days, Edwards.
3—T. She manages to be along. 1:05. He's a Devil, Berlin.
4—T. The gent from the great outside. 3:00. Down Home Rag, Sweatman.
5—T. Susie confides her sorrows. 1:50. Dear Old Girl, Morse.
6—T. The various stepping stones. 4:45. Bon Vivant, Zamecnik.
7—T. Susie receives this somewhat— 2:00. Dear Old Girl, Morse.
8—T. Hey, Butter, its on your vest. 2:10. Down Home Rag, Sweatman.
9—T. So Bill it is, until graduation. 3:25. Indiana, Hanley.
10—T. Two visitors from Brightville. 1:45. Call Me Thine Own, Havely.
11—T. Little milliner from Chicago. 1:35. Dangerous Girl, Robinson Crusoe, Jr.
12—T. William practicing a trial sermon. :50. Dear Old Girl, Morse.
13—T. Bettina arrives at Pinegrove. 3:30. Dangerous Girl, Robinson Crusoe, Jr.
14—T. He doesn't like that kind. 2:20. Dear Old Girl, Morse.
15—T. William's great simple heart cannot. 1:45. Dangerous Girl, Robinson Crusoe, Jr.
16—T. Still paying. 2:15. Dear Old Girl, Morse.
17—T. Susie preparing for battle. 2:00. Little Bit Old Fashioned, Marshall.
18—T. Sunday afternoon parade. 1:50. Call Me Thine Own, Havely.
19—T. Sunday evening. William is going to. 5:15. Autumn Days, Brahms.
20—D. Susie knocks at door—then enters. 3:15. Forgotten, Cowles.
21—D. William starts playing organ. 1:10. Then You'll Remember Me, Bohemian Girl.
22—T. The merry wedding bells— 2:40. Forgotten, Cowles.
23—T. Sometime afterwards—as he thought it. 3:00. No. 16 ABC, Dramatic Series.
24—T. Susie's dinner—Vengeance. 2:10. Little Bit Old Fashioned, Marshall.
25—T. Susie decides to destroy. 2:40. Call Me Thine Own, Havely.
26—T. The saddest are these—it might have— 4:20. Bleeding Hearts, Levy.
27—T. Bettina having arranged to sleep— 3:40. Strutters' Ball, Brooks.
28—T. "The Key." 1:30. Call Me Thine Own, Havely.
29—T. Caught in the rain. 2:45. Allegro Moderato, Lake.
30—T. I'll have to stay with you. 5:45. Told at Twilight, Heuter.
31—T. Some time afterwards. 3:40. Indiana, Hanley.
32—D. William's shadow on wall. Until end. Call Me Thine Own, Havely.

Live News from Everywhere

PORTLAND ADMISSIONS MAY INCREASE

Results of Higher Prices for Special Features Were Encouraging to the Rose City Exhibitors

IT LOOKS as if Portland was due for another price raise soon, and that the Rose City show shops will fall in line with the other theatres on the Coast, and put the prices near that of the "legit" houses. Recently the Liberty played "The Unpardonable Sin" to big prices and big business, and the newest increase comes at the Majestic with "Yankee Doodle In Berlin," where Manager Parker has doubled his price and packed 'em in for a week.

While none of the managers will admit it, they are undoubtedly holding back on the price raise because they fear the public will demand large orchestras with the high prices, creating a competition situation similar to that in San Francisco. Just now there are no orchestras in Portland picture theatres.

Bennie Has a Wild Ride.

Ben Bernstein, chief shipping clerk at the Universal exchange, proved his mettle recently, when a film shipment due in Portland, was delayed and missed all train connections for the Dalles, Oregon, where Lew Cullins had it already billed at the Casino. Bernstein left Portland at noon with the film in his roadster, bound for The Dalles, 88 miles away. Going was comparatively easy for the distance of the Columbia Highway, and then Bennie was compelled to turn off into the mountains. Within ten miles of his destination he jammed his transmission on a thirty per cent. grade, and Lew Cullins would have had a dark house in spite of the shipping clerk's efforts, had not a passing autoist consented to carry the films on to The Dalles.

Hamberger Has Good Fronts.

F. M. Hamberger, manager of the Circle Theatre, has been surprising local exhibitors of late by his lobbies on the Circle attractions. He received much favorable comment on his "Cannibal" lobby, but it took his display on "Woman's Weapons" to show the Portlanders how a good title can be exploited. By arranging a few humble rolling pins, plebeian brooms and unassuming stove pokers artistically about a large cut-out of Ethel Clayton, he got the crowds that put the picture over big.

Managers Go to Convention.

C. M. Hill, manager, Harry Hunter, assistant, and Vernon H. Moore, publicity man, for the Portland Paramount office, have gone to Los Angeles, to attend the managers' convention, and have left the office in charge of L. G. Stang, head booker.

Pathe Has New Cashier.

H. H. Harriman is back in Portland, as cashier of the Pathe Exchange. He has been in the Army in France, since leaving Seattle.

Yamhill Theatre Opens.

Victor Minnion has purchased the Casino Theatre, Yamhill, Oregon, from Salficky and Roberts, and opened it June 15 as the Princess. He is legnthening the house fifty feet to accommodate additional seating capacity. The former owners closed the theatre when the war claimed their services.

More Pictures at Weiser.

Frank Mortimer will open the Oregon Trail Park, Weiser, Idaho, about July 3, with moving pictures. The opening of this park is an amusement event of Weiser, and pictures proved popular there last season.

Astoria Opens to Pictures.

The Sunset Theatre, Astoria, has closed to musical comedy, and will now become a straight picture theatre. During the winter, Manager George Tagg has been playing a combined program of musical comedy and pictures. He recently made a booking trip to Portland to get his summer line-up for the Sunset and Jewel Theatres.

Detroit News Letter

Hughes Joins Triangle.

M. C. HUGHES has resigned as Detroit manager for Metro, after serving in that capacity for four months, to accept the management of the New York Triangle exchange. He assumed his new position on Monday, June 16. He was succeeded in Detroit by Mr. Skirbol, manager of the Omaha Metro branch, and a brother of Joe Skirbol, of Pittsburgh.

No Summer Closing for Detroit.

Detroit exhibitors have given up the idea of closing down for the summer. A special meeting was held the other day in which the subject was brought up and discussed at length. So many of the exhibitors preferred to remain open that there will be no change from the usual summer policy.

Lila Lee's Looking for the Tailor
For some sheep's clothing in her Paramount, "A Daughter of the Wolf."

Geller Re-enters Film Business.

Edward Geller, for the past year in service, has re-entered the film business, under the style of the All-Star Feature Co., at 304 Film building.

Moon Will Build in Charlevoix.

L. A. Moon announces that he will build a new theatre in Charlevoix, Michigan. He has already ordered the necessary equipment, which includes a Power's machine and Minsua screen.

Pierce Marries.

June 18 was an important day for Howard O. Pierce—on that day he took unto himself a bride—of Peoria, Ill. Mr. Pierce is manager of the Adams Theatre, Detroit, and during the war was assistant manager of Liberty theatres of the United States.

Ray Branch Is with Fox.

Ray Branch, for a number of years with Universal, later in the theatre equipment business, then to war, recently with Exhibitors Mutual, has connected with the Fox exchange, as assistant Detroit manager.

Seifert Goes to Goyette.

William Seifert, for the past two years with the Strand Features, Detroit, has resigned to accept the management of Goyette Productions, 202 Film building.

Stork Visits Miles.

Charles H. Miles, operating the Majestic, Regent, and Orpheum theatres, is a proud papa. The stork brought a baby girl weighing 7½ pounds. Mrs. Miles and the youngster are doing well.

Detroit News Notes.

First National Film exchange, of Michigan, are moving from the sixth floor of the Film Bldg., Detroit, to the fifth floor, taking the space formerly used by the General. Extensive changes are being made.

A. W. Goff general manager of Vitagraph, visited Detroit on June 6-7, to confer with Manager J. M. Duncan, and get acquainted with the employes of the local branch.

J. E. Flynn, Goldwyn manager, has been appointed a member of the Committee on City Conditions and Ordinances of the Detroit Board of Commerce.

Joe Kaliski, Denver manager for Fox, was in Detroit for a few days, stopping off en route from New York to Denver, following the eastern branch managers' convention.

Dallas News Notes

BRECKENRIDGE, Texas, is to have two new theatres. One will be an airdome. The town has doubled in population since oil was discovered there six months ago.

Luther Bickel, of Moberly, Mo., is visiting his brother, Leroy Bickel, manager of Metro.

William Pulitzer, exhibitor, has bought the Queen Theatre at Brownsville from I. V. Keller.

BALTIMORE WILL HAVE BENEFIT NIGHT

Exhibitors and Projectionists Stand Together in Aiding the St. Mary's School Rebuilding Fund

BENEFIT moving picture performances are to be given in sixteen moving picture theatres on Sunday night, June 22, at 7.00 p. m. in order to help the drive that is now being made for the rebuilding fund for St. Mary's Industrial School, recently destroyed by fire. Both the exhibitors and projectionists of Baltimore are putting their shoulders to the wheel to give their aid to this worthy cause. The committee of exhibitors who have charge of the affair are: Walter Pacey, Garden Theatre, South Baltimore, chairman; Bernard Depkin, Jr., Parkway Theatre Company; and Louis Schlichter, president of the Maryland Exhibitors' League and manager of the Bridge Theatre. This committee is co-operating with John H. Mooney, chairman of the advisory committee for the campaign. An active interest is being taken in the matter by G. Kingston Howard, president of the Operators' Union, Local 181, and he is to take the matter up with the union and will urge that projectionists working at the various theatres giving the benefits donate their services for the occasion.

One Theatre in Each Section Selected.

The exhibitors have decided that it will be best to select one theatre in each section of the city in which the benefits will be held, instead of opening them all. But tickets are being sold at all the moving picture theatres at the box offices. An attractive program will be arranged for each theatre which will include special music, a feature picture and a comedy. The entertainments will be held at the following theatres: New, L. A. DeHoff, mgr.; Parkway, Bernard Depkin, Jr.; Walbrook, Thomas D. Goldberg; Eureka, Eugene B. McCurdy; Hampden, Charles A. Hicks; Wilson, Guy L. Wonders; Crystal, Harry Cluster; Grand, in Highlandtown, C. B. Councilman; Broadway, J. Louis Rome; Community, in Hamilton, Charles B. Eyer; Red Wing, George Geartner; Cluster, Benjamin Cluster; McHenry, Bernard Depkin, Jr.; Lord Baltimore, Pearce & Scheck; Schanzes, Dr. F. W. Schanze; Goodtime, W. E. Stumpf.

Another Benefit at the Hippodrome.

These benefits will be followed by another big one which will be held at Loew's Hippodrome Theatre, of which George A. McDermitt is the manager, on Sunday, July 6. The program at this benefit will be an all star vaudeville performance and a moving picture show.

Big Outing Will Be Held.

A big get-together outing is now being planned by the Exhibitors' League of Maryland which is scheduled to be held at one of the shores near Baltimore before "Dry Year" begins on July 1. The affair will be held for the exhibitors of the state of Maryland and Baltimore City. The committee of arrangements, which has been appointed to arrange the details of the affair, include: Frank A. Hornig, Horn and Royal theatres, chairman; Louis A. DeHoff, New Theatre; and Frank H. Durkee, Palace. Postals will be sent out giving a cordial invitation to all exhibitors to be present.

Films Show Return of 313th.

When the Three Hundred and Thirteenth Regiment returned to Baltimore recently, Harry Lewy and J. Aler Barry, the Baltimore film men, succeeded in obtaining several hundred feet of film which graphically show the homecoming of the Maryland regiment. L. A. DeHoff, manager of the New Theatre, obtained the exclusive privilege of showing the pictures at that playhouse during the week beginning Monday, June 16. Views of the parade of the 313th which was held recently in Baltimore, are also included in the films.

To Be Named for Screen Stars.

Many of the streams in Western Maryland will shortly be named after moving picture actors, according to recent reports. Young fish are to be put in the various streams throughout Western Maryland which have no names, by the State Conservation Board, of which Commissioner William H. Killian is Commissioner, and his assistant manager and stenographer is to do the naming. It is reported that when asked how she would select the names, she said she would name them after moving picture actors.

Personals of Baltimore.

At a recent meeting of the Automobile Club of Maryland, a resolution was offered by John S. Bridges, president of that organization to make Louis A. DeHoff, manager of the New Theatre an honorary member of the club. Mr. DeHoff was elected and is the only theatrical man in Baltimore who is an honorary member of the club.

Mrs. Anna R. Prodoehl, 42 years old, wife of Paul J. Prodoehl, vice-president of the Lord Calvert Theatres Company, operating The McCoy Theatre, died suddenly at 1928 East Pratt street, on Saturday afternoon, June 14. She is survived by her husband and eight children.

William Bowden has become the representative of William Tyler, who has bought the state rights of "Temptation the Eternal Combat," for Maryland, Virginia, Delaware and the District of Columbia. Mr. Bowden is booking the picture.

A. G. Buck, formerly manager of the Baltimore Booking Company, 412 East Lexington street, has become the manager of the Electric Film Corporation, which was recently formed in Washington, D. C., with offices at Sixth and F streets, N. W.

Bernard Depkin, Jr., manager of the Parkway Theatre Company Interests, went on a camping trip beginning Tuesday, June 10.

C. B. Councilman, manager of the Grand Theatre, in Highlandtown, was presented with a touring car recently, by the owners of that house.

Marguerite Clarke's Not Much on the Sphinx Stuff in "Girls."
She's registering sumpin' against these dear sisters in this scene from her next Paramount.

Kansas City News Letter

New House for Oklahoma City.

A NEW quarter million dollar moving picture theatre has been proposed for Oklahoma City, by J. H. Cooper, president of the United Theatres Company. It is to be started within the next year at 116, 118, 120 West Main street, and will contain $100,000 worth of equipment.

From Post Office to Picture House.

Plans are being made for the extension of the old post office building at Larned, Kan., making it 142 feet long. It has been leased to Hunsley and Leffert, who will remodel it and open a motion picture house, which will seat 500.

Rees Will Run Two Shows.

A. F. Rees, manager and owner of the Mission Theatre, Beeville, Texas, will install a second moving picture show in the Grand Opera House, as soon as the necessary equipment arrives. He has ordered two new 6-B Power's projectors, fans, screen, etc.

Brief Notes.

The Navo Theatre, Bonner Springs, Kansas, is being remodeled by the new owners. The interior is being redecorated, new chairs installed, and a stucco front is being built.

The Cycle Park Theatre, Dallas, Texas, has opened for the summer season. Gene Lewis is manager.

H. J. Russell, a local contractor has been awarded the contract for the construction of the new Main Street Theatre, Picher, Oklahoma, by the Main Street Theatre Company, whose theatre was recently destroyed by fire.

The Grand Picture Theatre, San Marcos, Texas, has been completed and opened for business, on West San Antonio street.

A Moving (Not Moving) Scene.
Showing the movers in a novel Outing-Chester, "Piking After Pizarro."

New Jersey News Letter

Paramount-Essex Combine.

THE Paramount-Essex Theatres Company was recently formed by William B. Putnam and George W. Jacobs, of the Paramount Theatre, Broad and Hill streets, Newark, and Philip Bornstein, of the Essex Amusement Company. Edward R. McGlynn, of 810 Broad street, Newark, is named as statutory agent of the corporation, which is capitalized at $100,000. The concern will operate theatres.

$500,000 Trenton Corporation.

The Hildinger Amusement Company, of which Charles E. Hildinger is registered agent, has been incorporated with registered offices at 135 East Hanover street, Trenton. The authorized capital stock is $500,000. The incorporators are Charles C. Hildinger, George D. Bishop and Russell H. Lamont.

Jersey City Has New Theatre.

Rialto Amusement Company is the name of a new concern incorporated at Jersey City for the purpose of owning theatrical property. Melosh & Morten are the registered agents, with offices at 76 Montgomery street, Jersey City. The capital stock is $60,000. The incorporators are John L. Reynolds, Robert J. Keenan and Eugene Rau.

Strand, Ocean City, Remodeled.

The Strand Theatre, care of J. M. Rowland, 505 Commerce street, Philadelphia, has awarded the general contract for remodeling the theatre, located at Ocean City, N. J., to John Marts, Railroad avenue, Ocean City. The cost of improvement is estimated at $10,000.

$300,000 Jersey City Theatre.

For the purpose of operating theatres, the Standard Theatre Company, with a capital stock of $300,000, has been incorporated with registered offices at 263 Central avenue, Jersey City. The incorporators are Emanuel Van Dermot, Charles L. Raskin and Helen P. Smith.

$100,000 Firm in Woodbury.

The Woodbury Amusement Company, with an authorized capital stock of $100,000 has been incorporated at Woodbury, N. J., with Howard F. Wilkens, 204 South Broad street, as registered agent. The incorporators ,besides Mr. Wilkens, include Ralph E. Wilkens and Elmer J. Carll.

Empire, Hoboken, Incorporates.

The Empire Theatre Company, the purpose of which is to take over the Empire Theatre, 90 Hudson street, Hoboken, and to operate theatres, filed articles of incorporation May 31. The authorized capital is $50,000. The incorporators are George A. Enright, Jas. L. Burke and Frank L. Drumm.

Bayonne Amusement Corporation.

A new Bayonne corporation is the Triangle Amusement Company, with offices at 511 Broadway. Papers of incorporation, which show a capitalization of $10,000, were filed May 29. The incorporators are Samuel Lewis, Benjamin Baron and Mildred Schulman.

Fort Lee Man Gets Patent.

George Lane, of Fort Lee, N. J., has secured a patent for producing legends in black on motion picture negatives.

LOUISVILLE BARS STREET CARNIVALS

And the Picture Theatres Will No Longer Be Confronted with That Particular Competition

LOUISVILLE theatres will not in future have competition from street carnivals, as the city authorities have decided against allotting any permits for the use of streets for carnival shows. The carnivals have caused so much trouble that they have been placed on the blacklist for all time.

Weather conditions have become settled and, as a result, the airdomes and parks are now getting a fair run of business. The regular moving picture theatres are running full time, with the vaudeville and legitimate houses running pictures or light summer showings.

Crescent Hill Open Air Theatre To Be Sold.

Judge Brent, of the Federal Court, trustee in bankruptcy for Harry R. Whiteside, produce and seed operator, has ordered the open air theatre in Crescent Hill, owned by the bankrupt, to be sold. A further hearing of the bankruptcy case will be held on June 20.

Consolidation Works Well.

At Lexington things are running smoothly since the leading houses were consolidated into one organization. The new Phoenix Amusement Company, capital $200,000, represents a consolidation of houses of the Phoenix Amusement Company, the Colonial Theatre Company, and the Alhambra Theatre Company. John R. Eliott, G. D. Wilson, F. G. Stilz, H. S. Brower, and Louis A. Michler were the incorporators. The Phoenix was established about four years ago by James A. Button, M. Swithow, and others, of Louisville.

Moeller Will Build.

John E. Moeller, of Louisville, has purchased a seventy-foot lot running to the alley on the north side of Market street, between Clay and Shelby, and announces that he will erect a large suburban theatre on the property.

Fire in Theatre.

Fire broke out in the booth of the Stone City Opera House, Bedford, Indiana. Ten reels of film were burned, and Jess Wright, the operator, was painfully injured. The audience escaped unharmed. The damage to the house was reported to be small.

Hamilton to Direct "Tangled Romance."

Gilbert P. Hamilton has been engaged by World Pictures to direct June Elvidge in "The Tangled Romance," a five-reel feature adapted by Will C. Murphy and Philip Lonergan of this company's scenario department. He was one of four incorporators of the American company and was afterwards for two and a half years general manager of the St. Louis Moving Picture Company. He also organized the Albuquerque Company. He was prominent in the production of numerous photoplays including "The Price of Crime," "The Perils of the Plains," "The Lust of the Red Man," "Even Unto Death," "Inherited Passion," "Miss Robinson Crusoe," "The Maternal Spark," his last picture being "Open Your Eyes." He has been employed by half a dozen of the most prominent producing companies of this country. It is his hope and also that of the World company that his productions with the latter will have the merit that entitles him to a permanent position.

Taylor Holmes Is a Capitalist: Has All These Banks and Stocks.
There seems to be a run on the "First National," but it isn't worrying Taylor in his newest Triangle, "Upside Down."

L. ERNEST OUIMET MAY BECOME AN M. P.

Pioneer Canadian Film Distributor Has Been Asked to Enter Race for Dominion Parliament

L. ERNEST OUIMET, of Montreal, president and general manager of the Specialty Film Import, Limited, and one of the pioneer film distributors of Canada, has been asked to contest the Laurier Division of the City of Montreal as a supporter of the Government in the approaching Provincial elections. If Mr. Ouimet is elected, he will be the first member of the moving picture industry in Canada to become a member of Parliament.

Hull Will Impose Tax.

The City of Hull, Quebec, has decided to impose an amusement tax on theatre admissions, the receipts from this source to swell the revenue for civic undertakings. The estimated annual receipts from the tax are expected to total $5,000. The city will supply the tax tickets which will be similar to those formerly used by the Province of Quebec which abolished the amusement tax several months ago. The scale adopted by Hull is as follows: Two cents on all tickets up to 35c.; three cents on all admissions from 35c. to 75c.; five cents on tickets valued from 75c. to $1, and ten cents on all tickets worth more than $1.

Wells Succeeds Coleman.

Sam Wells, formerly projectionist of the Allen Theatre, Toronto, has been appointed manager of the Toronto office of the Perkins Electric Company in succession to Harry Coleman, who has established the Coleman Theatre Equipment Company, 12 Queen street East, Toronto. The Coleman company has secured the Canadian agency for Motiograph projection machines and other lines, including gold fibre screens, National carbons, ticket selling and chopping machines, Nitro lamp attachments for all makes of projection machines, motor drive outfits, repair parts, slides and other accessories.

The Perkins company handles Power's and Simplex projectors and much other theatre equipment.

Regal Bookkeeper Dies.

Earl Charles Sharp, head bookkeeper of Regal Films, Limited, Toronto, died suddenly following an operation in the Western Hospital, Toronto. The deceased had been associated with the moving picture business in Canada for the past four years, and was twenty-three at the time of his death. He was survived by his parents and three sisters. The funeral service was held at his late home, 5 Alpine avenue.

O'Connor Is Pathe Manager.

Harry V. O'Connor, long employed by the Specialty Film Import, Limited, has been appointed manager of the Toronto office of the company in succession to S. Taube, who resigned recently.

Harry Law, a veteran film salesman of Toronto, has also been appointed a sales representative of the company. The Specialty Film Import is the Canadian distributor for Pathe and other releases.

Theatre Has Sliding Roof.

Manager Archie Laurie, of the Strand Theatre, is advertising in Ottawa, Ontario, newspapers that his theatre is the only one in Canada with a "sliding roof." This theatre has been built in such a way that a great portion of the roof may be opened up, making the house practically an airdome.

Francais Is Enlarged.

Manager Bureau, of the Francais Theatre, Ottawa, Ontario, has made extensive improvements in his house. The seating capacity has been increased so that the theatre now accommodates about 1,700. Two new Power's 6B motor driven projection machines have been installed. The Francais has had a stage for the presentation of vaudeville and other attractions, but the stage is being taken out. The prices of admission will also be raised five cents, making the scale 10c. and 15c.

Aeroplane Saves Day.

Aeroplane service saved the day for a Victoria, B. C., moving picture theatre, when a shipment of the film, "Mickey," missed the boat on Monday morning, June 2, at Vancouver. When it was discovered that the film had been left, Captain E. C. Hoy, a local aviator, was engaged to rush the reels to the British Columbia Capital by aeroplane.

Leith Joins Canadian Pathe.

L. L. Leith, a former newspaperman of Minneapolis, has become director of publicity for the Specialty Film Import, Limited, with headquarters in Montreal, Quebec. Leith will have charge of the commercial film work which is undertaken by the laboratory of the company and will also edit the British-Canadian Pathe News, a weekly news reel which is distributed in Canada.

Unger Leaves Regal.

Announcement is made that J. J. Unger, of Toronto, has temporarily resigned from the post of general sales manager of Regal Films, Limited, and has become personal representative at New York of P. L. Waters, president of the Triangle company. He has been succeeded at the Toronto office by J. O'Loughlin, who has been the special representative in the Montreal territory for Regal Films for over a year. It is understood that Mr. Unger will return to the Regal headquarters in the fall.

Many Films Go Astray.

Because a considerable quantity of moving picture films had gone astray during the general strike at Winnipeg, Manitoba, on account of disrupted business and transportation conditions, the exchanges of Winnipeg decided on June 2, not to ship any more reels out of the city until conditions become normal.

Soskin Joins Sterling.

Sterling Films, Limited, is a new Canadian exchange which has been opened with offices at Toronto and Montreal. The general sales manager of the new company is I. Soskin, who has held important positions with the Famous Players Film Service, Limited, for a number of years. The treasurer of the new company is M. Bolansky, who is a new comer in the moving picture business of Canada.

The Sterling company has contracted for the releases of the Film Clearing House and the Rothapfel Unit Program.

Kaufman Takes a Rest.

Phil Kaufman, general sales manager of the Monarch Film Company, Toronto, distributor of Goldwyn and other releases in Canada, has been compelled to take a complete rest after a strenuous year's work.

Kauffman Will Open an Exchange.

Harry Kauffman, formerly general manager for Western Canada of Regal Films, Limited, with office in Winnipeg, Man., has decided to open an independent exchange in the Canadian West. He has paid a visit to New York City to obtain the Western Canadian rights for independent releases.

Garner Joins Universal.

Charles Garner, formerly manager of the Mutual office in Toronto, has joined the Toronto office of the Canadian Universal.

Bert Lytell Realizes the Great Ambition of His Kidhood.
Instead of carrying water to the elephant Bert rides upon him triumphantly in his circus Metro, "One-Thing-at-a-Time O'Day."

Washington News Letter

Whitaker Is Back.

VIVIAN WHITAKER has returned from New York where he was expected to become attached to United Artists. That organization, some weeks ago, announced that Mr. Whitaker had been selected as manager of this territory for their product. He had been manager for Select—now he is Eastern representative for that company and will cover all of the territory this side of the Mississippi River.

James Hugh McCormack, who was Whitaker's assistant while in Washington, succeeds him as local manager for Select. He is busy receiving the congratulations of his many friends in the

motion picture business, all of whom are glad he has been promoted.

* * *

Manager Oscar Morgan, of Famous Players, recently attained the age of thirty-three years. Oscar is "some bowler." This was a lead for the girls, who presented him with a miniature set of ten pins, in a greatly beribboned box, attached to which was a card bearing the inscription: "These implements we tender you, on this your natal day. Practice will win the loving cup and keep old age away." The male members of the exchange presented him with a lodge pin denoting his membership in the Elks.

Famous Players Make Changes.

A number of changes have been made at the Famous Players Exchange. Miss Gussie Rossignol, the former telephone operator, is now in the accounting department.

P. J. Swift, who has been acting as assistant booker, has been appointed chief of the bookkeeping department and in charge of the general office. He is succeeded in the booking department by O. E. Shoemaker, who was formerly booker for the General Film Company.

Ex-Service Men Rejoin the Films.

"Billy" Ballenger, one of Washington's best known young film men, was discharged from the Army last week, and is now on the road for the Film Clearing House. Earl Taylor, who has been with General and Vitagraph, but up to a few days ago was also one of Uncle Sammy's troopers, is now with Goldwyn.

Metropolitan Is All Togged Out.

The members of the orchestra at Crandall's Metropolitan are all decked out in palm beach suits, while the other attaches of the house are wearing suits of like material trimmed with black braid and bearing the initial "M" on the collar, done in gold. At the same time, the interior of the theatre has been given a summer outfit, for heavy cretonne curtains have replaced the draperies at the doors, the seats have been covered and around the stage velvet and heavy cloth have given place to draperies of cretonne.

Select Improves Quarters.

Manager McCormick is making a number of improvements to the quarters occupied by the Select Pictures Corporation, on Thirteenth street. The company has decided to retain its present location. The improvements include the erection of brick walls to inclose the section occupied by the film inspectors at the rear of the exchange.

Electric In Pathe's Old Quarters.

The Electric Film Company, of Philadelphia, is about to open offices in the quarters formerly occupied by Pathe, Inc., at the corner of Sixth and F streets, Northwest.

Pathe Film Shows Analysis of Ice Skating.

Pathe Review No. 12, released June 22, furnishes some ideal summer pictures in its Novagraph slow motion analysis of ice-skating. These pictures were taken at Saranac Lake last winter and employed the services of Edmund Horton, world's champion hurdle skater, with a record of 220 yards in 22 1-3 seconds; Claudins Lamy, world's champion barrel-jumping skater, and Robert G. McLean, world's champion fancy and speed skater, who has made 50 yards in 5 seconds, and a half mile in 1.15.

Matt Moore Playing Opposite Olive Thomas.

Matt Moore, brother of Tom and Owen Moore, has been engaged to play opposite Olive Thomas in her third Selznick starring production, which is being made at the Biograph studio, New York City. In the Olive Thomas production, the title of which has not yet been announced, Mr Moore plays one of the finest parts he has ever had.

DUAL COLLECTIONS ARE STAMPED OUT

No More Unprepaid Films Will Be Accepted for Express Shipment in the Minneapolis Territory

THE dual collection evil on film shipments in the Minneapolis territory was thoroughly stamped out following the issuance of an order by the general agent of the American Railway Express company to all local agents not to accept film shipments unless they were prepaid.

This action was taken at the request of the Minneapolis Film Board of Trade, and means the saving of many dollars and the end of a great deal of red tape. It does away with a large amount of double collecting at both ends, which has been a great and costly nuisance in the past.

Evans and Goldman for National Board.

R. K. Evans, branch manager of Film Clearing House, Inc., and Benjamin Goldman, counsel for the Minneapolis Film Board of Trade, are attending a meeting in Chicago this week, the object of which is to organize a National Film Board of Trade.

They were appointed delegates to represent Minneapolis at the gathering. The Minneapolis Film Board recently tendered a banquet to E. A. Eschmann, its first president, on the eve of his departure for the World's home office in New York.

Four More R. & F. Houses.

Ruben and Finkelstein have announced the acquisition of four more theatres in St. Paul, bringing the total number of picture houses under their control in the Twin Cities up to twenty.

The latest theatres taken over by the R. and F. interest are the Dale, the Faust, Verdi, and Victoria.

The Dale Theatre and the Faust Theatre each have a seating capacity of 600. The Verdi and the Victoria can seat a maximum of 500 patrons each.

Bert Goldman, manager of the Princess and Majestic theatres in St. Paul, will do the booking for the four houses.

George H. Briggs, Sunday editor of the St. Paul Pioneer Press, brother of Claire Briggs, the cartoonist, has joined the publicity forces of Ruben and Finkelstein, succeeding Harrison Hatton, who has resigned.

Cotton Succeeds Eschmann.

E. A. Eschmann, who has been branch manager of the World Film Corporation since Jan. 2, the first president of the newly organized Minneapolis Film Board of Trade, has been called to the home office of World, in New York, for further assignment.

Mr. Eschmann's successor at the Minneapolis exchange is Robert Cotton, who has been in charge of the World exchange at Detroit, Mich., for the past two and one-half years.

Fisher Called to New York.

Abe Fisher, Minneapolis Metro manager, has been called to New York for a conference with home officials.

Rochester News Letter

Archie McCallum Goes to Omaha Beach.

ARCHIE McCALLUM, until the close of the season assistant manager of Fay's Theatre, is located at Ontario Beach Park for the summer. He will book all of the big outdoor acts for the park, devoting his spare time to inventing stunts for pulling the crowds. Arch is a brother of Bill McCallum, formerly one of the showmen of this city, and at present running a movie palace in Cincinnati. Arch used to run the Murray here for Jack Farren, and is considered almost as good a showman as his more famous brother.

Eastman Company Enlarges Plant.

The Eastman Kodak Company has secured a permit from the fire marshal to erect another factory building at the Kodak Park plant. The building will cost $350,000, and is necessary to relieve crowding in many of the present buildings. Additional land has been secured extending the limits of the park, which is now practically a small city in itself.

Fay's Will Be Remodeled.

The announcement is made that the National Hotel Company is to remodel the Hotel Rochester and Fay's Theatre, which adjoin each other. The hotel company will add two stories to its present edifice, erect a twelve story addition and a roof garden. Fay's will be practically rebuilt within the four walls. One balcony will replace the present two, the boxes will be replaced and the entire seating rearranged. A new foyer and front will be of the same architecture as the hotel. It is hoped to start work this year, this will depend upon market and labor conditions.

Bill Russell's Face Indicates Stormy Weather in "A Sporting Chance."
As usual there's a woman at the bottom of it all in his new American-Pathe.

OAKLAND'S KINEMA WILL BE ENLARGED

And Its Seating Capacity Will Be Increased from Twelve Hundred to Twenty-two Hundred

THE Kinema Theatre, on Broadway, Oakland, conducted by the Kehrlein interests, is to be entirely rebuilt during the present year, and its capacity increased from 1,200 to 2,200. A lot affording the necessary room for expansion has been secured on Fifteenth street. This theatre was used as a part of the T. and D. chain for several years and was taken over by Emil Kehrlein and his sons when the new T. and D. Theatre was opened about three years ago. The need of additional seating capacity has been felt ever since the change in ownership, and has been especially marked since the first of the present year. In order to care for the patrons of the Kinema during the construction period, Ye Liberty Theatre, but a few doors away, has been taken over and will be operated as a moving picture house under the direction of Oliver Kehrlein.

Warm Weather Crimps Country Business.

Very warm weather has been the rule in the interior and in the southern part of the state since the first of June, and exhibitors there report a very marked falling off in business. Airdomes are being opened in some places, but these are not meeting with former success, owing to the working of the daylight saving scheme. The hot spell has brought many exhibitors to San Francisco, where even temperatures prevail throughout the year, and they are taking advantage of the opportunity to purchase new equipment and arrange for service, at the same time studying the art of moving picture presentation at some of the leading theatres. Among those who have been here of late have been Arthur Fukuda, of the Universal Theatre, Hanford; A. C Rattenbury, Dixon; Frank Salisbury, of the Theatre Visalia, Visalia; A. Faught, of the Theatre Tulare, Tulare; Glenn Hurst, of the Grand and Rialto theatres, Reno, Nev.; L. F. Williams, of the Unique Theatre, Santa Cruz; N. L. Watton, Colonial Theatre, Stockton; J. J. Wood, of the Redding Theatre, Redding; Paul Reardon, of the Lyric Theatre, Tulare, and J. Van Sant, Jr., of Eureka.

Movies' Ball Planned.

Plans are being made by Moving Picture Operators' Union, No. 162, San Francisco, for its annual Movies' Ball, to be held at the Exposition Auditorium, on October 25. Although this date is well in the future, plans for the event are well in hand, and something out of the ordinary is promised. The proceeds are to be devoted to the sick and death benefit fund of the organization, depleted by the influenza epidemic of last winter. The general committee on arrangements consists of Herman Lubfin, of the Orpheum, chairman; D. C. Bennett, of the California; Arthur L. Noriega, of the Haight; M. P. Myers, of the Pantages, and Frank Leevier, of the Hippodrome.

Film Folk to Gambol on the Green.

The film fraternity of San Francisco and vicinity is making preparations for an outing to be held on the Carolan Estate, Burlingame, on June 29. A field meet, topped off with a baseball game between exhibitors and exchange men, will be a feature of the day. E. B. Johnson, of the T. and B. circuit, is rounding up a baseball team among the exchange men, while Peter Hanlon is getting in touch with former league stars who have become exhibitors.

Poster Man Inspects New Fields.

I. H. Lichtenstein, of the Western Poster Company, San Francisco, left recently on a tour of the Pacific Northwest, with a view of looking over that as a possible field for an expansion of the company's business. In case the outlook is favorable, a branch poster exchange will be established at Seattle.

Jack Tripp Home from France.

Jack Tripp has returned from France, where he served with an engineering corps with such distinction that he won a Croix de Guerre. He was in Brazil when the war broke out, but lost no time in getting back to his native land and enlisting.

Films Lost in Fire.

The All-Star Features Distributors, Inc., has been advised that twelve reels of its films, comprising the "Hearts of the World" show, were destroyed in a fire at Dos Palos, Cal.

Levi Found Business Booming.

Newton Levi, Pacific Coast supervisor for Mutual, has returned to the San Francisco headquarters from a six weeks' trip through the Pacific Northwest, where he reports business be wonderfully good.

Texas Too Hot for Chamberlain.

George Chamberlain, of the Independent Film Exchange, has returned from San Antonio, Tex., where he has been for several months, leaving the business in charge of an assistant. He found the weather too warm for his liking, and will spend the summer in San Francisco.

New House for West Oakland.

Allen King, who conducts the Gem and Crown theatres, at Oakland, has purchased a lot on Seventh street, in the western part of the city, and will erect a large house to be known as the Lincoln Theatre. He has already purchased Simplex equipment, a motor-generator set, and chairs from Walter Preddy, of San Francisco.

Film News in Tabloid.

D. Ocosta, who has been conducting the Clement Theatre, Nineteenth Avenue and Clement street, San Francisco, has closed this house, disposing of the equipment to Walter Preddy, and has purchased the La Bonita Theatre at Twenty-third and Clement streets.

The Haight Theatre, San Francisco, has installed a new organ, and has added a twelve-piece orchestra, under the direction of Maurice Lawrence.

The Theatre Tulare and the Lyric Theatre, of Tulare, Cal., have been combined by owners Paul Reardon and A. Faught, and the former has been closed for the summer season. The Lyric is being conducted as an airdome.

Mr. Hildebrand, of the Star Theatre, Colusa, California, has purchased some of the equipment of the old People's Theatre, and has opened an airdome.

Max Zimbler has opened the old Adeline Theatre, Oakland, changing the name to that of the Pastime.

John Peters, who has conducted a theatre for several years at Elmhurst, California, plans to erect a large one on the site of the present house.

Sergeant Jack Kraker, who has been with the World Film Corporation at San Francisco, for several weeks, has gone to the Mutual office at Seattle, as salesman.

Alan Forrest
Plays the playwright in his American with Mary Miles Minter, "Yvonne from Paris."

Pittsburgh News Letter

Stahl Purchases the Columbia.

MAX STAHL, of Oil City, and Farrell, has purchased the Columbia Theatre, Warren, from O. A. Potter, of Erie. The house has been closed for remodeling and enlarging, and will open August 1. The name will be changed to the Strand.

Mr. Potter, who still controls the Liberty Theatre, in Warren, a road show house, has also closed the same for remodeling. Upon its re-opening, a policy of pictures only will be instituted.

Regent Changes Hands.

J. W. Feese, owner of the Regent Theatre, Ambridge, has sold his house to the Ambridge Amusement Company, owners of the Grand Theatre in the same town. The Regent is a 500-seat house and has always enjoyed good patronage. This company owns the only houses in the town at the present time, although there is a large new house going up there now.

Feese will take a vacation for the summer, visiting the Great Lake resorts and in the Fall he expects to get back in the business again.

Van Orsdale and Ferris Doing Well.

Van Orsdale and Ferris, the operators injured in an accidently recently, are recovering rapidly. McGrady, who died, is said to have met his end gamely. While on the operating table, a few hours before his death, he was kidding the other fellows, telling them how lucky they were.

Reed Succeeds Aronson.

G. C. Reed, formerly manager of the Cleveland branch of the United Picture Theatres of America, has been transferred to the Pittsburgh office, succeeding Ira Aronson, who has been promoted to the position of special representative of the home office.

Elmore Is Sold.

M. Feitler, who has operated the Elmore Theatre, Centre avenue, Pittsburgh, for several years, has sold the house to B. Engelberg, a newcomer in the business, and formerly a hotel keeper. The new owner took charge Saturday, June 7.

Eagles' Opens Well.

The Eagles' new house at Renova, Pa., managed by Omar Fisher, was opened Monday, June 9, to good business.

Brief Notes.

The Universal Film Exchange, Pittsburgh, has purchased two Power's 6-B Cameragraphs and a Gold Fibre Screen, for use in their projection room at their new home, 1018 Forbes street.

Sol. Meltzer, nephew of President Lewis J. Selznick, of the Select Corporation, is now employed at the Pittsburgh office of the company.

Ben Goldstein, Pittsburgh Fox salesman, is getting ready to spend his vacation at Atlantic City.

Hayakawa's "The Man Beneath."
His Robertson-Cole is appropriately titled. He's beneath a royal India turban.

Denver News Letter

Cohn, Krause and Wog Journey Conventionward.

M. H. COHN, manager of the local exchange for the Famous Players Film corporation, H. J. Krause, his assistant, and O. Wog, traveling representative, have left for the convention of Paramount-Artcraft branch managers in Los Angeles. They were joined at Salt Lake City by Louis Marcus.

First National Exchange Moves.

The First National Exhibitors' Exchange, operated by the Swanson-Nolan interests, has moved into new quarters on Welton street, adjoining the store rooms of the Swanson-Nolan Film Supply Company. This makes Welton street almost 100 per cent. so far as exchanges are concerned.

Tractor Week Boom Shown.

Motion picture business has been greatly stimulated as the result of the National Tractor Week Display, which brought 100,000 persons to Denver. Curtis street, the Great White Way of the Rockies, was a well-crowded thoroughfare during the entire week and the box office receipts correspond with the throngs.

Steamboat Springs Will Get Studio.

Otis B. Thayer, president and director of the Art-O-Graf Film Company, with offices in Denver, is so well pleased with Steamboat Springs, Colorado, where he has been engaged in directing a feature film, that he has let a contract for the erection of a permanent summer studio at the springs for his company.

Goldwyn Branch for Salt Lake City.

Goldwyn will open a branch office in Salt Lake City. In the past, the Mormon city has been supplied by Denver exchanges.

Grand Junction Will Have A New House.

A new house is to be erected in Grand Junction, Colorado, at the cost of $200,000. The Majestic Theatre will be razed to make way for the new playhouse. Denver interests will back the new theatre.

A New House for Estes Park.

Raymond Rugtwet and Ralph Gwynn, of Longmont, Colorado, will open a motion picture house in Estes Park, the famous resort of the Rockies, early in July.

C. C. HITE IS NOW LOOKING FOR SITES

Cincinnati Man Is About to Add to Queen City Seating Capacity of Moving Picture Theatres

C. C. HITE announces that he is looking for sites to build one or two new picture houses in the Queen City. Several locations are under consideration, the most desirable being one at the corner of Seventh and Vine streets, opposite the site of the new house to be built by Asher Brothers, of Chicago. This lot is about 75 by 150 feet, and would make an ideal location, as the trend of business in Cincinnati is northward. The financing of the new houses will be by Eastern capital, the total investment for which will be above $1,000,000. The big volume of the business being done by Cincinnati theatres has attracted much attention and the need for new theatres is becoming more and more evident daily. Should this deal be consummated, in addition to the new Palace Theatre and the Asher building, it would add some 10,000 seating capacity to the regular picture houses in Cincinnati, and those who have closely watched the growth of the business agree that this increase is needed and will in no way hurt the theatres already running.

Asher Theatre to Open Thanksgiving.

Tenants in the buildings to be removed to make way for the Asher Brothers' theatre at the northwest corner of Seventh and Vine streets, are rapidly vacating the premises, and demolition already has started on many of the buildings. It is understood that building operations will be rushed, as it is desired to have the theatre ready for its first performance on Thanksgiving Day.

Exchange Managers Meet.

The Associated Film Exchange Managers of the Cincinnati Chamber of Commerce held a meeting at the Chamber, Friday, June 13, at 7.30 p. m. The principle business before the association was the discussion and decision regarding the operation of the new trade rules, which went into effect June 15. Complete understanding and harmony exists in the association, and it boasts a one-hundred per cent. membership. All the exchanges in the Cincinnati district now are members of the association, the application of the Fox Film Corporation, which was accepted, completing the list.

Bueco Marries.

Charles Bueco, manager of the National Theatre, at Eighth and Depot streets, was married to Miss Helen Fritch, of 3839 Davis avenue, Westwood, on June 9.

Cleveland News Letter

More New Houses for Cleveland.

AS INDICATED by real estate deals recently consummated, Marcus Loew and his Cleveland associates are going right ahead on the building of three or four big theatres in Cleveland.

Plans for the house at Euclid avenue and East One Hundred and Second street have been approved, the seating capacity having been increased from 2,500 to 4,000.

Another event of importance was the leasing by the Huron Road Improvement Company of a downtown piece of real estate on Euclid avenue, just east of East Thirteenth street.

This same company took a long lease on the Metropole and Cadillac hotels, adjoining each other on Huron road, which is an excellent site for a theatre.

During the week of June 9, announcement was also made that in the Euclid and East One hundred and Fifth street district, Charles Miles would build a theatre. This makes the fourth announcement of a new house going up there.

Fleisher Is Clearing House Manager.

Nate Fleisher is the new manager of the Film Clearing House in Cleveland. Nate came to Cleveland from Detroit several years ago. He recently left the Universal in Cleveland to join the Film Clearing House.

The Penn Square Is Being Improved.

The Penn Square, one of Cleveland's best known moving picture theatres, is being remodeled, a new brick front being put in. The management continued to keep the house open during the alterations.

Why Do Things Look So Nice Here? Why, It's the First Rehearsal.
Mary Miles Minter surrounded by playwrights and ballet masters in her next American feature, "Yvonne from Paris."

Among Independent Producers

Conducted by C. S. SEWELL

New Company to Reissue Series of Selig Features

BY arrangement with Exclusive Features, Inc., controlling the world rights to William N. Selig negatives, Film Specials, Inc., and a newcomer in the state rights field, with offices at 130 West Forty-sixth street, will reissue to independent exchanges a series of five and six-reel "Selig Masterpieces," each one selected from a well-known book or play, and featuring a popular screen star.

It is announced that each picture will be sold on its individual merits, and it will not be necessary for buyers to contract for the entire series. The first release, which is now ready, will be Tom Moore in "Brown of Harvard," directed by Harry Beaumont, supported by Hazel Daly, Walter Heirs and Kempton Greene.

This picture has been re-edited, new subtitles constructed and new prints made. An artistic line of paper, including one, three and six sheets; also a set of 11x14 and 22x28 photos for lobby display, together with slides, press matter and lobby displays prepared.

Other productions to follow in this series include H. B. Warner in "The Danger Trail," "The Country God Forgot," "Piney Ridge," "The Circular Staircase" and a series of Marshall Neilan reissues.

Many Fine Bookings Secured by Pioneer on Beban Film

THE George Beban feature, "Hearts of Men," is said to be proving a great success in New York under the exploitation policy of the Pioneer Film Corporation. The Marcus Loew and William Fox circuits have been booked solid on the picture and simultaneous with the first showing at these houses the Pioneer began its outdoor billboard campaign.

The new Pioneer branch in Buffalo, which opened its doors two weeks ago, reports heavy bookings on "Hearts of Men," as well as "Virtuous Sinners" and other recent pictures.

In the state rights department of Pioneer things are moving rapidly. A force of salesmen with Jerry Abrams at their head are traveling throughout the country with the latest Pioneer attractions. Negotiations for the sales of several territories on "The Boomerang," "Virtuous Sinners," "Suspicion," and "The Girl from Nowhere," and "Sins of the Children" are under way, and the closing of several deals is expected at an early date.

Frohman Company to Make Two New Series of Films

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, has returned to Los Angeles to supervise the completion of the last five of the series of two-reelers, and to arrange for the inauguration of a new series of two-reelers with a star who is said to have devoted his services heretofore solely to feature attractions.

Negotiations by telegraph have reached such a stage, says General Manager Jesse J. Goldburg, as to necessitate Mr. Sherrill's presence on the Coast in connection with still another proposition, and it is expected that an announcement will be made in a short time regarding a series starring a comedian whose name is not divulged, but who is said to be one of the most unique and popular comedians on the screen.

Mr. Goldburg further states that the demand for short length subjects produced with the same care, detail and attention as features is greater than the supply, which has determined the Frohman Amusement Corporation to make the two new series. "The Texas Guinan" and Mack Swain productions have gone over with a rush, says Mr. Goldburg, "which vindicates our judgment of the demand for high-class one and two-reel productions, and it appears that exchangemen and exhibitors, as well as the public, appreciate the meritorious short length subjects and will patronize a theatre showing them as they will for five and six-reel features.

Nearly Half of Territory Sold on "Yankee Doodle"

SOL L. LESSER, president of the State Rights Distributors, Inc., and the Yankee Doodle in Berlin Company, reports the following rights, comprising about fifty per cent. of the territory, have been sold on Mack Sennett's feature, "Yankee Doodle in Berlin": Western Pennsylvania and New Jersey, First National Exhibitors Exchange; Ohio to Masterpiece Film Attractions; Texas, Arkansas, Oklahoma to True Film Company; California, Nevada, Arizona to All Star Features Disb.; Washington, Oregon, Idaho, Montana to De Luxe Feature Film Co.; Colorado, Utah, Wyoming, New Mexico to Orson Adams; Michigan to Diehl & Mowat; Indiana to Doll-Van Film Corp.; Upper New York State to Gardiner Syndicate; Iowa & Nebraska to F. A. F. Enterprises.

Several exchange buyers are negotiating for the foreign rights, but no deal has been closed up to the present time.

More Territory Sold on Sawyer-Lubin Film

H. C. SIMERAL, general manager of Co-Partner Attractions, Pittsburgh, Pa., visited S-L offices this week for the purpose of purchasing additional territory for "Virtuous Men." He closed contracts whereby Co-Partner Atractions acquire Kentucky for the S-L production starring E. K. Lincoln.

Mr. Simeral is now distributing the Sawyer-Lubin attraction for Ohio, western Pennsylvania, West Virginia and Kentucky. He at present has three touring companies presenting "Virtuous Men" as a special road show. It is his intention to open "Virtuous Men" in western Pennsylvania and West Virginia in the near future.

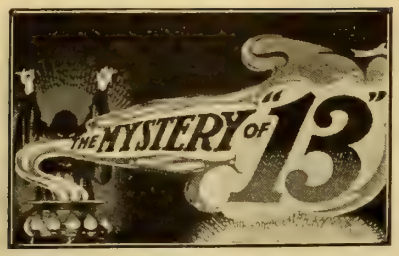
During his visit to New York, Mr. Simeral ordered five additional prints to take care of the bookings he has secured in these territories for the production.

Edgar Jones in North Wood Pictures.

An interesting announcement of the current week is the news of the formation of the Edgar Jones Productions, which will make a series of North wood pictures. Mr. Jones, together with F. M. Kirby, of the firm of Kirby & Smith, 1493 Broadway, left recently for the Maine woods in quest of locations.

Actual work on productions will start in about two weeks, and Mr. Jones will be featured in the title roles.

Still, We Wouldn't Say That Catherine Was So "Impossible."
Virginia Pearson is seen here in a scene from "Impossible Catherine," produced under the banner of her own company, Virginia Pearson Photoplays.



Rapid Territorial Sale Closed by Victor Kremer

WHAT is claimed to be one of the fastest territorial sales on record has just been consummated between Victor Kremer, of the Victor Kremer Film Features, and Mr. Dooley, of the Doo-Lee Exchange, Syracuse.

These two gentlemen met at nine a. m. at the Doo-Lee Exchange, 445 South Warren street, Syracuse, and contracts were drawn, signed, sealed and delivered by which the Doo-Lee Exchange secured rights to five five-reel Western comedy-dramas featuring Shorty Hamilton in upper New York State in time for Mr. Kremer to catch the ten a. m. train for Buffalo.

It is announced that the last of the five features is now being cut and new art titles made, and Mr. Dooley only hopes that he will be able to secure bookings with the same rapidity as he did in securing the features.

Many Out-of-Town Buyers Visit Arrow's New Offices

OFFICES of Arrow Film Corporation were visited during the past week by many out-of-town buyers. Among them were H. E. Coffee, who has been in the film business for a number of years, and is now president of the newly formed Empire Film Exchange, Washington, D. C. Mr. Coffee was formerly in business in the South, and prior to that was associated with William Steiner. His partner in the new Empire is George Sacks, a successful Washington business man.

Another Arrow visitor was Louis Foster, of the Fine Arts Film Exchange, Cincinnati, who purchased a serial and several features for Ohio, Indiana and Kentucky. Mr. Foster was formerly a branch manager for the Famous Players-Lasky Company.

Among the other buyers were N. N. Frudenfield and three new members of the F. A. F. Enterprises, of Des Moines.

Jans Secures World Rights on "Stingaree" Serial

IN line with H. F. Jans' statement in our last issue that he would enter the world rights field as a cash buyer, he has secured from the Kalem Company the entire rights to the "Stingaree" serial in fifteen episodes, thirty-one reels.

Heralded as a thriller of intensity, enlivened by rapid action, "Stingaree" is said to have already been sold for more than a third of the domestic field even before Mr. Jans had time to make an official announcement.

The company promises a special line of exploitation aids augmented by striking posters in the one, three and six-sheet sizes, with 11x14 and 22x28 photos and announcement slides. Press sheets to aid the exhibitor have also been prepared.

While the real campaign will start early in August, the release date of the first episode is set for September 1. "Thrills and Romance" is the line which Mr. Backer says thoroughly describes the serial, which is a story of a gentleman highwayman and his miraculous escapes.

As Jans Productions, Inc., already control the entire world rights on the Tom Mix single-reel Westerns and the Ham and Bud one-reel comedies, foreign buyers are getting in touch with the Jans offices, and an aggressive campaign is said to be on.

Gaumont Shows Celebration of Polish Independence Day

THE current issues of the Gaumont News and Graphic show the graduation at West Point of the war cadets who have completed their four-year course in half time, and the graduation at Annapolis of 450 midshipmen, the biggest class in the history of the United States Naval Academy.

Heroes of the Czech Army honored guests of the city of Chicago; a $25,000 blaze visible at night for fifty miles destroys vast quantities of oil and drives many citizens from their homes; views of Coney Island; the only world's aerial fire patrol is shown in action, and Polish national fete celebrating Poland's independence day in Warsaw are also shown.

Other pictures include the launching of the destroyer "Hale"; seminary girls of Auburndale, Mass., training for the regatta; construction of the arena for the Willard-Dempsey fight; the races in Barcelona, Spain, which are attended by King Alphonso; a river so stocked with fish that they can be scooped out with a net, and how the border towns of Mexico are preparing to receive and relieve the thirst of American tourists.

Mine Explosion Furnishes Thrill in Kennedy Serial

CONTINUED thrills and sustained suspense are said to mark the eleventh episode of "The Carter Case," the Craig Kennedy serial in which Herbert Rawlinson and Margaret Marsh are starred. In this chapter the scene of the action remains at Dixonia, the location of the Carter Mines, where Kennedy is opposed by Avion and his emissaries in the search for valuable documents relative to the Carter estate. Kennedy rescues Anita from a den of a gang of moonshiners, where she has been taken by Avion, and discovers the hiding place of some of the documents, but they have been destroyed by fire and nothing remains but charred papers.

With the visit of a representative of a foreign syndicate who attempts to purchase the mine, Kennedy learns it contains a secret mineral of great wealth. While he is attempting to discover what this mineral is, Anita is lured to join him, and both are buried under debris and falling timbers following an explosion caused by Avion.

The twelfth episode is entitled "The X-Ray Detective," and the thirteenth is "The Ruse."

Novelty Display Prepared for Billing "Virtuous Men"

AS an adjunct to the photographic lobby display prepared for "Virtuous Men," S-L Pictures is offering a unique exploitation aid in the form of an electrical novelty. This consists of a three-inch frame, 11x14 in size, in which is contained a photo display reproduced on glass.

The reproduction shows E. K. Lincoln, the star, as well as scenes from the play, and these various photos merge into each other as the display catches the eye of the passerby from various angles. The attractiveness of this novelty is enhanced by an illumination in various tints and colors.

The entire contrivance is simple of operation, the illumination being given by the use of a plug and switch which can be connected in any lamp socket. This exploitation aid can be used in the lobby of the theatre or placed in store windows in adjacent neighborhoods in order to attract attention and draw business which otherwise might not be secured.

Tom Moore Is Returning for a Higher Degree in His "Brown of Harvard," with Hazel Daley.
Film Specials, Inc., is reissuing this feature, which scored such a success during its first run through the country.

Frohman Feature Sold for Four Western States

THE Frohman Amusement Corporation, in the midst of its production activities, is steadily closing out the few remaining territories on its six part special "Once to Every Man," and reports the disposition of the territory of Missouri and Kansas to Richards and Flynn, the First National franchise holders for Eastern Missouri, and the territory of Iowa and Nebraska to Messrs. Sheridan and Garland, of Des Moines. Messrs. Richards & Flynn immediately played the production for a week at their Wonderland Theatre in Kansas City, and report that it did more business than the special attractions that they played the preceding three weeks.

Messrs. Garland and Sheridan intend taking advantage of the interest in the world's championship fistic encounter in Toledo, with a special advertising campaign, as "Once to Every Man" contains a sensational prize fight.

Messrs. Garland and Sheridan have ordered a large quantity of twenty-four shets and intend bill posting every city with a population of 10,000 or more. These two transactions leave open but three territories. The balance of the entire United States, as well as the entire foreign market having already been contracted for.

More prints of this production are announced as being used in the territories already disposed of than on any other state right production released in the past year with one exception, and two of the larger motion picture circuits in New York have booked the production for repeat dates.

Rights to S-L Production Disposed of for Far East

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., reported this week additional sales for "Virtuous Men," the S-L production controlled by the organization in all territories exclusive of the United States and Canada. Mr. Garrett announced the disposition of the Far East to the International Photoplays Distributors, Inc. This sale embraces Burma, India Burma, Ceylon, China, Dutch East Indies, Malay Straits, Phillipine Islands and South Africa.

In keeping with their policy of exploitation, Mr. Garrett stated that many of the advertising helps prepared for buyers in this country for "Virtuous Men" will also be used by the organization which will distribute this picture in the Far East. A translation of the "Picture Plus," the press sheet, is now being made and several thousand copies will be distributed in the various languages in the countries mentioned above. The president of J. Frank Brockliss, Inc., is negotiating for several more important blocks of foreign territory, the names and details which will be announced later.

No Abatement of Thrills in Craig Kennedy Serial

THE tenth episode of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh, entitled "The Moonshiners," is said to be one of the most thrilling chapters yet shown. Kennedy escapes from the mine shaft and rescues Anita from her captors, but not until Avion has taken from her Kennedy's portion of the diagram for which both sides are fighting at Dixonia, the location of the Carter mines.

Avion enlists the aid of a gang of moonshiners against Kennedy and Anita is captured and taken to their den. Kennedy discovers the location of the place and calls out a posse of revenue men to effect her rescue. They attack the den just as the interior bursts into flames following the overturning of a stove by Anita. She is thrown into a closet by Avion and locked in while the cabin is a mass of flames. The episode closes with a sharp battle between the moonshiners and Kennedy and his posse.

The eleventh episode is entitled "The White Damp" and the one following is "The X-Ray Detective."

W. H. Productions Announces Several Sales on Reissues

IN addition to sales previously reported from time to time, the W. H. Productions Company now announces the disposition of the following territorial rights and states that already more than seventy-five per cent. of the country has been sold for the series of single reel Keystones and two-reel Kay Bees, and that excellent bookings are being reported from all sections.

The Standard Film Service, Cleveland, has secured the Union Kay Bees for Ohio, Kentucky and Michigan, while the W. H. Film Company has secured the Columbia Kay-Bees for Delaware, Maryland, District of Columbia and Virginia. Other sales are: Union Kaybees to Specialty Film Company, Dallas, for Texas and Arkansas, Liberty and Eagle Keystones to Peerless Film Service for California, Arizona, and Nevada; Baltimore Booking Company for Delaware, Maryland, District of Columbia and Virginia, and Specialty Film Company for Texas and Arkansas.

Charles Ray Dons Uniform in "Hay Foot, Straw Foot"

DORIS LEE, who as Doris May, according to a recent announcement, is henceforth to be co-starred with Douglas MacLean in Thomas H. Ince productions for Paramount, appears in support of Charles Ray in his latest Paramount picture, "Hay Foot, Straw Foot," which is released June 22. Miss Lee, or Miss May, as she is now, is one of the younger film players.

Ray appears as Ulysses S. Grant Briggs, a young country boy who goes out to lick the Kaiser and win the fight for freedom and democracy. He arrives at a training camp and meets the one girl, Betty Martin, who sometimes entertains the boys by dancing for them. Ulysses falls hard for the girl, but since his code of morals bans all actresses and stage people of any kind, tries to forget her.

Later, to save the girl's honor, Ulysses commits a grave military offense by locking a door in defiance of his commander's orders, until the girl can escape through the window. When brought up for trial, he remains silent and will tell nothing. It is beginning to look bad for him, when the girl's conscience gets the best of her and she confesses the whole affair before the authorities.

William Conklin, Spottiswoode Aitken, J. P. Lockney and others are in the supporting cast.

Canton Theatre Adopts Two Shows a Day Policy

THE city of Canton, Ohio, has a picture theatre this summer operated on the same lines as the larger motion picture theatres—two three-hour shows a day. The Lyceum Theatre, booked to run two of the latest releases of William Fox picture daily, has adopted the New York policy in order to give Canton picture shows of the same elaborate nature as mark the leading New York productions. There will be two shows, from 2 to 5 p. m. and from 7.30 to 10.30 p. m., with special orchestra and other features.

The Lyceum contract for the summer calls for two Fox features of the first run, with a complete change of program three times a week. In addition to the Fox features the late releases of Fox Sunshine Comedies will be run, making the showing not less than thirteen reels daily. This policy went into effect a week ago.

Sam Aronowitz Will Handle "Boomerang" as Road Show

SAM ARONOWITZ, of the Quality Attractions Co., of Des Moines, has notified the Pioneer officials that he intends to exploit the "Boomerang" in his territory as a complete road show.

"The Boomerang," in addition to having Henry B. Walthall as its star, also has a big theme, and with the magnitude of its scenes, is said to more than equal the calibre of many picture handled as road attractions.

Arrangements are now being made to present this Pioneer special first at one of the leading theatres in Des Moines, and shortly after, to send out the road organization.

Mary Alden Evidently Doesn't Like Pauline Stark's Summer Hat.
But Pauline is determined to hold it against all odds in the Tourneur production, "Broken Butterfly."

Chadwick Buys Jesters for Two Eastern States

IT has been announced by the Territorial Sales Corporation of 1600 Broadway, New York City, that the rights to Jester comedies for New York State and northern New Jersey have been sold to the Merit Film Company. The comedies feature Twede Dan, and are being released two a month.

Many of the first-run houses, including those controlled by Marcus Loew, have found the Jester comedies suitable offerings, and several applications for franchises have been received by the Territorial Sales Corporation. "Gee Whiz," the latest comedy, is said to be one of the best and to have accentuated the demand for the series.

The pictures are produced under the supervision of William Steiner, and one of the features of the studio work is the offering of prizes every week for the best suggestions for comedy production.

"To keep the public interested it is absolutely necessary to have novelty in every comedy," Mr. Steiner states. "The public soon tires of a comedian who does the same thing over again. It is hard work, but I keep working for novelty every minute.

Arrow Film Corporation Has Busy Week of Sales

THE past week was an unusually busy one in the sales department of Arrow Film Corporation, which reports the consummation of the following sales: "The Sunset Princess," to International Photoplay Distributors for entire world outside of United States, Canada and Scandinavia; series of two-reel Westerns known as Lone Star Western dramas, to Southeastern Picture Corporation, Atlanta, also the "Masked Rider" serial to same company for Mississippi and Louisiana.

"The Mysterious Mr. Browning" was sold to Modern Feature Photoplay for New York; "When the Desert Smiled," "The Profiteer" and "Miss Arizona," to the Dooley Film Exchange, Syracuse, for upper New York; also to Better Service Film Company, Syracuse, for the same territory the following Allison-Lockwood reissues: "Web of Fate," "Human Shuttles," "Fire of Hope" and "Shadow of Fear." "Fool's Gold" was sold to E. E. Chadwick, of Merit Film Company, for New York.

Samuel Cummins Making Big Feature Production

SAMUEL CUMMINS, state rights distributor of Washington and New York, announces the production of a feature picture which is now nearing completion under his personal supervision. For the past month work has been progressing at the Ideal studios in New Jersey, and it is expected that this picture will be completed within another week.

It is said to be based on a subject of national importance, and is being directed by C. J. Williams, assisted by William Haddock. The story is by Edward Corbett, and camera work is by Frank Kirby. The cast consists of William Jefferson (son of the late Joseph Jefferson), Leslie Hunt, Miss G. LeBrandt, Emily Marceau and Caryol Fleming.

Kremer Will Reissue Selected Essanay Pictures

FOLLOWING his announcement of the purchase from Essanay of its entire output of subjects formerly handled by General Film Company, Victor Kremer states that he will immediately reissue the best of these productions with appropriate publicity, and will be in position to sell independent exchanges anything they need from one to six reels, and that orders from exchanges will be filled on the day they are received.

The sorting and arranging of a great mass of matter including film, paper and other accessories which go to make up complete exchanges have been returned to the Essanay plant and are said to consist of several carload lots, and Mr. Kremer announces that everything will be gotten in such shape that all kinds of publicity and advertising matter can be shipped along with the film.

New paper, heralds, slides, press sheets, cuts and other accessories will be made when required so that every subject will have appropriate publicity, and stunts will be suggested to assist exhibitors as much as possible in putting over the productions.

Excellent Reports Received on Two Series of Bulls Eyes

THAT the Billy West and Gale Henry comedies released by Bulls Eye Film Corporation have fulfilled pre-release promises made is indicated in the reports forwarded to the home office by James L. Mendelson, special representative, who is on a visit to exchanges.

Mr. Mendelson, now in Omaha visiting at the Fontenelle exchange, writes:

"The general opinion is that our comedies have the appeal necessary to keep an audience in the best of humor, and exhibitors have expressed a wish for more of these offerings.

"The Middle West, as well as the Eastern states, are enjoying a period of unprecedented prosperity, and Billy West and Gale Henry comedies are popular with all classes of theatregoers. Each one seems to be better than the last—this is what the exhibitors say. In the Middle West, I feel sure we could sell one a week, or more often, if we could deliver them."

Conditions in the South are equally prosperous, Mr. Mendelson writes, with a growing demand for good, clean comedies.

Milton L. Cohen, president of Bulls Eye Film Corporation, is satisfied that, based on Mr. Mendelson's report and letters from exhibitors, his firm is on the right road and traveling at the proper speed.

Two New Series of Reissues Are Offered by Arrow Films

THE Arrow Film Corporation announces the release of a series of reissued two-reel dramas featuring Tom Moore and Anna Q. Neilson, which will be ready for distribution in a short time. These are said to represent the pick of the short-reel subjects made by these two stars, and many of the stories were written by Mrs. Wilson Woodrow.

Already several buyers have contracted for their territories without having seen the subjects screened, because of the prominence of the stars. The productions are said to be filled with action, with capable supporting casts, and to contain sufficient material for five-reelers.

Arrow is also releasing a series of twelve one-reelers to be known as Arrow comedies. They do not feature any star, but are said to be of the better class of comedies, with very little slap-stick, and are of such a nature that they can be played in any theatre. A number of sales have already been closed on this series.

Tyrad Closes Many Sales on Two Feature Pictures

TYRAD PICTURES, INC., announces the following additional sales of territory on "And the Children Pay"; Southern States, Kansas and Missouri, to S. A. Lynch Enterprises; California, Arizona and Nevada, to Al Nathan; Illinois, to Unity Photoplay Corporation; New England, to Natsam Features; Nebraska and Iowa, to the Sterling Film Co., of Omaha; Ohio, Kentucky and Michigan, to Standard Film Service; Northern New York (upstate), Celebrated Play Distributing Co.

The Piedmont Picture Corporation has secured the foreign rights.

The announcement is also made by this company of sale of the following territory on "Your Wife and Mine," starring Eve Dorrington.

Jess Willard Evidently Believes That White Horses Mean Good Luck.
The champion is seen here in "The Challenge of Chance," which Frank Hall is releasing through Independent Sales. The picture is now playing at the Park Theatre, New York.

Producers' and Distributors' News

Soldiers at Camp Upton See Robertson-Cole Show

THE American doughboy is thoroughly appreciative of good motion pictures when he sees them, as Homer Croy said recently, in an issue of the Moving Picture World, and he is ever eager to tell the world about them, too. Recently in the Buffalo Theatre, Camp Upton, an Exhibitors Mutual festival was staged by L. McKenna, manager of the house, under the direction of Major R. H. Ferris, Camp Morale Officer, thirteen Robertson-Cole features being exhibited.

The success which attended this exhibition is evidenced by a letter which Mr. McKenna directed to W. A. V. Mack, manager of the New York exchange of Exhibitors Mutual. In part, he said:

"Your pictures have rung the bell for this house. With another pay theatre against us and many free movie shows at welfare organization buildings, we have got to produce the goods to keep alive.

"The productions we showed were the first episode of Martin Johnson's, 'Cannibals of the South Seas'; Bessie Barriscale in 'Hearts Asleep'; Billie Rhodes, 'Lamb and the Lion'; William Desmond, 'The Prodigal Liar'; all star cast in 'The Turn in the Road'; H. B. Walthall, in 'The Long Lane's Turning'; 'Captured by Cannibals'; Sessue Hayakawa, 'A Heart in Pawn'; Alma Reubens, 'Diana of the Green Van'; Billie Rhodes, 'The Love Call'; H. B. Walthall, 'Modern Husbands'; William Desmond, 'Whitewashed Walls'; Sessue Hayakawa, 'Courageous Coward.'"

Strand Presents Selznick Production on Big Scale

OLIVE THOMAS in her first Selznick picture, "Upstairs and Down," was accorded an elaborate presentation at the initial showing of this attraction in New York last week at the Strand Theatre, while during the same period sixty-nine drug stores, 100 five-and-ten-cent stores, and one of New York's largest furniture houses united in the campaign.

The Strand program was composed of nine numbers. No. 5 on the schedule was Olive Thomas in "Upstairs and Down," while the number directly preceding was the new song, "Upstairs and Down," which was used as the presentation for Miss Thomas' picture. A special set was employed in this number and two metropolitan vocalists rendered the song. The special set consisted of a flight of stairs leading to a raised platform, and another flight of stairs leading from the opposite end of the platform to the stage. The first verse of the song was sung while sitting on a rustic bench under the platform. The chorus was sung walking upstairs, another verse was sung on the platform, and the second chorus was sung walking downstairs.

Vitagraph Film Crosses the Border.

"Thin Ice," the Corinne Griffith production recently issued by Vitagraph, has made its way into Mexico. It has crossed the border at Laredo, and was shown for one special performance at the big movie house in the town, directly across the Rio Grande, Nuevo Laredo.

Isn't She the Spiteful Thing?
Well, we doubt it; but Olive Thomas' next Selznick feature is "The Spite Bride."

Kimmerle Used Outing to Advertise "Better Times"

F. KIMMERLE, branch manager for Exhibitors Mutual at Boston, turned press agent for the annual outing of the film industry of New England, at Nantasket, Tuesday, June 10, and before the day was over, "Better Times" was a popular salutation of the crowd, which included many exhibitors.

When the guests assembled for lunch in the dining hall, they found the room decorated with placards bearing the words "Better Times." "Better Times" greeted them from above the door leading to the bar, and it was printed on the mirror behind the bar.

As the party progressed, everybody was shouting "Better Times," which is the title of the coming Brentwood production released by Robertson-Cole through Exhibitors Mutual.

The ball game progressed through the six inning with the score 5 to 4 in favor of the exchanges. When the exchange men went to bat in the seventh they found black and white stickers reading "H. B. Warner in 'The Man Who Turned White,'" pasted on their bats. In that inning they scored seventeen runs and broke up the game.

A pleasant day was the result.

Books Screen Magazine for Week.

The Circle Theatre, of Indianapolis, has booked the Universal Screen Magazine for weekly showings, beginning June 29, according to a report received. Universal's screen magazine contains many educational as well as some of the finest humor, including the "Abe Martin Sayings," by Kin Hubbard. As a result of a recent sales campaign, several hundred exhibitors in the country have booked the Screen Magazine for extensive runs.

Popular Bret Harte Tale Produced by Universal

BRET HARTE'S story, "The Outcasts of Poker Flat" has been adapted to the screen and the completion of the production of the drama is announced by Universal.

In this picture Harry Carey is cast in the leading role. The supporting cast includes Gloria Hope, Virginia Chester, Cullin Landis, Louise Lester, Charles H. Mailes, Joel Harris, J. Farrell McDonald and Victor Potel.

In order to carry out the theme of the story truthfully the cast was taken to the exact locations in California around which Bret Harte wrote the story.

The production was directed by Jack Ford. The picture is especially adaptable to summer showing in that a number of snow scenes are shown.

The costumes are true copies of the period of 1849 and one of the unusual scenes is that of an old river packet with the paddle wheel at the stern.

In the screen production the prologue shows Harry Carey as an Arizona gambler with an adopted son and a girl ward. He reads the "Outcasts of Poker Flat" by Bret Harte. The action of the picture then portrays the story with Carey in the leading part. He sees the similarity of the man in the story of his own life, but the unhappy ending of John Oakhurst in the book is not the fate of "Square Shootin" Lanyon of the play. The young girl declares her love for "Square Shootin" and the happier life begins.

Merit Arranges Frohman Films in Competitive Houses

THE Merit Film Corporation, of which I. E. Chadwick is president, have advised William L. Sherrill, president of the Frohman Amusement Corporation, of the unusually heavy demand on the part of exhibitors for the Texas Guinan two-reel Westerns and Mack Swain single reel comedies in New York state. Mr. Chadwick, in view of this demand, has ordered nine prints of each production, and has refused to grant to any exhibitor any exclusive or advance run. The Adelphi, the Symphony and the Seventy-seventh Street Theatre, all high class houses on Broadway, each considered a first run house, have contracted to play "The Girl of Hell's Agony" day and date, week commencing June 15th.

Sidney B. Lust, of Washington, D. C., has also assumed the same policy of refusing to grant exclusive first runs, and on the Mack Swain Comedies has contracted with Loew's Palace Theatre and Crandalls' Metropolitan Theatre, Washington, for the showing of the comedies, each institution to play them day and date.

Giants Shown in Slow Motion Pictures.

Charles Watson, president of the Novagraph Company, has just completed making for the Pathe Review, a series of slow motion baseball studies, which are declared by John J. McGraw to be the most remarkable and revealing "diamond disclosures" ever taken. All of the star players of the Giants are shown.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

GOOD news for the lovers of a rattling tale of adventure and romance! William Fox has purchased the screen rights of Louis Tracy's widely read story, "The Wings of the Morning," and William Farnum will appear as the hero. Only the immortal "Robinson Crusoe" of De Foe outranks the Tracy work as a story of adventure, and the love interest in "The Wings of the Morning" is beautifully true and tender.

The fight at the mouth of the cave between the Englishman and his sweetheart and the savages will make a stirring series of incidents, and the chance for fine scenic effects is almost unmatched.

A screen version of William Gillette's civil war drama, "Secret Service," with Robert Warwick as the Union spy, will be shown in New York the week of June 22. Here is a stage drama which should lend itself to the moving picture with the best of results. The story is intensely dramatic and earned the reputation of being the finest example of a war drama ever written on the struggle between the North and the South. Its long run at the Empire Theatre, New York, some twenty years ago made it the most talked of play of its time.

Marshall Neilan's dictum that "what we need now is not better stories, but better continuity writers" is the opinion of every one who really understands the requirements of a well-made scenario. Like the stage play the finished product of a continuity writer may read perfectly and would answer the purpose if the story were intended for reading only; but special skill and training are necessary to enable a writer to turn the work into actable shape. Explanation which is essential when the story is read by the untrained reader is discarded by the director as he realizes that some bit of business which he has put in renders useless two or three scenes which follow. Sometimes a turn of the head or the lifting of the eyebrows is sufficient to take the place of several pages of explanation.

George Randolph Chester echoed the same hard and fast fact the other day when he said that the screen has no dramatists. This is rather a sweeping statement; but there is room and to spare for all the ambitious young men and women who can qualify for the position of expert continuity writer.

The active participation of the author himself in the making of his story into picture form will teach him a wholesome respect for the art of the continuity writer and the expert knowledge of the man who directs a production.

WEITZEL.

IN THIS ISSUE.

Sunnyside (First National-Chaplin).
The Man Who Stayed at Home (Metro).
Fools and Their Money (Metro).
Cowardice Court (Fox).
My Little Sister (Fox).
Square Deal Sanderson (Arteraft).
Happiness a la Mode (Select).
The Crimson Gardenia (Goldwyn).
You're Fired (Paramount).
Upside Down (Triangle).
The Woman Under Oath (United Picture Theatres).
Bare-Fisted Gallagher (Robertson-Cole).
The Profiteers (Pathe).
Men, Women and Money (Paramount).
Love and the Woman (World).
A Sporting Chance (Pathe-American).
A Girl at Bay (Vitagraph).
The Outcasts of Poker Flat (Universal).
A Desert Hero (Paramount-Arbuckle).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the productions **as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Sunnyside"

Charlie Chaplin's Third First National Exhibitors' Circuit Comedy Is Rich in Entertainment.

Reviewed by Edward Weitzel.

CHARLIE, or rather Charles Chaplin, as he writes it himself on the title page of his picture, is still advancing the tone of his screen comedy. "Sunnyside" is the most human of all his stories, and he gets his laughs with but little of the old slapstick method. One scene is immensely droll and burlesques the craze for the Greek dance with the skill that only this king of screen comedians knows how to use. To see him join in the flying leaps and poses of a quartet of bare-limbed maidens as they bound lightly all over the landscape, is to witness a bit of caricature that is as classic as the dance itself.

Not for an instant does he strain for a point, not even when he trips and lands in the thorny bosom of a large and quick-acting member of the cactus family; but his endeavors to keep step, hide his embarrassment, relieve himself of a collection of stinging little darts and wear the beautiful smile of innocence which is the chief adornment of the nature dancer, is a thing of pure delight.

Quick action marks the opening of the picture. Charlie is the full staff of "help" at a country hotel and is obliged to go to bed with his clothes on so that he may waste no time in getting up in the morning. It is this getting up or getting him up operation which starts off the comedy with a bang, and his efforts to do the bidding of his slave driver of a boss is the motive of much of the fun. One of the most amusing incidents is where he is sent to drive the cows home and loses the herd at the fork of the road. His inimitable walk has never been used more effectively.

There is real romance in "Sunnyside." Charlie is in love with a country maiden and his dream of happiness is badly upset when a city chap spills himself out of his automobile in front of the hotel, and Charlie imagines he has a dangerous rival for the love of his charmer.

The scene where he comes to the house of his country sweetheart and finds his rival in all the glory of fashionable attire paying attention to the young lady, who has put a fetching ribbon in her hair and donned her Sunday clothes, is neat preparation for the time when Charlie returns clad in an amusing imitation of the city chap's stylish garments.

In spite of the grotesque flavor of the incidents this part of the story seems real, and that hint of deeper feeling which always underlies the work of a genuine comedian is never absent from the picture. The finish, showing the departure of the city chap and Charlie in possession of the fair prize, is a welcome addition to the happy ending.

The production has been given every care. "Sunnyside" may not be the loudest Chaplin "big scream," but it abounds in hearty laughs and clean fun.

"The Man Who Stayed Home"

Six-Reel Metro Pictures Corporation Subject Presents Strong War Play.

Reviewed by Robert C. McElravy.

IN this six-reel screen classic production, "The Man Who Stayed at Home," the Metro Pictures Corporation presents a strong adaptation of a well-known stage play. It is a secret service story, dating back to August, 1918, with an American locale. The hero is a man who failed to go into service, to all appearances, when the United States went into the war, but it develops later that he is a secret service man. King Baggot does some effective work in this role and is supported by a well balanced cast.

The production is better in the matter of continuity and suspense than many of the war plays have been. The incidents connected with the rounding up of the

(*Continued on page* 1989)

Bert Lytell Released Soon in Story of Circus Life

WILLIAM DUDLEY PELLEY'S short story, "One-Thing-at-a-Time O'Day," as published in the Saturday Evening Post and produced by Metro, with Bert Lytell as its star, is announced for release on June 23.

Mr. Pelley's original story proved most successful as a laugh-provoker in print, and it is claimed that the complete photoplay is one continual round of mirth and intensely humorous situations. It was converted to the screen by George D. Baker, who also converted and supervised Bert Lytell's great comedy success, "The Spender." John Ince has guided Lytell through this comedy vehicle.

Some of the distinct novelties of the picture are the spectacular scenes of the entire three ring show in progress, with the entire audience caught by long panoramic shots.

Supporting Mr. Lytell, including Eileen Percy as his leading woman, are Joseph Kilgour, Jules Hanft, William A. Carrol, John Hack, and Fred Heck.

Levy Puts Trailer on Films Handled by His Exchange

AS a part of the campaign for making the only film exchange in Louisville a recognized local institution, with a position in public estimation throughout the territory equal in importance to that of the largest department stores or the leading newspapers, Colonel Fred Levy, president of the Big Feature Rights Corporation, owner of the First National Exhibitors' Circuit franchise for Kentucky and Tennessee, has purchased a novel film trailer for use with every print of all subjects handled by that branch.

The trailer shows a curtain unfolding, which reveals two children turning the crank of a motion picture camera. Stars shoot out from the lense case and form the words "Big Features Rights Corporation." A second star bursts to form the line "Fred Levy, president;" a third star dissembles itself and is arranged to read "Lee Goldberg, secretary." Then the word "Presents" follows this as the immediate preface to the main title of the particular production.

The trailer was first used on a print of "Daddy Long Legs," at the Strand Theatre, in Louisville, and won a notice from the local newspaper critics for its novelty and for the advertising values it possesses.

Beauty, Thy Name Is "Sahara."
So you might say even of this tragic scene between Edwin Stevens and Louise Glaum in Hodkinson's "Sahara."

To Exploit Stage Women's Films in Fifty-nine Cities

FIFTY-NINE of the cities which will be visited by Universal's representatives who are to exploit the screen of Stage Women's War Relief pictures in the United States, have been selected and are named below. This unusual exploitation of a series of pictures is being done to acquaint the exhibitors of the country with the entire series, as well as giving them as much information as possible regarding the stars. The two men who will visit the cities named are William Howard and W. R. Wilkerson. Both men have met and interviewed the most prominent of the stars, and are thoroughly acquainted with the production of the entire series.

The cities which will be visited by Mr. Wilkerson are Des Moines, Davenport, St. Louis, St. Joseph, Mo.; Kansas City, Topeka, Kan.; Wichita, Muskogee, Oklahoma City, Santa Fe, Pueblo, Colorado Springs, Denver, Cheyenne, Lincoln, Omaha, Sioux City, Aberdeen, Fargo, Bismark, Helena, Butte, Spokane, Tacoma, Seattle, Portland, Salem, Boise, Ogden, Salt Lake, Frisco, Oakland, Sacramento, Berkeley, San Diego, Los Angeles, Pasadena, Tucson, San Antonio, Ft. Worth, Dallas, Houston, Galveston and New Orleans.

Mr. Howard will call upon the exhibitors in the following cities, Boston, Montreal, Toronto, Buffalo, Cleveland, Detroit, Columbus, Cincinnati, Indianapolis, Chicago, Milwaukee, and Minneapolis.

Desmond Submerged in "Bare-Fisted Gallagher"

IN "Bare-Fisted Gallagher," released by Robertson-Cole, through Exhibitors Mutual, one of the big punches of the picture is obtained through a fight between Desmond and Lanning, which takes place alongside a babbling brook. Breaking free from a death grasp about the neck, Desmond gets Lanning's throat in his clutches and pushes his head under the water. Lanning keeps his head below the water long enough for the cameraman to obtain a close-up which was considerably more than a minute. The close-up was filmed without the use of any submarine photographing device.

Little Brownie Vernon and Jeanette Rankin are the only women in the production. Miss Vernon is leading woman for Desmond, while Miss Rankin interjects some good humor.

Strand Rebooks "Daddy Long Legs."

Two months ago exhibitors in Louisville and vicinity discovered in the presentation of "Virtuous Wives" at the Strand Theatre, that the local population was more than sufficient to patronize a special feature attraction for a run of one week, instead of the maximum of four days, which had prevailed up to that time.

Last week the showmen of Kentucky and Tennessee were given another surprise in the announcement that Louisville was about to receive another test to prove that even week stands were not long enough to exhaust the maximum number of patrons for any one production.

Arthur Fix, manager of the Strand Theatre, has rebooked "Daddy Long Legs," first of the Mary Pickford specials to be released by First National Exhibitors' Circuit, for a return engagement of three days after playing to fifty-two capacity houses during its first run of one week.

Close-Up of Some Closed Fists.
Showing Jim Corbett, surrounded, but smiling, in his Universal serial, "The Midnight Man."

Mary Miles Minter Has Role of Parisian Dancer

AMERICAN announces that it will release next month another Mary Miles Minter film, based on an original story by Joseph Franklin Poland and prepared for the screen by Frank Howard Clark.

"Yvonne from Paris" will present Miss Minter in a part that is considerably different from anything she has had in months. As Yvonne Halbert she is a dazzling young Parisian dancer who runs away from her tyrannical aunt and comes to America incognita. The aunt has contracted for her appearance in a new musical comedy to be presented in New York.

The cast includes Alan Forrest, who plays opposite the star, while J. Barney Sherry, Rosemary Theby, E. Alyn Warren, Bert Grassby, Jeanne Robbins, Jack Farrell and Frank Clark enact the other important roles.

The production was directed by Emmett J. Flynn.

Poli Circuit Books "Sahara."

J. Parker Read, Jr.'s, special production, "Sahara," starring Louise Glaum and distributed by W. W. Hodkinson Corporation, has made a clean sweep in bookings of the large chain and circuits of motion picture theatres in the metropolitan district, the Poli New England circuit being the latest to give "Sahara" a blanket booking.

The Poli booking is inclusive of Hartford, New Haven, Waterbury, Meriden, Bridgeport, Conn., and Worcester, Mass., a total of twenty-one days.

"Off The Trolley" Is A Live Wire Comedy.

"Off the Trolley" is a live-wire Harold Lloyd comedy, released by Pathe June 22, and all the humorous and farcical things that might happen in electric travel are shown. Both Lloyd and his running mate, "Snub" Pollard demonstrate that they are not only qualified to run a trolley car—and to wreck it—but that they might operate a limited express locomoive.

REVIEWS AND ADVERTISING AIDS (Continued)

German spies are rather out of the ordinary and hold the interest well. Some of the work of the spies is done a little too openly, but due allowance must be made in this type of stories.

The dramatic moments are effective for the most part and the climax is led up to in a satisfactory way. This is the type of war picture that should interest most spectators even though the war is over, as its story stands by itself and is well worked out.

Cast.

Christopher Brent.....King Baggot
Molly Preston.....Claire Whitney
Fritz, a waiter.....Robert Whittier
Norman Preston.....Alexandre Herbert
Miriam Lee.....Lilie Leslie
Carl Sanderson.....Frank Fisher Bennett
Miss Myrtle .....Ricca Allen
Judge Preston, of the Supreme Court, George Paton Gibbs
Fraulein Schroeder.....Julia Calhoun
Mrs. Sanderson.....Ida Darling
Gaston Letour.....A. Lloyd Lack

Story by L. Worrel and J. E. H. Terry.
Scenario by June Mackie.
Directed by Herbert Blache.

The Story.

Christopher Brent, the hero of "The Man Who Stayed at Home," is looked down upon by his fellow townspeople because he has apparently not volunteered for any form of war work. Even the faith of his fiancee, Molly Preston, is almost shaken by the constant reports coming to her ears that Brent is a slacker.

Brent, however, is enrolled as a secret service man and has been detailed to watch some spies at Old Point Comfort, where the principals are all located at a summer hotel. Among the spies are the proprietor of the hotel itself, a young engineer named Sanderson, who also loves Molly, and numerous guests.

A woman named Mrs. Miriam Leigh arrives at the hotel and is seen frequently with Brent. This arouses Molly's jealousy, but Mrs. Leigh is a woman member of the United States Secret Service. She and Brent together locate a hidden wireless outfit in the rooms of one of the German spies. They destroy this and set about capturing the spies, who are at the time communicating with a submarine in the vicinity of the point.

Brent shoots down a carrier pigeon, released by one of the spies, recovering valuable maps drawn by Sanderson. He and Mrs. Leigh are suspected of being German sympathizers, but in the end clear their names in good fashion. They also bring about the destruction of a prowling submarine, through the agency of a swift U. S. destroyer.

Program and Advertising Phrases: A War Story That Will Hold Your Interest and Fascinate You, Despite the Signing of the Armistice.

The Story of a Man Who Endured the Taunt of Being Called a Slacker While Engaged in Important Work for His Country.

Fascinating Story of the Secret Service in the Great World War, Filled With Thrills and Action.

Excellent Photoplay Based on Powerful Stage Success, Interpreted by a Capable Cast.

Advertising Angles: Play up King Baggot to draw from his old following. Make good use of the stage source of this play. Keep off the war angles as much as possible, though the title speaks for itself. Call it a fascinating detective story and emphasize the Secret Service angle.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"Fools and Their Money"

Metro Pictures Corporation Presents Emmy Wehlen in Society Comedy.

Reviewed by Robert C. McElravy.

AN UNUSUALLY excellent comedy of smart society is this five-reel Metro feature, "Fools and Their Money." It has a bright, original plot and is set amidst charming scenes. The cast, headed by Emmy Wehlen, is one that fits the story particularly well. There is a correctness about the social atmosphere of the production that is not always found in subjects of the kind.

The action centers about the efforts of a newly-rich family to break into high society in an exclusive country neighborhood. This has furnished the theme for innumerable stories, and there is nothing particularly novel in the general situation. But the original touch comes in the daring effort of the heroine to pass herself off as a professional social secretary and the effort of the hero to avenge himself and his family by playing the part of groom. This leads to some amusing complications.

A feature of the opening reel that is fairly brilliant in effect, is the fox hunt. This gives a smart tone to the production which is maintained to the close.

A Brick and Then Some Bricks.
But Emmy Wehlen's not a "brickish" sort in Metro's "Fools and Their Money."

Cast.

Louise Allenby.....Emmy Wehlen
Richard Tompkins.....Jack Mulhall
William A. Allenby.....Emmet King
Gwyndolynne Allenby...Mollie McConnell
Jane Tompkins.....Betty Paterson
Martin Tompkins.....William V. Mong
Mrs. Nora Tompkins.....Gerard Grassby
Chef.....John Steppling
Cholly Van Dusen.....Bertram Grassby
Percy Winslow.....Gordon Marr

Story by E. Farst.
Directed by Herbert Blache.

The Story.

"Fools and Their Money," refers to the Tompkins family, which has come into millions through munitions and Mrs. Tompkins is determined to make her mark in high society. The son, Richard, is in college, and the family takes up a fine country estate in an exclusive neighborhood.

Mrs. Tompkins mistakes Louise Allenby, a beautiful young society girl living near, for a servant. The girl is amused by the error and decides to carry it further. She tells Mrs. Tompkins she is a social secretary to the Allenbys, and Mrs. Tompkins immediately offers to double her salary if she will come to them. Louise accepts the place and proceeds to initiate the Tompkins family into society life.

The son, Richard, on his return from college, overhears some girls on the train laughing about the joke Louise is playing on his people. To avenge himself, Richard hires out as groom to the Allenby family. He meets Louise and they fall in love.

During a ball, given by the Tompkins, Louise is accused of stealing her own jewels by a jealous young society man, named Van Dusen. In the scenes which follow, the identity of Louise is brought out, and also that of Richard. Van Dusen himself is found to have stolen some of the jewels, and is sent to prison.

Program and Advertising Phrases: An Unusually Fine Comedy of Smart Society Set Amidst Charming Scenes.

Amusing Story of the Attempt of a New-Rich Family to Break Into High Society in an Exclusive Country Neighborhood.

When the Heroine Posed as a Social Secretary and the Hero as a Groom, Mirth-Provoking Complications Ensued, Which You Will Surely Enjoy.

Beautiful Emmy Wehlen Star of Delightful Comedy Filled With Superb Scenes and Situations.

Advertising Angles: Play Miss Wehlen heavily, but make capital of such of the strong cast as are favorites with your patrons. Then play up the double masquerade for your newspaper work.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"Cowardice Court"

Five-Reel Fox Release Features Peggy Hyland In Amusing Comedy-Drama.

Reviewed by Robert C. McElravy.

THERE is a great deal of pictorial charm and a pleasing social atmosphere in this five-reel Fox subject, entitled "Cowardice Court." It was adapted from a novel by George Barr McCutcheon, author of many successful stories of the popular type. In screen form this particular tale carries a blithe comedy spirit and moves with good action; it never dips very heavily into drama and has little regard for the realities. It is purely a surface story of an engaging type and one that carries a fair amount of entertainment.

Peggy Hyland plays the heroine, Penelope Drake, sister of a lord who has married into an American family. The plot centers about two adjoining country estates, between which a small river flows, with a connecting foot bridge. The owners of these estates are at swords' points and the girl brings about a termination of the feud by marrying her brother's enemy.

The locations in this are very charming and do much to add to the enjoyment of the picture. The cast is also pleasing as a whole and the social life is in keeping with the story.

(*Continued on page* 1991)

(Continued from page 1912)

which labor should find relief from six days of toil."

"The screen," Dr. Copeland went on, "should be further used in spreading health propaganda. It could help, for instance, to bring to normality the 200,000 school children of New York City's million who are underfed and undernourished."

John J. McInerney, a prominent Rochester attorney and counsel for the state exhibitors, took the place on the speakers' program of Aaron J. Levy.

"This is a great day, not only for the triumvirate, but for the rank and file of exhibitors," said Mr. McInerney. "Do you realize that the exhibitor of New York were in a chaotic state of organization until the great Berman swept upstate, going into the highways and byways, making friends for the Exhibitors' League, where formerly enemies existed? Perhaps you didn't know that he was working under the old Tammany plan of General O'Reilly—and put up to the whole thing by the mind of Sydney Cohen. And O'Reilly at Albany played the Irish harp for the Irish and the jewsharp for the Jews.

McInerney Adds Fine Words.

"As time goes on these men will be remembered as the peak of the wedge which fought the fight for Sunday pictures. And each state, as it comes into the column that marches on as New York does, will remember these three men for what they have done.

"They realized," said Mr. McInerney, and his remarks were greeted with applause, "that the moving picture is a safety valve for the workingman—that when he is looking at a movie in a theatre the Bolshevik cannot get at him."

William A. Brady, introduced by Toastmaster Walker as "the debutante," struck a national note when he said that men and women have a right to do as they please with their Sunday afternoons and evenings.

"And as your national representative," said Mr. Brady, "as the president of the National Association of the Motion Picture Industry, I appeal to you to support a friend of the moving picture in whatever the future holds for him: I appeal to you to support Senator Jimmie Walker."

Mr. Brady went on to outline a scheme of national representation of the motion picture industry in Washington and in the various capitals of the states.

Pictures Are Thought Stirrers.

Arthur Brisbane, besides paying the wonderful tribute to the right of the open Sunday cause by his figure of "the greatest moving picture and the Greatest Director," also paid a tribute to the screen as a whole by saying: "In the last ten years the moving picture has done more to stir up thought among the people than all the newspapers, all the books and all the preachers." This word of praise was the more noteworthy because it came from the lips of a newspaper man. And it was all the more pertinent because of Mr. Brisbane's previous remarks on the need of curbing the spirit of Bolshevism by proper education.

The last speaker on the list was Sydney S. Cohen, president of the New York State Exhibitors' League, and the spokesman appointed by his colleagues, Berman and O'Reilly. Before introducing Mr. Cohen, Toastmaster Walker had presented to each member of the triumvirate a platinum watch. With each watch was a slender chain with pearls, and with each watch also were some beautiful words from Jimmie Walker.

William Fox.
Marshaled beauty, wit and oratory as chairman of committee on banquet arrangements.

In fact, when Mr. Cohen began his speech, the effect of this final tribute was evident in his voice. But Mr. Cohen soon recovered himself, and proceeded with dignity to thank every one who, from the inception of the Sunday campaign to its conclusion, had helped in the cause.

The Thanks of Cohen.

Beginning with William Fox, who offered to pay all the expenses incident to the Sunday campaign (which offer it had not been necessary to accept), Mr. Cohen then named Health Commissioner Copeland, William A. Brady, Arthur Friend, of Famous Players-Lasky, James L. Holland of the American Federation of Labor, Peter J. Brady, Senator Jimmie Walker, Simon L. Adler, Clarence F. Welch, the entire trade press, and finally Governor Smith himself.

John J. McInerney.
Prominent Rochester attorney, counsel for League, and brilliant orator at Waldorf.

"I take it," said Mr. Cohen, "that this praise, these fine tributes are intended for the exhibitors of the State of New York whose representatives we are temporarily." The president of the Exhibitors League then went on to recount the fine organization of the upstate cities, mentioning Buffalo and Rochester in particular, saying that it was the support and conviction of the exhibitors which won the fight.

"I shall treasure this gift," Mr. Cohen concluded, "and the memories of this evening always." Then came the music.

A Notable Dais.

Not to mention those seated at the dais would be omitting a big note. Starting at the left of the dais, the seating called for James Beecroft, Leslie Mason, Charles D. Donohue, Walter W. Irwin, Oscar A. Price, Julius M. Mayer, Marcus Loew, Royal S. Copeland, William Fox, Victor J. Dowling, Arthur Brisbane, E. S. Gundlach, E. F. Albee, Sydney Cohen, Toastmaster James J. Walker, Charles L. O'Reilly, Samuel I. Berman, William A. Brady, Adolph Zukor, Aaron J. Levy, Richard E. Enright, B. S. Moss, Martin T. Manton, Arthur S. Friend, Thomas J. Drennan, Samuel Goldwyn, John J. McInerney, George Blaisdell.

A complete list of the other guests is not possible here, but those present included:

A. Alperstein, Sidney Ascher, W. E. Atkinson, Tarkington Baker, H. M. Berman, C. H. Bach, William Bigall, Major Warren Bigelow, Lt. J. J. Behan, Charles A. Bird, Ralph Block, Louis F. Blumenthal, Peter J. Brady, William Brandt, E. O. Brooks, J. E. Brulatour, Nathan Burkan, Jule Burnstein, C. C. Burr, W. P. Capes, J. E. Chadwick, J. F. Chalmers, Alfred F. Chalmers, Miss E. J. Chalmers, Emile Chautard, David Cohen, Jack Cohn, Henry Cole, Joseph Danneberg, Theodore C. Dietrich, William A. Dillon, Edward Earl, Ralph Edmunds, Frederick H. Elliott, Felix F. Feist, Ralph Folks, E. K. Gillette, Charles Goldreyer, Walter E. Green, Paul Gulick.

Frank G. Hall, William Hart, Alfred L. Harston, Dr. Charles H. Hespe, Gabriel L. Hess, W. Hodkinson, M. H. Hoffman, David P. Howells, I. J. Ruber, Earl J. Hudson, Ralph Ince, George Irving, the Rev. W. H. Jackson, Arthur E. James, George Kann, M. A. Kashin, Frank A. Keeney, Ad. Kessel, Gus Konigswald, Lee Kugel, G. W. Landon, A. J. Lang, Joe Lee, Jack G. Leo, Al Lichtman, Kenneth MacGowan, John Manheimer, Morris Needle, Eugene O'Brien, C. C. Pettijohn, David Picker, Joseph Plunkett.

P. A. Powers, Ralph Proctor, F. C. Quimby, Harry Rapf, W. E. Rayner, William J. Reilly, Hugo Reisenfeld, Samuel Rothapfel, E. M. Saunders, H. Schnitzer, Joseph Schnitzer, Lewis J. Selznick, Myron Selznick, Winfield R. Sheehan, William L. Sherry, Henry Siegel, M. D. Simmonds, Will C. Smith, Sam Spedon, Charles Steiner, Amedee Van Bueren, Jack Von Tilzer, Alfred Weiss, Edward Weitzel, Robert Welch, A. G. Whyte, Gilson Willets, J. D Williams, John J. Wittman, William Wright, C. L. Yearsley, John Zanft.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast.

The Honorable Penelope Drake, Peggy Hyland
Randolph Shaw.....Jack Livingston
Lord Cecil Bazelhurst.....Arthur Hoyt
Lady Evelyn Bazelhurst.Katherine Adams
Tompkins.....Burton Law
Flash Morton.....Bull Montana
The Duke.....Harry Lounsdale
The Count.....Bertram Grassby
Yank Foo.....Gung Wong
The Groom.....Al McKinnon
The Guests,
Mrs. Jack Mulhall, Bonnie Hill, Robert M. Dunbar and Larry Stears.
Directed by W. C. Dowlan.
Story by George Barr McCutcheon.
Scenario by J. A. Roach.

The Story.

Evelyn Banks, of Jersey City, has married Lord Cecil Bazelhurst, of England, for the sole purpose of gaining a title. Lady Evelyn also desires a valuable tract of land in the Adirondacks with the country house upon it, but Randolph Shaw, who owns the adjoining estate, succeeds in taking over 500 acres she wanted. This creates an unneighborly feeling between the two families in Fox release, "Cowardice Court."

As the story opens, trespass signs have been placed beside the footbridge crossing the river which separates the estates. Lord Bazelhurst, at the request of Lady Evelyn, has ordered his servants to shoot Shaw if he crosses the bridge. Nevertheless, Shaw enters the Bazelhurst grounds and makes a personal call upon the owner, whom he mistakes for the butler. As he is retiring Shaw meets Penelope Drake, a sister of Lord Bazelhurst, whom he had seen previously in the neighborhood of the "haunted house," where he was conducting some electrical experiments. He becomes interested in the girl and she visits his property frequently thereafter.

Shaw is shot by one of the servants for trespassing a day or two later. He at first blames Penelope for this, but the girl comes to him, after quarreling with her people, and throws herself on his mercy. She is pursued, but when overtaken has pledged her hand to Shaw.

Program and Advertising Phrases: Mirthful Screen Adaptation of One of George Barr McCutcheon's Well Known Novels.
Romantic and Laugh Provoking Comedy Filled With Pictorial Charm and Pleasing Social Atmosphere.
The Story of a Property Feud Among the Rich and How It Was Settled by a Clever and Attractive Girl.
Blithe Comedy of Engaging Type With Pretty Peggy Hyland in a Congenial Role Filled With Adventure.

Advertising Angles: Play up Miss Hyland and announce her in a story from one of George Barr McCutcheon's novels. Tell that it is a Kentucky feud played in the Adirondacks between a young millionaire and an American girl who married a title and that it is ended by the nobleman's sister. Play up the high society angle and the title.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"My Little Sister"

Five-Reel Fox Subject Features Evelyn Nesbit in Strong Dramatic Story.

Reviewed by Robert C. McElravy.

EVELYN NESBIT rises to a degree of artistic ability in this five-reel subject, "My Little Sister," that she has not before achieved. This is perhaps in a measure due to the fact that she is here seen in a story that in no way refers to her own personal experiences, and for this reason she is able to get entirely away from herself and into the character she is portraying. Her interpretation of the elder sister in this poignant, suspenseful little drama, reveals her as a screen artist capable of conveying intense emotion to the spectators.

The story of "My Little Sister" is based on the novel of that name by Elizabeth Robins, which created something of a sensation when it appeared several years ago. It will be remembered by a multitude of people and has been given a thoroughly adequate screen adaptation. It tells of two innocent young girls, who were met at a railway station in London by a strange woman, who pretends to be the aunt they have come to visit. The woman takes them in a limousine to one of the most infamous houses in the city. The elder sister, who relates the story, escapes through the assistance of a man who understands their predicament, but she is never able to get track of her little sister again.

This story is delicately handled and contains a tremendous amount of feeling. It is an episode from real life that will linger long in the memory of anyone who sees it.

Over the Teacups (Saucers Included)
With Evelyn Nesbit and Lillian Hall in Fox's "My Little Sister."

Cast.

The Elder Sister.....Evelyn Nesbit
Eric, her sweetheart.....Leslie Austen
Bettina.....Lillian Hall
Ranny, her sweetheart...Kempton Greene
The Stranger.....Lyster Chambers
Guy Whitby Dawson....Herbert Standing
Madame Aurore.....Caroline Lee
The Gray Hawk.....Amelia Summerville
The Colonel.....Ben. Hendricks
Aunt Josephine.....Louise Rial
The Sisters' Mother.....Martha Mayo
Lady Helmstone.....Marie Burke
Lord Helmstone.....Henry Hallam
Lady Barbara.....Lucille Carney
Story by Elizabeth Rubens.
Directed by Kenean Buel.

The Story.

Bettina and her elder sister, two innocent country girls, each with a sweetheart at home, are the leading characters in "My Little Sister." They are invited to visit a wealthy aunt in London, and go unaccompanied upon the train to meet her.

Through the instrumentality of a French dressmaker, news of their coming has been communicated to London. They are met at the station by a woman who claims to be the aunt they have never seen, and are driven to a certain address.

Once inside the house, the girls are at first impressed by the strangeness of the place, which has barred windows. The woman who brought them introduces the girls to several coarse men, whom she says are dinner guests. The men smoke freely and indulge in wine. The elder sister gets into conversation with one of the men and tells enough of her story so that he understands their situation. He tells her that they have been lured to an infamous house.

Through the aid of this man, the elder sister escapes and takes a cab to the home of her aunt. Here she rouses the family and tells her story. But she has failed to get the number of the house from which she fled, and is unable to give the police this desirable information. Days and weeks of painful searching brings no further news of the little sister, whose innocence has been sacrificed to the traffic in virtue. But the investigation thus started is thought by the elder sister to be one that will benefit all womenkind.

Program and Advertising Phrases: A Touching and Dramatic Episode of Real Life That Will Linger Long in Your Memory.
Pathetic Story of a Little Girl Lured Into the Maelstrom of Vice in a Big City.
See Evelyn Nesbit in the Most Dramatic and Artistic Photoplay of Her Screen Career.
Absorbing Drama Adapted From One of the "Best Sellers" and Dealing With a Problem that Confronts Every Mother and Father.

Advertising Angles: Advertise Miss Nesbit and play heavily on the novel, which is familiar to most readers. Get your booksellers to stock copies and then hook up with a window display. Hammer on the strength of the story and the impression it made when it first appeared, then tell that it has been visualized into an equally powerful play. Work for the support of church and social organizations. You can get it with this story where the usual type of Nesbit story is decried. For that reason it might be well to make the book source superior even to the star.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"Square Deal Sanderson"

An Artcraft Picture Presenting William S. Hart in a Story of Rude Justice.

Reviewed by Louis Reeves Harrison.

WITH William S. Hart in his favorite role, executing the law of force, this time to right the wrongs of a persecuted young lady who owns a fine cattle ranch, but who is harassed by a man who is a "power" at the nearest settlement, the Artcraft product, "Square Deal Sanderson," follows well-known lines, but Hart holds interest through his personality. Among others a young ranch owner impersonated with skill by Ann Little, is suffering many injuries to her property rights

(Continued on page 1993.)

Methods that Democratized Auto Are Employed in Film Production by Ford

HENRY FORD announces, through Goldwyn, his latest Educational Weekly, "The Only Way," a story of carelessness and a recommendation of "Safety First." Exhibitors may be interested to know the steps and the means by which this democrat has spread Americanism among the people. The first knowledge of this friendly little man came when he democratized the automobile, and inaugurated a revolution in motor car construction. But Ford did not stop here. His brand of democracy went further. It included every employee in his huge factories; and for several years past no person in his employ, down to the poorest paid office boy, earned and received less than $5.00 per week. All this is now history.

In the early part of the present year, Mr. Ford began to publish a weekly paper, the Dearborn Independent, the feature of which is a page of observations on world topics by Henry Ford himself.

But he has gone even farther in bringing the lessons of democracy to the hearts and the minds of the people of America. He is using the motion picture to present his understanding of America in the form of motion. Known as the Ford Educational Weekly, the reel which Mr. Ford releases every week through Goldwyn is distributed to thousands of theatres every week. He has made the price of his product so reasonable that every theatre manager throughout the country claims that "Fords" are the best value in the motion picture industry. (At present they are shown in more than 6,000 theatres every week). The subjects which find expression in the Ford Weeklies are broadly democratic. They appeal to everybody; for they are somewhat like Sunday newspaper articles animated. "Fords" tell the tale of the making of great newspapers; they bring the golden lands of the earth to an orchestra chair; they publish the stories of birds and of animals, and bring chapters of ponderous encyclopedias to life. In short, every phase of American life is vivified by the all-seeing lens when Henry Ford scatters his cameramen throughout the world.

Passionate Love Story in New Farrar Picture

THE veil of mystery which has surrounded the new picture in which Geraldine Farrar is to be starred by Goldwyn with her husband Lou Tellegen, playing opposite her, was slightly lifted by the announcement that it is one in which the passion of a vibrant love dominates. The actual action and title of the new production still remains a dark secret, but it is known that the tale deals with two children who grow up to participate in a romantic, intense drama.

Frank Lloyd, who is now directing the creation of the picture in Culver City, Cal., considers himself particularly fortunate in having secured two youngsters to portray the Tellegen's characters before their maturity. Francis Marion plays the part of Mr. Tellegen and May Giraci that of Miss Farrar as children, and their features are said to be amazingly close to those of the famous star and her husband.

Another portion of the great Culver City mystery which has been given away is that Hugo Ballin, Goldwyn's art director, is creating the settings against which the romantic spirit of Miss Farrar and Mr. Tellegen will be projected. Thompson Buchanan is responsible for the story which, without the title, continues to be withheld from the curiosity of press agents exhibitors.

Beach Pictures Released Under New Brand.

Henceforth all Rex Beach pictures will bear the brand of the Eminent Authors' Pictures, Inc. "The Crimson Gardenia," which is his current photoplay and which has just been shown at the Rialto, New York, marks the last Rex Beach play under the Goldwyn banner. Henceforth it will be all Eminent Authors'.

Under the Goldwyn brand, Rex Beach has made five plays, including "The Auction Block," "Laughing Bill Hyde," "The Brand," "Too Fat to Fight" and "The Crimson Gardenia."

Prints Now Being Made of Thomas' "The Volcano"

THE work of editing "The Volcano," starring Leah Baird, directed by George Irving, and distributed by W. W. Hodkinson Corporation, has just been completed and the prints are now being made for quick dispatch to the Hodkinson managers in thirty cities.

Bomb Planting Incidents.

The events that have occurred in America during the actual making of this production have given an almost uncanny sense of prophecy to the work of the dramatist. This film, besides showing the secret plottings that have brought about outrages in America, shows the remedy for the foreign agitator who seeks to plunge the workers of the country into chaos. Its interest will be intensified by the dramatic parallel afforded the story in the front pages of the daily newspapers where facts duplicate the imagination of an author who correctly reads the significance of the things happening in America today.

Leah Baird appears as Ruth, the heroine of the picture. Supporting her are Edwin Langford, W. H. Gibson, Mme. Elvira Amazar and Jacob Kingsbury.

Universal Active with Variegated Picture Output

FOUR new productions, all of them features, were begun at Universal City last week and several of the productions which have been under way were finished.

Harry Carey, who recently finished "The Outcasts of Poker Flat," started work on the new Texan melodrama, "Jim of the Ranges." This is a story from the pen of G. B. Lancaster. Gloria hope and Claire Anderson have been given the feminine leads. The picture is being made under the direction of Jack Ford.

"Playing the Game," a well-known Broadway success by Sade Gowan, which was produced by the Henry B. Harris estate, is to be made into a six-reel production with an all-star cast. The production has just been started under the direction of George Seigmann.

Monroe Salisbury has completed "Devils Have Their Friends" (tentative title) and has started work on his new vehicle, "Sundown Trail," the story of "the West that was," which was written by J. G. Hawks.

"Brute Breaker" Cast Chosen.

Director Lynn Reynolds has chosen the cast for "The Brute Breaker," in which Frank Mayo and Kathryn Adams are to be featured. "The Brute Breaker is a story of the French-Canadian logging camps written by Johnston McCulley.

Mary MacLaren, who is working in "The Petal on the Current," the Fannie Hurst story, returned to the studios after several weeks in San Francisco, where the court scenes of the production were made. Tod Browning is directing the production.

"The Pinnacle," a melodrama of the Swiss Alps, in which Eric Von Stroheim is featured, is nearing completion.

"The Right to Happiness," Dorothy Phillips' latest starring vehicle in which she has a dual role, is being cut and titled under the direction of Allen Holubar.

Marie Walcamp, Universal's serial star, is still on location at Sonora, where the company is working on the exterior scenes of the "Tempest Cody" series of two-reel Westerns.

Joe Martin Prominent Again.

"A Fortune at Stake," a two-reel Western drama starring Pete Morrison, was completed and final scenes for "Wild Lions and Loose Bandits," the third of the Universal animal comedies directed by William S. Campbell, were made. Joe Martin, perhaps the greatest animal actor of the screen, is starred in this last named production.

James J. Corbett is still working on the fourteenth episode of "The Midnight Man," the serial production which will be released some time this summer.

Word has been received that a new production is being selected for Rupert Julian, who was the director and star of "The Fire-Flingers."

Neal Burns and Josephine Hill, the comedy pair, are working on a new side-shaker, titled "He Finally Won Out."

Cecil B. DeMille and Ian Hay Beith.

Major Beith has been engaged to supply correct English production in Mr. DeMille's Artcraft, "The Admirable Crichton."

"The Spite Bride" Is Olive Thomas' Next.

Olive Thomas' coming Selznick picture, "The Spite Bride," which will be distributed by Select, will be a more dramatic offering than any in which Miss Thomas has previously appeared.

Robert Ellis will be leading man for Miss Thomas, while Jack Mulhall, Claire DuBrey, Irene Rich, Dorothy Wallace, Lamar Johnston and Katherine Griffith complete the cast. The author is Louise Winter. Lillian Ducey wrote the scenario and Charls Giblyn directed.

The story concerns the various experiences of Tessa Doyle, a dainty little chorus girl who is hired to marry Billy Swain, in order that Billy can have the laugh on Millicent Lee, who has jilted him for someone else.

Artcraft Film Inspires Song.

Famous Players-Lasky Corporation has made arrangements with McCarthy and Fisher, Inc., music publishers for the publication of a song entitled "Eyes of the Soul." Thus the Artcraft picture of that name, in which Elsie Ferguson is starred, will receive the benefit of all publicity accruing to this song.

REVIEWS AND ADVERTISING AIDS (Continued)

and her feelings by a discarded suitor who controls the main dance hall, and is at the head of a gang of cattle rustlers. But the moment the spectator sees Hart come riding across the stretch of sand and cactus, the punishment of all that villainous persecution becomes merely a matter of time and method.

The star always "gets" his men before he is through. He gets three of them in this Artcraft production, two by bullet and one by a noose first and a warrant second.

Cast.

Square Deal Sanderson...William S. Hart
Mary Bransford.....Ann Little
Alva Dale.....Frank Whitson
Barney Owen.....Lloyd Bacon
Story by Charles A. Seltzer.
Scenario by Lambert Hillyer.
Directed by W. S. Hart and L. Hillyer.

The Story.

"Square-Deal Sanderson" comes upon the bodies of two men in a wild ravine and finds on one a letter from Mary Bransford to a brother she has not seen since a little child, but whom she hopes soon to meet, as she is being persecuted by Alva Dale, rejected suitor and villainous gang leader in a nearby town. Sanderson rides straight to her rescue and comes upon an act of cruelty in front of her house, where Dale is to hang one of her men, Barney Owen, for a trivial offence. She mistakes Sanderson for the brother she expects, and he allows her to think so until he disposes of her persecutors. Thereafter he attempts to tell her the truth in vain.

Sanderson finds he is up against a very powerful leader in Dale, who gets his true identity when Barney Owens is in his cups and jails him for that little episode. While Sanderson is in jail, the villains poison the water holes and destroy all of Mary Bransford's cattle. Sanderson breaks jail, Owen hauling the window bars out with a mule team, and the two escape. Sanderson catches the banker, a tool of Dale's, and forces restitution of ninety thousand dollars in cash to pay for the cattle. He shoots two of the poisoners and follows Dale to the house of Mary Bransford, but he is caught in a trap and tied by Dale and his confederates. Dale dismisses them that he may triumph over Mary with Sanderson sitting by. The struggle takes them beyond a partition. Sanderson edges up to a stove, burns his bonds, mounts the partition and throws a noose over Dale's head. He drags him up taut, half strangling him before Mary's eyes. The explanations which follow bring about an engagement between Sanderson and Mary.

Program and Advertising Phrases: Two-Gun Bill Hart Supplied With Picture Story That Just Fits Him.
Proof That the Square Deal Is Still Standard in the West.
Rugged Story of the Breezy West with Bill Hart Starring.
Red-blooded Story of Ranch Life in Arizona Stars Bill Hart.
The Real Bill Hart, Two-Gun Hero, Is Himself Again.

Advertising Angles: Play up Hart and advertise this as a typical Hart production, which is about all you will probably need to do if you spread the news widely enough.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"Happiness a la Mode"

Select Presents Amusing Satire on the Divorce Habit with Constance Talmadge as the Star.

Reviewed by Margaret I. MacDonald.

WHETHER "Happiness a la Mode" was intended to be interpreted as a satire on the divorce habit or not is not clearly shown in the Select production of this name, featuring Constance Talmadge. It seems certain, however, that the director had his mind set that way, especially in the scenes relating to the frame-up of the case by the lawyer, assisted by detectives and a professional co-respondent.

The production is at times amusing in a comic sense. At other times it has a distinct vein of pathos, due chiefly to the appealing personality of Constance Talmadge, the little wife of the story. If the subject could be considered seriously, and there is no reason why it should be, its moral status might not withstand the strain of close analysis. The picture is staged attractively, not in a broadly farcical manner, and has considerable heart interest. Constance Talmadge plays the role of Barbara Townsend with charm and skill. Harrison Ford has the male lead and does good work. Betty Schade, as the "vamp," proves her ability to handle the role.

Constance Talmadge
Seems Happy in a modish creation, as she poses prettily with some pretty posies in "Happiness a la Mode."

Cast.

Barbara Townsend...Constance Talmadge
Richard Townsend.....Harrison Ford
Dorothy Mitchell.....Betty Schade
Eileen.....Myrtle Richelle
Attorney Logan.....Paul Weigel
Thompson.....Thomas D. Persse
Greenburg.....A. Fremont
Directed by Walter Edwards.
Story by Alice Eyton.

The Story.

The young wife of the story, "Happiness a la Mode," made the mistake of being too considerate of her husband, failing to provide that proof of wifely devotion which is indicated by a gratifying amount of anxiety over a husband's comings and goings. In the case of the Townsends it resulted in the other woman worming herself into the affections of the husband by suggestions concerning his wife's indifference, which inspired in himself pity, resulting in a fancied regard for Dorothy Mitchell, the other woman.

Succumbing to Dorothy's flattery and attention, Townsend tells his wife he is going to get a divorce. The employment of a divorce lawyer brings about amusing incidents relating to the establishment of fake evidence; and after a time they are placed on three months' probation awaiting the granting of the final decree.

During the probation period Mrs. Townsend decides to take a hand, and while her husband pays attention to his fiancee, she fills the shoes of "the other woman," and wins him in spite of himself.

Program and Advertising Aids: Amusing Satire on the Divorce Habit with Charming Constance Talmadge in Congenial Role.
Appealing Personality of Principal Player Puts Pathos into Clever Comedy Creation.
Heart Interest and Cleverly Conceived Humor Combined in Fine Photoplay.
Can a Woman Be So Considerate of Her Husband That It Will Lead to the Divorce Court? "Happiness a La Mode" Provides the Answer.

Advertising Angles: Play up the star and story alike. Tell that Miss Talmadge plays a wife who beat "the other woman" at her own game and vamped her own husband back to her after a divorce. But don't use the straight story, try such lines as "Girls, don't trust your husband, worry him. He wants you to. He thinks that it is a sign of affection." "A divorce that did not separate." "Two loving hearts still beat as one and beat the faster for divorce." Hammer on the star's popularity by means of pictures and make an extra investment in lithographic paper.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

"The Crimson Gardenia"

A Goldwyn Story of Lively Adventure and Romance by Rex Beach.

Reviewed by Louis Reeves Harrison.

WRITTEN purely to entertain and hold interest through mystery and romantic adventure, the Rex Beach story, "The Crimson Gardenia" has an old-time flavor that went well with Rialto spectators, though not designed to make them laugh, nor calculater to work upon their emotions to the point of shedding tears. It holds attention principally through curiosity as to the outcome of some melodramatic situations and live interest in the way a man trapped in a room, completely surrounded by desperate adventurers, strongly inclined to kill him on the spot, manages to communicate his situation to the police and round up the entire band of criminals. He is simply a young man of means, satiated with the weary realism of his life, sighing for some adventure to stir his blood, and he gets it good and plenty before he is through. This part is well handled by Owen Moore, admirably supported by Hedda Nova and others, but most particularly by Tully Marshall in the role of a hideous old crook. The latter's performance stands out as a remarkably vivid interpretation. The scenes

(*Continued on page* 1995)

"You Never Know Your Luck" Shows Famous London Gambling House Scenes

ARRIVAL this week of several scenes taken in London for the production of Sir Gilbert Parker's story, "You Never Know Your Luck," starring House Peters, and directed by Frank Powell, will mark the completion of the Sunset Pictures Corporation's production, scheduled by W. W. Hodkinson Corporation for early summer release. The London scenes are interiors and exteriors of the famous Brooks Club, a gambling palace known the world over as Monte Carlo's only rival, with which the story deals.

The film, which has for its locale Canada and England, was filmed for the most part at the Sunset Corporation's studios at San Antonio. The House Peters company recently returned to New York and for the past ten days has been at work at the Solax Studios, Fort Lee, through the courtesy of Albert Capellani. Director Powell, who has visited both the Brooks Club and Monte Carlo on his European tours, has erected strikingly realistic duplications of both at the Solax plant.

Brooks Club Is Famous Gambling Place.

A stickler for realism, Powell cabled Sir Gilbert Parker's London representative for action scenes of the Brooks Club, where as far back as the days of Louis the Fifteenth the British sporting fraternity wagered on the possibility of that worthy being beheaded. Later it was the scene of big bets on whether or not the Boston Tea Party in 1774 would result in war between the thirteen colonies and the mother country.

The story tells of the adventures of the surviving member of an old baronial family, who, after losing his estate at gambling, crosses the pond and goes into the wilds of western Canada to recoup his fortune—adventures that House Peters fans are assured will reveal their favorite at his best.

"Through the Wrong Door" Is Madge Kennedy's Newest

"THROUGH THE WRONG DOOR," from the novel by Jesse Lynch Williams, which was published serially in Colliers' Weekly, is Madge Kennedy's newest Goldwyn Picture. It will be released on July 13.

The story revolves about a girl who, in the possession of a dear old father, and a fiance whom her father had selected for her, thinks she is as happy as most rich girls of her acquaintance. But the romantic strain which led her father into the business of making millions out of mines, expressed itself in her in a desire to meet a real western hero and worship him. In due time, she meets the hero of her daydreams, and the inevitable happens.

"Through the Wrong Door," presents a cast including John Bowers as the western mining prospector, Herbert Standing, as the father, J. B. Manly, Kate Lester and Betty Schade.

"Sahara" Books Well in New York and Washington

J. PARKER READ JR.'S special production, "Sahara," starring Louise Glaum, distributed through W. W. Hodkinson, has been billed at the New York Strand for the metropolitan first run for the week of June 29, and for the United Booking Offices (Keith Circuit), and the William Fox Circuit in New York.

The film will play sixty-five days on the Keith time and a minimum of forty-five days in the William Fox houses. J. J. Murdock, of the Keith offices took the picture to his home for a private screening for a group of his friends, declaring it to be one of the most unusual productions of the year.

Balaban and Katz have booked the film for their Central Park Theatre, Chicago, as an additional booking similar to the twenty-two days the production will have on the Lubliner & Trinz Circuit.

First National Exhibitors Circuit have given their approval to the picture. Tom Moore contracted for eighteen days on the production at two of his Washington, D. C. theatres, with a widely exploited first run at his Rialto.

Prizma After Big Game.

Prizma Pictures is in receipt of a telegram from Dr. Sugden that he and his party have left Cody, Wyo., with a pack train of twenty horses and seven tents; that they were going 300 miles into the Rockies on the trail of big game, which they hope to rope and photograph. Also that he had secured for a guide Ambrose Means, a famous hunter. Through Mr. Means, a number of cowboys, who are thoroughly familiar with the country, have been employed.

After completing these big game pictures, Dr. Sugden and Mr. Berg, the Prizma photographer, who is with the expedition, expect to start their second trip into Alaska, where they will photograph this summer the seal fisheries of the Pribilof Islands, reindeer farming, Eskimo sports, and many other similar subjects.

Announce Cast for Metro's "Easy to Make Money"

IN his newest Metro vehicle, "Easy to Make Money," Bert Lytell has the smallest cast of principals ever engaged to support him since he has been starring in the Parrot Brand productions.

There are only six important roles in the entire original story written by John H. Blackwood, and one of them is Lytell's starring role of Jimmy Slocum, Jr., speedking and spendthrift, leaving but five leading characters in support.

A new leading woman is announced in the personage of Gertrude Selby, the newest acquisition from the ranks of farce. In "One-Thing-at-a-Time O'Day" Eileen Percy takes advantage of the opportunity to step up into the drama. Miss Selby makes Number Three in an unbroken row of climbers; she is a Philadelphia girl, whose work in musical comedy, vaudeville and stock, has given her a wide experience, considering her youth.

Frank Currier is also in the cast. Some of the recent Metro appearances are "Almost Married," with May Allison; "Blind Man's Eyes," with Bert Lytell, and with Nazimova in her screen version of "The Brat," soon to be released.

The one other female part serves in the capacity of the initial venture of a Denver society girl, Miss Ethel Shannon. Miss Shannan has had, although no professional experience, considerable amateur dramatic training in her home circle, and it was one of her best performances which attracted the attention of Director Edwin Carewe.

Stanton Heck, a powerful heavy man, has one of the chief parts in Lytell's recent "One-Thing-at-a-Time O'Day," and has been retained by the star in this new story of love, finance and speed, in the role of a Wall Street financier.

Bull Montana, a former contender for heavyweight titles in the squared circle, will be remembered for his humorous role with May Allison in "In For Thirty Days," and other Metro all-star pictures. His part is that of a safe-cracker who reforms and joins the staff of directors in a bank.

The picture is being directed by Edwine Carewe.

Hey, Eddie! A Nut Sundae!

Fritzi Brunette needs nourishment for her snowshoe hike in her Select, "Jacques of the Silver North."

"Desert Gold" Film Affords Some Tonsorial Contrasts

THERE are two love stories, widely contrasting, but strangely interwoven, in Zane Grey's "Desert Gold," a W. W. Hodkinson release, produced for the author's own company by Benjamin B. Hampton. One of them deals with Nell Burton, golden-haired and blue-eyed, typically American, and Dick Gale, a huge, breezy, wholesome fellow who once "bucked the line" on a college football team. Entirely contrasting is the other pair—the beautiful Castilian girl, Mercedes Castenada, and an American cavalry officer of the border, George Thorne.

Villains of all descriptions are plentiful in the story. Hot on the trail of Nell and Dick and making their path somewhat thorny is Radford Chase, a smooth villain who keeps within the law, while pursuing Mercedes and her Captain are Rojas, an outlaw and bandit, and a Papago Indian.

E. K. Lincoln is happily cast as Dick Gale. Eileen Percy, with her wealth of golden hair, possesses the physical and spiritual qualities for the part of Nell Burton, the girl with the lluvia d'oro (shower of gold) hair. Margery Wilson, with her dark eyes and hair, is a striking contrast to Miss Percy and ideally fitted for her role of the aristocratic Castilian girl. Edward Coxen is a dashing U. S. captain. Walter Long as the bandit, Frank Lanning as the Papago and Frank Brownlee as Chase are an effective trio of villains.

Pickford Film Goes Big Despite Heat.

With Michigan in the grip of an intensive and prolonged heat wave that kept the mercury clinging to the century mark, W. C. Watson, manager of the Regent Theatre, Bay City, broke house records with a full week's showing of "Daddy Long Legs," the First National Exhibitors' Circuit Mary Pickford release. Despite business which kept the S. R. O. sign almost a permanent lobby fixture, Watson made a host of new friends for the Regent and created a great drive of happiness in diminutive hearts heavy with shadows, by inviting every orphan child in Bay City to be his guest at any performance.

REVIEWS AND ADVERTISING AIDS (Continued)

of the Mardi Gras celebration are made realistic by photographs of a genuine festival in the streets, and the fact that the characters are in fancy costume, part of them masked, permits the use of the long-lost brother situation on which the plot depends. Well-typed, well acted and handled with skill by Reginal Barker, the Goldwyn production makes an acceptable addition to almost any program.

Cast.

Roland Van Dam.....Owen Moore
Madelon Dorette.....Hedda Nova
Emile Le Duc.....Hector V. Sarno
Papa La Forge.....Sydney Deane
Alfred Le Duc.....Tully Marshall
Francois.....Sydney Ainsworth
Jean.....Edwin Stevens
Mere Felice.....Gertrude Claire
Eleanor Banniman.....Betty Schade
Mr. Banniman.....Alec B. Francis
Mrs. Banniman.....Kate Lester

Story by Rex Beach.
Directed by Reginald Barker.

The Story.

It is through the accidental purchase of "The Crimson Gardenia" that Roland Van Dam, gentleman of wealth and leisure, who despairs of excitement, is plunged into adventure at a Mardi Gras festival. Masked, standing near a corner at a specified time, wearing a designated flower, he is mistaken for the long-absent Emile Le Duc by the latter's cousin Madelon, particularly as she has never seen her cousin, with whom she has made an appointment. Van Dam lends himself good-naturedly to the new identity thus forced upon him. He is in fact, as her cousin, marked for assassination by a gang of counterfeiters who fear he intends to betray them. He and the girl give them a spirited chase, causing the death of one of the pursuing criminals, and it ends at the house of her uncle, who is supposed to be at the carnival.

Van Dam now finds himself in serious complications. The vile old uncle, who has swindled blind old Madame Le Duc out of her property, has become the leader of a counterfeiting gang, his house their headquarters. Van Dam comes upon him taking large sums of money from a safe and decides upon restoring the blind lady's fortune. Masked, he is mistaken for her son, and the uncle gives up, only to escape later and round up his confederates. Van Dam has a difficult interview with Madelon and the blind old lady who believes him her son, particularly when he sends them away with the money he has recovered.

He comes upon the real Le Duc, the one he has been impersonating, and the latter is soon after assassinated. Van Dam is overcome in the house by the gang, and while being sharply interrogated by them, manages to slip a book under the telephone receiver, talk loud and so word his statements that central summons the police. He barely escapes with his life as it is, when the criminals are all caught, but he has had his adventure and won a charming girl in the bargain.

Program and Advertising Phrases: Rex Beach's Super-Thriller Promises Exciting Entertainment.

Owen Moore and Hedda Nova Stars in Screen Version of Rex Beach's Latest Novel.

Fascinating Mystery story Screened from Recent Rex Beach Novel.

Every Human Emotion Surges Through Gripping Film Romance.

Good Entertainment in Screen Solution of Crimson Gardenia Mystery.

Advertising Angles: Make use of Owen Moore, but make the author a joint star. Point out that Rex Beach stories mean sumptuous production and vivid action and tell that this deals with New Orleans in Mardi Gras time. Get your local branch of the telephone company to work with you on the telephone angle. If they cannot join you in an advertisement, they can at least let you run off a list of envelopes on their subscribers' index for a special telling people to see how the telephone helps in this play. They may even deadhead calls for you if the lines are returned to private ownership. But make your big play on the author's name and his past successes, using lithographs to get this over.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

"You're Fired"

Wallace Reid in Paramount Picture Version of O. Henry Story One of His Best Roles.

Reviewed by Edward Weitzel.

SAVE for a safe-cracking scene and a small portion of time devoted to a railroad merger, "You're Fired" attends strictly to the excellent business of keeping the spectator in a hilarious mood. O. Henry's story of "The Halberdier," arranged for the screen by Clara Genevieve Kennedy and directed by James Cruze, gives Wallace Reid one of the best roles that has fallen to his portion. Created for the sole purpose of amusement, this Paramount picture is full of sprightly fun and can snap all its fingers in the face of probability or possibility either.

Walace Reid
Doesn't fear for his job here in "You're Fired."

No young chap before Noah was a sailor or since ever had any of the adventures which befall the hero of "You're Fired." But that is the chief charm of O. Henry: He can tell the most unlikely things about the most likable of people, and make them seem the most natural happenings in the world.

Wallace Reid as a wealthy young idler pounding away like a star performer on a xylophone in order to furnish his part of the dance music in an orchestra that is hired to play at a house where the young fellow has always before been a guest might appear a trifle far-fetched if it were not for the ease with which the star carries off the situation. Comedy acting of this nature requires the light touch that never fails to register the first time and is never anything but just right. Wallace Reid has developed this touch to perfection, and was presented at birth with certain advantages of a personal character which have grown with his growth.

To be blessed with youth, two straight legs, one straight nose and enough good looks to make him a suitable screen lover for the lovely and desirable Wanda Hawley is to have more than a fair share of fortune's smiles. Wallace and Wanda make a handsome couple, and their film friends will wish them much joy when their screen romance closes with the promise of orange blossoms and wedding bells.

Artistic direction in all departments of production and able support by Henry Woodward as Tom, Theodore Roberts as Gordon Rogers, Lillian Mason as Mrs. Oglethorpe, Raymond Hatton as Orchestra Leader and William Lesta as the restaurant proprietor have been furnished "You're Fired."

Cast.

Billy.....Wallace Reid
Helen.....Wanda Hawley
Tom.....Henry Woodward
Gordon Rogers.....Theodore Roberts
Mrs. Oglethorpe.....Lillian Mason
Graham.....Herbert Pryor
Orchestra Leader.....Raymond Hatton
Restaurant Proprietor.....William Lesta

Directed by James Cruze.
Adapted from Story by O. Henry.

The Story.

Old Gordon Rogers believes in working eighteen hours a day. Billy, who is in love with Old Rogers' daughter, believes in not working at all. The hard-hearted but enormously wealthy father will accept Billy as a son-in-law on but one condition: He must earn his own living for one month. If, during that time, he hears the fatal words addressed to him, "You're Fired!" Helen, sole heiress of the Rogers' solid gold millions, can never be Billy's.

It is a terrible test of his love, but William is game. His first job, as a stenographer, he resigns before he can be fired—at the end of his first day. Job number 2 is in a restaurant, where he is obliged to get inside of the proper garb of that ancient warrior known to all readers of the historical novel as a halberdier, and pose as a statue on the landing of the stairs. To the restaurant come the fair Helen, her father and a young gentleman named Tom, who is willing to commit anything short of murder for the sake of the lady and her golden prospects.

Old Gordon has arranged a merger of a stray railroad of his with a company which is fighting Tom's uncle, and that unscrupulous financier has promised his nephew a supply of ready cash if he will get hold of the papers in the deal. Tom knows that they are in Old Rogers' safe at home. He hires a pair of experts to open the strong box and steal the documents. All of these persons meet at the restaurant. Helen catches sight of Billy in his antique garb and recognizes him. She tries to find out why he is wearing the disguise, but he is sworn to secrecy and dare not tell her.

To show her anger she insists that he

(*Continued on page* 1997)

Bill Hart Believes in Home Ties; in Fact, He's Wrapped Up in Them.
But he promises to unravel everything in a hurry in his new Artcraft, "Square Deal Sanderson."

Zane Grey Tells of Efforts to Make The Film Version Coincide with His Novel

ZANE GREY'S books are among the biggest sellers on the market. The Library Association reported that the Zane Grey novels were in the greatest demand.

Benjamin B. Hampton's production of Zane Grey's "Desert Gold" is the first of that author's stories to be produced for the screen in accordance with the author's idea—the first to be produced under his personal supervision, and the first to receive his personal approval when completed.

After receiving letters from hundreds of people, begging him not to allow any more of his stories to be filmed, the author decided never again to permit any of his stories to be filmed in such a way that readers of his books would be disappointed in their film version, but when he met Mr. Hampton and learned of his idea, he finally agreed to have other stories of his filmed by Zane Grey Pictures, Inc., headed by Mr. Hampton.

Knew What He Wanted.

"I knew exactly what I meant to do," Zane Grey said. "I meant to see that my book reached the public as my work, impressed with my individuality, and not with the conglomerate individualities of a dozen different scenario writers, directors, actors and producers. I felt that my novels had received the approbation of the public and that if they were to be screened they should have my attention, just as they had in their original composition."

Mr. Grey chose the cast, engaged the director, hunted locations—many times the actual ones described in the book—designed sets and aided every one connected with the picture to have the best understanding possible of his story.

Found Kind of Scenarist Desired.

His greatest difficulty was in finding a scenario writer who could and would stick to the original story. This never having been done before, it was hard for a writer to realize that someone else knew more about what was wanted than he did. Several scripts were written before Fred Myton was found to be ideally equipped for the work.

"No one who has ever written can imagine the difficulty of selecting a cast," said Mr. Grey. "To me these characters are so real and vivid and so well known to my mind, that it seemed impossible to find people that filled them. In the case of Mercedes, the Spanish girl and one of the heroines, I chose Margery Wilson because her face was the face of Mercedes, and I knew that upon it would be depicted the emotions, thoughts and ideas which I had played in Mercedes' mind. The minute I saw Eileen Percy I knew she was Nell, the girl with the shower of gold hair, and so it was with other members of the cast. Everyone was chosen because they fitted the character as I saw it."

Three Exclusive Views in Latest Kinograms Issue

IN THE latest issue of Kinograms, attention is drawn to the number of exclusive "shots" which gives to this popular news reel a big value for the exhibitor to attract the public to his theatre.

First: Pictures relating to the discovery of new clues in the Red Bomb plot at Bessemer, Pa., including New York detectives on the job and Chief of Police Finnerty, who claims he has the real dope.

Second: The rescue of the Graf Waldersee, rammed in the fog and towed in a sinking condition to the beach off Long Island. The first news reel cameramen to be at the wreck.

Third: In connection with the treaty leak exclusive shots at the treaty documents and the Government printing office presses on their record job of printing the treaty for the Senate. Also specially posed picture of J. P. Morgan. The picture also shows H. P. Davison, Senator Root, Frank Vanderlip and others in Washington.

Other interesting features in the same issue are war pictures from Mexico which has again broken into the news dispatches with Villa's activities centered around Juarez, Mexico. West Point graduating exercises with the cadets doing some clever marching stuff. As a comedy relief, pictures of a crawling race between babies at a Chicago baby show.

Big Cast Supports Empey in "The Undercurrent"

A STRONG cast will be seen in "The Undercurrent," the Guy Empey special production which will be distributed by Select Pictures Corporation. This is the attraction which previously has been announced under its working title of "Hell on Earth."

An examination of the cast shows nineteen name parts. Heading the list is Guy Empey, the soldier hero. Next is Florence Evelyn Martin, who is playing the leading feminine role and who will be costarred with Sergeant Empey. Then comes Marguerite Courtot, who has been a star on the Gaumont and Paramount programs; Sallie Crute, former Edison star and more recently the star of special features; Betty Blythe, leading woman in Vitagraph productions and in "Over the Top"; Harry Lee, long with Famous Players-Lasky; Arthur Donaldson, for more than a year past with Vitagraph; Charles Stevenson, an actor well known on the stage and screen; William Dunn, who has been featured in numbers of Vitagraph productions; Frank Norcross, famous for his character impersonations, and Edward Elkus, another actor whose character roles have given him a wide reputation.

Five Reels of Humor in "When Doctor's Disagree"

FIVE reels of humor are often enough to sadden one, but it is the outstanding feature of Mabel Normand in "When Doctors Disagree," a Goldwyn picture, that despite the length of the story never drags but seems, the producers claim, to gain momentum up to the very end. A great deal toward this consummation is contributed by Miss Normand's inimitable personality, with its sudden, laughable outbursts; but the role too seems to carry itself along from the beginning to the conclusion without any lapses from humor.

Of course, there is something tremendously humorous in the idea of a carpetlayer, fleeing from an imaginery crime, and travelling in the disguise of a doctor, being suddenly called upon to diagose the case of a girl who has swallowed a quid of chewing tobacco. There is still something more humorous in the ruse he adopts to escape from the situation—the girl must have an operation! Since this cannot be performed on the train where all this happened, it gives breathing time to him, but not to the girl.

The feature is ready for release.

Start Work on "The Praise Agent."

Dorothy Green and Arthur Ashley have started their second picture under their contract with World Film. It bears the title of "The Praise Agent," and will be directed by Frank Crane.

Lucille La Verne is in the supporting company. Miss La Verne has long been known on the legitimate stage as one of the very best character actresses in America. Her engagements with David Belasco, Charles Frohman, Klaw & Erlanger, Liebler & Company and George Tyler were in connection with roles that were most important to the success of the play. Miss La Verne has also managed her own companies. Others in the cast are Jack Drumier, Mrs. Pristley Morrison, Lola Fink and J. W. Johnston. Earle Mitchell is the author.

"Paradise Annie" Is Alma Rubens' First.

Dr. Daniel Carson Goodman, who is associated with Alma Rubens in her coming independent production, to be released by Pathe, announces that the first picture now in course of making, and originally called "Annie Marnet," will bear the title of "Paradise Annie."

"It is a story of domestic life, done in a sympathetic fashion," said Dr. Goodman.

REVIEWS AND ADVERTISING AIDS (Continued)

shall wait on her party; he is almost fired for spilling the soup on her gown. Previously he was a xylophone player at a dance, where Helen was a guest, and tried to hide behind a full grown false moustache. Here also her true love knew, and there was great anger on her part because he would not do as she demanded. Billy manages to stick out the thirty days without being fired. When he adds to this the return of the papers, stolen with the help of his rival and his brace of reliable cracksmen, old Rogers hands over his daughter at once.

Program and Advertising Phrases: O. Henry's Story, "The Halberdier," Screened With Wallace Reid Starring.
Famous Story Screened with All its Humor Emphasized.
Strange Adventures of a Chap Who Could Only Work a Month.
Jobs He Had and Jobs He Held—But Just Missed Being Fired.
Wallace Reid and Wanda Hawley Star in Captivating O. Henry Story.

Advertising Angles: Play up Reid in an O. Henry story. Then play on the title. If you can, use snipes with just the title, and keep them up for several days, putting some out each day, that they may be fresh. Set the title large in your displays. It will sell itself, for it has a distinct value. Play up the fact that the way he avoided being fired was to quit before he could be fired. A combination like this is worth a little extra space. Take it and also invest in lithos.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"Upside Down"

Triangle Comedy Special Presents Taylor Holmes and a Score of Laughs.

Reviewed by Margaret I. MacDonald.

A MAGAZINE story, "Lovely Reason," by George Agnew Chamberlain, has provided a splendid screen vehicle for Taylor Holmes in his latest comedy special for Triangle. It is released under the title of "Upside Down." The production is rich in comic incident, and has the advantage of a plot of amusing complications, which the director has succeeded in interweaving without confusion. It teems with action and turns its most serious moments into farcical insignificance. It is the best of the recent Taylor Holmes productions.

The star of the picture is not alone in deserving praise for work well done; the spectator will not easily forget Ray Applegate's "drunk" scenes. The predicament of a serious minded fat man usually brings a laugh; and the manner in which Archibald Pim (Taylor Holmes) inveigles James Wortley Tammers (Ray Applegate) into imbibing too freely affords one of the funniest situations of its kind.

The production which is well made in most particulars gains little if anything by dragging the several pretty "reasons" from the cabaret in the closing scenes.

Cast.

Archibald Pim.....Taylor Holmes
Juliet.....Anna Lehr
James Tammers.....Ray Applegate
Mrs. Tammers.....Ruby Hoffman
Swami.....Harry Lee
Directed by Lawrence C. Windom.
Photographed by George W. Peters.

The Story.

The whole world turned upside for Mr. and Mrs. Archibald Pim, when Mrs. Pim, harassed to action by her husband's set habits, appeals to him to find a "reason" for a divorce suit, that she may be freed from the matrimonial ties.

A faker who claims to be the friend of unhappy married women is Mrs. Pim's chief inspiration for requesting a divorce. At the same seance Mrs. James Wortley Tammers, a rival broker and old college friend of Pim's, finds herself arriving at the same unhappy conclusion regarding her husband, who pays more attention to his business than he does to her.

In the search for the "reason" Pim elopes from a restaurant with Mrs. Tammers, and is followed by Tammers, who appears on the scene when the pair are entering a roadhouse. Mrs. Tammers is rescued and carried off by the chauffeur, and Tammers and Pim having decided to be friends in misery, enter the roadhouse, dine the girls of the cabaret for the purpose of establishing "reasons," and Tammers makes the fateful error of drinking too much champagne.

He is escorted to Pim's room at his hotel, where the latter has turned all the furniture upside down to correspond with his domestic relations. While Tammers sleeps off his drunk on a mattress under the bed (turned upside down) Pim, knowing of a scheme to ruin Tammers on the stock market, gets control of the market and saves the day. Newspaper publicity shocks the wives into a common sense mood, and the domestic relations of both families are cemented.

Taylor Holmes
Halted just as he was about to find a new reason for his divorce in "Upside Down."

Program and Advertising Phrases: Rich in Comic Incident, Teeming with Action and Filled to Overflowing with Laughs.
What Made the Whole World Seem Topsy Turvy to Archibald Pim? See Taylor Holmes in "Upside Down" for the Amusing Answer.
Laugh Provoking Complications Ensue When Disconsolate Husbands Seek to Help Their Wives to Secure Divorces.
See How Pim Turned All the Furniture in His Room Upside Down to Agree with His Domestic Relations.

Advertising Angles: Play up the star to the limit. He has both a stage and vaudeville following as well as a picture clientele. Try to reach the former. Here is a good chance to work the old stunt of hanging the lithographs upside down in your frames and even on the boards. Then when they run and tell you, point out that the play is upside down as well. It's old, but it draws like a plaster, especially in a small town. Then in your advertising use the angle of the wife who asked her husband to be good enough to provide her grounds for a divorce. Also play up the funny "souse." Hook this up with the fateful July first.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats.

"The Woman Under Oath"

Florence Reed in United Picture Theatres Release Has Strong Emotional Role.

Reviewed by Edward Weitzel.

THERE is a foreword to "The Woman Under Oath" which gives the impression that its main motive is the question whether or not women should serve on juries. This is merely a side issue. The story of this United Picture Theatres release, starring Florence Reed, is built around a woman who takes the punishment of her sister's seducer into her own hands, and there is abundant revelation of the seamy side of life. Before the finish of the picture one young girl has been assaulted with great brutality and another maiden has been seduced in record-breaking time by the same accomplished destroyer of female virtue.

The long arm of coincidence is also badly stretched during the telling of the tale, but there is no denying the dramatic strength of the plot and the emotional power of the part played by Florence Reed. Sturdy, middle-class intellects with correspondingly healthy nerves and a liking for the reports of a sensational murder trial will find "The Woman Under Oath" to their taste. Drawing the story out into six reels, when it should have been condensed into five, is the only serious fault in its construction. Aside from this it is well made, well directed and well acted and should rank among Florence Reed's most successful pictures.

The star, as Grace Norton, sustains her reputation for forceful emotional acting in her usual brilliant style. During the first half of the story the interest does not center on the Florence Reed part, but she contrives to keep herself well to the fore, and when her big scene arrives she carries it up to its climax with her accustomed skill. Exceptionally admirable are Gareth Hughes as Jim O'Neil, David Powell as Edward Knox, Florida Kingsley as Mrs. O'Neil, Mildred Cheshire as Helen, and May MacAvoy as Edith Norton. The name of the author is not given. John M. Stahl, the director, has handled the individual scenes ably. But the person who assembled the picture has slowed up the tension by not cutting down the scenes of the last reel in particular to where they belong. The picture was made by Tribune Productions, Inc.

Cast.

Grace Norton.....Florence Reed
John Schuyler.....Hugh Thompson

(*Continued on page* 1999)

Wonder Why Madge Kennedy Isn't Joining in the Rumpus?
The hilarity in these cowboys seems as though it might be contagious, too, in Goldwyn's "Through the Wrong Door." But trust a "better half" to be different.

Hayakawa Film Scenes Laid in Three Countries

WILLIAM WORTHINGTON, director of all the Hayakawa features released by Robertson-Cole through Exhibitors Mutual, says:

"'The Man Beneath' is one of the most original, appealing, beautiful pictures that Sessue Hayakawa has ever appeared in. The part of the Hindu surgeons suits him better than almost any role he has portrayed on the screen, and running through the productions is one of the most beautiful love stories we have ever done.

"The atmosphere is subtle and pleasingly East Indian. The locale of the story is laid in Scotland, India, and Italy, and we were fortunate enough to have been able to get some unusually fine and convincing exteriors. The story is founded on the knowledge that the Hindus seem to possess of magic and drugs. This is made logical by casting Hayakawa in the role of a famous Hindu surgeon who conquers the plague in India, and which enables him to be a past master in the art of handling drugs and chemicals.

"Mr. Hayakawa's speech, made at the University of Scotland, and which is addressed, indirectly, to the woman he loves, who happens to be there, is one of the most touching scenes he has ever enacted. And there is another splendid scene when Hayakawa realizes the ban of blood."

Helen Jerome Eddy plays opposite Hayakawa. Pauline Curley also appears in the Hayakawa support. Others in the cast are James Bassett, Fontaine LaRue, and Wedgewood Nowell.

Good Reports Come from Country on Rothapfel Unit

THE Rothapfel Unit Program is reported by Independent Sales Corporation's branch managers to be booking heavily in all parts of the country. Only recently the program opened in Chicago and received the praise of the critics as well as the public. Throughout the South it is booked for extended runs in some of the leading theatres. The Middle West sends fine reports to the New York offices of Film Clearing House, Inc., and Frank G. Hall, vice-president of Rothapfel Pictures Corporation, expresses every satisfaction with the success of the first Unit.

Samuel L. Rothapfel, producer of the Rothapfel Unit, announces that he has practically all details completed for the commencement of the second unit, which is scheduled for release sometime in the fall.

Views of the North Country in Outing-Chester Release

IF you want to see the big pack train of the Hudson Bay Fur Company swim the swift Stikine, just as in stories of the North, look at "Getting the Cassiar's Goat," the latest Outing-Chester hunting picture. The cameraman got the unusual shot at the village of Telegraph Creek, far up the swirling river, as the company's pack train reached the trading post.

This was on a hunting trip into the Cassiar, that great region of big game, of Rocky Mountain sheep, caribou, moose, bear and deer, and Rocky Mountain goats. From Telegraph Creek the party went on by pack train, with a small army of Indian hunters and guides, into the Sheep Mountains, and along the Gladden Trail.

Some realization of the hardships undergone by the gold hunters who went up the Stikine and on into this wild country is gained from this picture.

"Fatty Arbuckle Again a Sheriff.

In "A Desert Hero," his latest contribution to the series of Paramount-Arbuckle comedies, "Fatty" Arbuckle is again seen as a sheriff. The picture is in a sense a travesty on Western pictures of the thriller type.

The scene is laid in a Western town, where sheriffs are killed every ten or fifteen minutes by the populace, whose favorite hang-out is a dance hall of which a giant bully is the proprietor.

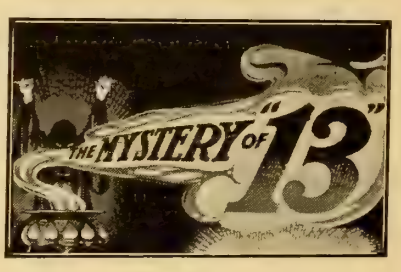
Molly Malone plays the leading role opposite Arbuckle and the usual capable cast of funmakers assists.

"A Sporting Chance" Is a Powerful Mystery Play

WHEN is a mystery not a mystery?" can usually be answered by the statement, "When the author and director haven't learned how to keep folks guessing." More than one so-called mystery play recently produced has utterly failed to justify its classification by reason of the meticulous care that has been exercised to let the audience into the secret early in the picture—apparently for fear that, failing to "catch on," they might lose interest.

William Russell's newest "Flying A" feature, "A Sporting Chance," however, is a different kind of photoplay. Between them Stephen Fox, the scenarist, and Henry King, the director, have taken mighty good care of the all-important element of suspense. As a result the spectator isn't able to hazard the slightest guess as to why the hero, John Stonehouse, has set out to shoot himself; why he should be selected as the victim of what is very evidently a frame-up; why he is induced to pose as the perpetrator of a crime that was never committed; or why such a complicated series of adventures should be cooked up, icentering about an emerald of emeralds—the Signet of Sheba—and a girl of girls—Fritzi Brunette. There are perfectly good explanations of these mystifying things, of course, but they are carefully saved as a surprise to the audience about the middle of the last reel—where surprises rightfully belong.

This enthralling and highly satisfying special feature is down on the American program for release June 29, and is meeting with enthusiastic praise from all those sophisticated executive and exhibitors who have been present at the advance showings.



Bunny Theatre Bills Vitagraph.

An upper Broadway theatre, the Bunny, named after the late John Bunny, the Vitagraph comedian, in the past week on three successive days, namely, Tuesday, Wednesday and Thursday, presented three Vitagraph stars in three of their most noteworthy plays.

The management of the Bunny reported good business for these three days, even with the handicap of one rainy day, which forced a cutting down of summer capacity by one half, as it necessitated the closing of the roof garden, which operates over the summer simultaneously with the performances going on inside the theatre.

How Kinograms Photographed Morgan.

When J. Pierpont Morgan was down in Washington the other day to testify in the Senate's treaty leak inquiry, he decided not to be photographed.

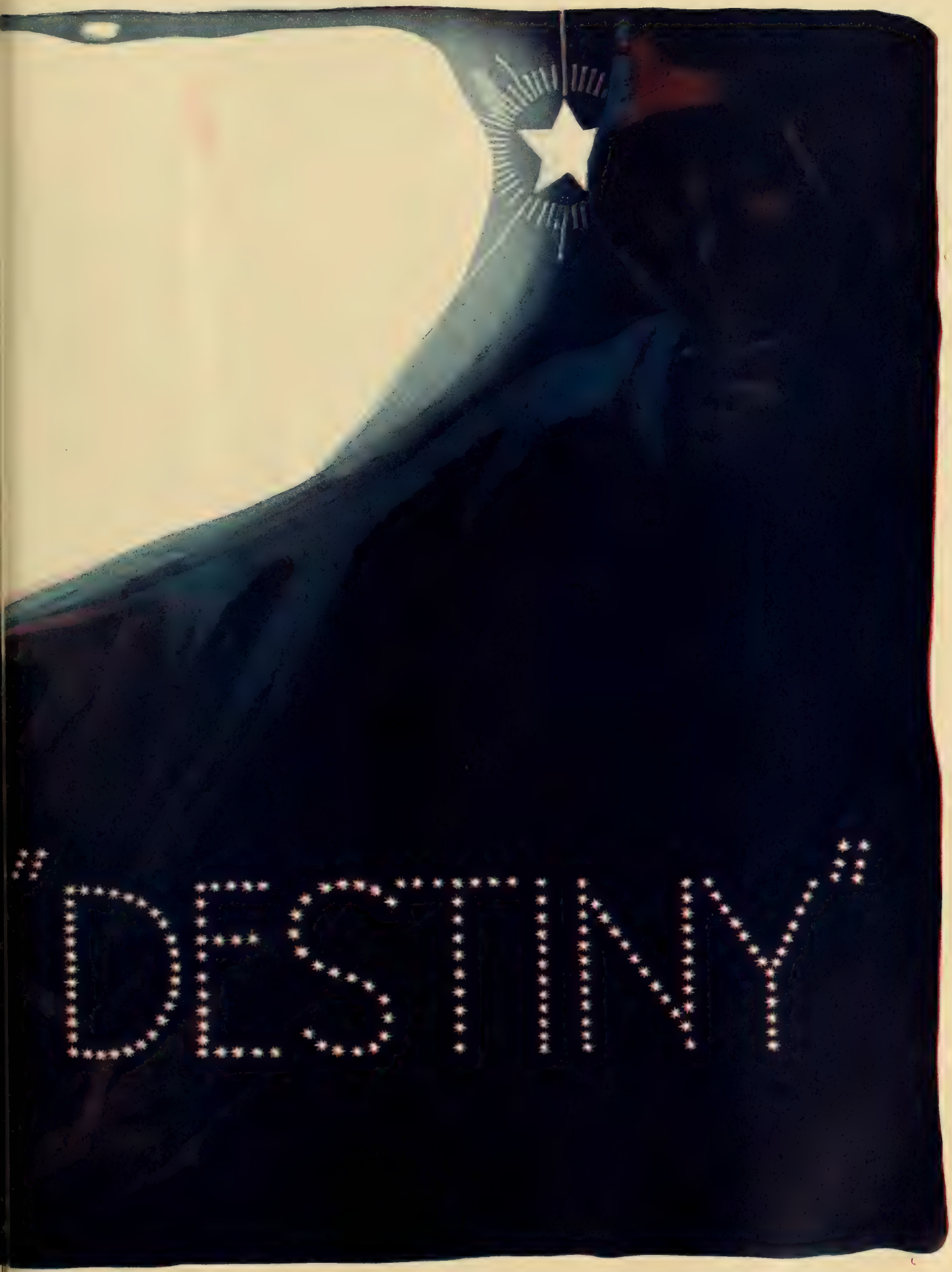
Carl Turnage, a Kinogram camera man, had another notion. He set up his motion picture camera at a strategic position on the roadway and had an obliging friend fall down in the road in front of Mr. Morgan's taxi.

The friend was only slightly injured and Kinograms got an excellent close up of Mr. Morgan, who got out to stand by and see what had happened.

The World's Classified Advertising section is a sure means to quick communication between the man who would sell and the man who wants to buy. Moving picture accessories are quickly disposed of; theatres sold and rented; many wants are weekly supplied through this medium.

"DESTINY"
DOROTHY PHILLIPS
BRILLIANT STAR OF
"The HEART of HUMANITY"
A. GAALIK

Carl Laemmle offers
Dorothy Phillips
the Bernhardt of the Screen
in the Great New
UNIVERSAL
JEWEL
Production


"DESTINY"

SOME are born great—some achieve greatness—"—so runs the Master-dramatist's famous saying.

Dorothy Phillips has achieved her greatness. Starting with "Hell Morgan's Girl" some two years ago, her screen career has been one of constantly growing recognition, steadily mounting popularity until, with "The Heart of Humanity" she swept into the affections of the theatre-going public on a veritable tidal-wave of praise—became fixed in their appreciation as the most finished actress on the screen today.

In "DESTINY," Dorothy Phillips gives us her superb dramatic talent in its full fruition. The shrewd exhibitor will see in this fine picture an opportunity to cash in, at small expense, on a nation-wide publicity and popularity that money could not buy.

JEWEL Productions Inc
1600 Broadway New York City

REVIEWS AND ADVERTISING AIDS (Continued)

Jim O'Neil.....Gareth Hughes
Edward Knox.....David Powell
Mrs. O'Neil.....Florida Kingsley
Helen.....Mildred Cheshire
Edith Norton.....May MacAvoy
The Judge.....Harold Entwhistle
The District Attorney....Thomas McGuire
Clerk of the Court.....Edward Brennan
A Juryman.....Edward Elkus

Directed by John M. Stahl.

The Story.

"The Woman Under Oath," the latest United Picture Theatres production starring Florence Reed, will keep every spectator wide awake from start to finish. In a state where women serve as jurors Grace Norton, a novelist, is drawn on a murder trial. Jim O'Neil, a young shipping clerk, is discharged by his employer, Edward Knox, for being attentive to his sweetheart during business hours, the girl working in the same factory. Her name is Helen, and when she goes to Knox's office to intercede for Jim, she is assaulted by her employer. When the shipping clerk learns of this, he arms himself and rushes to Knox's apartment. The man is found shot through the heart. Jim, at his trial, claims that when he reached the place, Knox was lying dead on the floor.

In the jury room, after the trial, no one believes the boy's story but the woman juror. A ballet is taken, and it stands eleven to one for "guilty." All night the jury remain in a deadlock. In the morning a telegram is brought to the woman juror. Her sister has just died. Reminding her fellow jurors that what takes place in the jury room they are sworn never to divulge, Grace Norton tells why she is anxious to have O'Neil acquitted; Knox seduced her sister and then threw the girl aside. When Grace found she could not force him to right the wrong, she killed him. The jury acquits O'Neil and keeps Grace Norton's secret.

Program and Advertising Phrases: Highly Dramatic Story of a Woman on the Jury, Admirably Portrayed by Florence Reed.

Silence Would Save Her Sister's Reputation but Would Send an Innocent Man to Death; Did She Speak?

Florence Reed, Noted Emotional Actress, in One of the Best Roles of Her Screen Career.

Why Did the Only Woman on the Jury Hold Out for a Verdict of "Innocent"? See "The Woman Under Oath" for the Answer.

Advertising Angles: Feature Miss Reed strongly. Her name is identified with strongly sensational stories, and you can tell that this is ultra sensational. Use the circumstantial evidence angle, particularly if you can hook up with a recent trial in your section in which the evidence was largely circumstantial. One good way to handle this would be the question style as: "Who killed Edward Knox if Jim O'Neil was guilty?" "Why did the woman juror hold out for an acquittal? Was it sympathy alone?" Build up on this string without giving away the denouement.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one twenty-four-sheet. Ten 8x10, eight 11x14 and two 22x28 lobby display photos, one and two column cuts and mats. Slides.

"Bare-Fisted Gallagher"

Robertson-Cole Production Features William Desmond in Rollicking Cowboy Role.

Reviewed by Margaret I. MacDonald.

A FASCINATING story of the West is the foundation of the Robertson-Cole five-part production, "Bare-Fisted Gallagher," released through Exhibitors Mutual. William Desmond plays the role of the happy hearted hero, putting plenty of "punch" into his fighting reputation.

The production is not developed along serious dramatic lines, but follows the narrative style. It is purely Western in atmosphere, and the locations chosen for the staging of the story are picturesque. The spirit of adventure which the picture contains is confronted here and there with a comedy situation; and romance also moves in the wake of the central figures. One of the features of the production is a spectacular fight between Gallagher and Pete, in which the latter not only learns plentifully of Gallagher's bare fists, but gets a fine ducking in the river into the bargain.

Agnes Vernon, as Jem Mason, makes an attractive girl bandit, and Frank Lanning, as Aliso Pete, lives up to his reputation of former character roles. The production as a whole is clean and exhilarating in quality, and will be liked by the average theatre audience.

Cast.

"Bare-Fisted" Gallagher.....William Desmond
Jem Mason.....Agnes Vernon
Selby Mason.....Arthur Malette
Aliso Pete.....Frank Lanning
The Old Maid.....Caroline Rankin
Driver No. 1.....Bill Patton
Driver No. 2.....Scotty McGregor

The Story.

It was with the purpose of locating the Eagle mine, left him by his uncle, that the hero of "Bare-Fisted Gallagher" hied him from Texas to the San Rafael valley. His reception on his arrival was not exactly what he was looking for; and when his hat was shot off his head by a fair haired girl in male attire, he found himself facing a combination of romance and mystery.

His next meeting with the girl is at the village store, where he succeeds in arousing the jealousy of Aliso Pete, proprietor. Later, a note sent to Pete by Jem, in which she asks him to send her certain groceries, is mistaken by him for a love letter. Not being able to read the contents, he places it in his pocket, pays considerably more attention to his toilet than usual, and goes courting Jem. He finds her on the river bank fishing, and in making love to her becomes so offensive in his attentions that Gallagher looking on from a nearby hill, hurries to the scene and takes Pete in hand.

The dramatic moment of the story arrives when Gallagher, having discovered that the Eagle mine, which had been jumped by his uncle years before, really belongs to Selby Mason, goes to square things. Here he makes the more serious discovery that the bandit, for whom he has set a trap that very night, is Mason's daughter. Dash away to try to avert a tragedy, he arrives on the scene just as a holdup is being perpetrated, and the bandit is shot by Gallagher's agent. The discovery that Aliso Pete has beaten the girl to the robbery, for the purpose of placing the blame on Gallagher, relieves the unhappiness of the moment, and leaves Gallagher free to woo and win Jem Mason.

William Desmond

Altogether neglects his beautiful charger in "Bare-Fisted Gallagher."

Program and Advertising Phrases: Fascinating Western Story Starring William Desmond as a Rollicking Cowboy.

Adventure, Comedy and Romance Cleverly Interwoven in Pleasing Story of the Great West.

Bare-Fists and an Ever-Ready Smile Prove More Than a Match When Pitted Against Knives, Guns and Intrigue.

William Desmond as a Happy-Hearted Hero Who Proves That He Has "Punch" as Well as Good Humor.

Advertising Angles: Play up Desmond and try to give the atmosphere of the story rather than the plot. Use such angles as: "It was an order for groceries, but the silly clerk could not read and he thought it a love letter, so he a-wooing went and———." "Suppose you hit a new town and a blonde lady in men's clothes shot off your hat. What would you think? See what Bill Desmond thought in &c." Work along these lines and you can pull them in and please them.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

"The Profiteers"

Five-Reel Extra Selected Star Photoplay Presents Fannie Ward in Strong Drama.

Reviewed by Robert C. McElravy.

THIS swift-moving dramatic number entitled "The Profiteers," presents Fannie Ward in another of those highly emotional offerings in which she excels. It tells a modern, up-to-the-minute story, dealing with the efforts of a patriotic lawyer to conduct a crusade against the food profiteers. He finds himself pitted against unscrupulous men, who invade his home life and seek to wreck his reputation as well as his wife's. The wife really bears the burden of their persecutions and it is in her battles with these forces that Fannie Ward reaches unusual dramatic heights.

There are other new and pleasing features to the story besides its compelling dramatic moments. One of these features is the manner in which Randall's speech is illustrated on the screen. This pictured address calls up a series of educational flashes in which the spectator gets glimpses of farming, cotton raising, coal mining, the lumber and oil industry and dairy production. The effect is decidedly novel. But the descriptive features do not last long and it is the breathless character of the story itself which grips the observer.

(*Continued on page* 2001)

Bessie Love Makes Some Pointed Remarks on Arithmetic

To one of her juvenile supports in her forthcoming Vitagraph, "Cupid Forecloses."

Metro's July Releases Strong in Theme and Telling

THE first of Metro's four big all-star productions which are announced for release in July is also the last of the big Bushman-Bayne co-starring vehicles made under their contract with that firm.

The name of the picture is "God's Outlaw," and it will be released July 7. William Christy Cabanne wrote the original story. It is an out-of-doors piece, with the scenes laid in the Middle West.

Supporting the stars are Helen Dunbar, Samuel Kramer, Charles A. Fang, Belle Bruce, Valentine Mott, and Emily Chester.

Following this production Metro will release on July 14, Hale Hamilton's first screen authorship, entitled, "In His Brother's Place," written especially by the Metro star under the inspiration of a new idea in regard to the church and the possibilities of attracting a congregation by the last word in modernism.

Mr. Hamilton assumes a dual role, and will be supported by a cast including Ruby La Fayette, Emmet C. King, Marguerite Snow, Mary MacIvor, Jessie De Jarnette, Howard Crampton and Ward Wing. Harry C. Franklin is the director.

"The Microbe" a Dana Picture.

July 21 releases "The Microbe," a powerful drama of the underworld and high society, with Viola Dana in the title role. The story is from a short story of the same name by Henry Atlimus, published in a popular monthly magazine, and converted to the screen by June Mathis of the Metro staff. Henry Otto is the director.

Viola Dana is surrounded by a capable cast of players, including Kenneth Harlan, as her leading man. The others are Arthur Maude, Ned Norworth, Bonnie Hill, and Lucy Donahue.

Bringing up the rear of this stellar procession is Emmy Wehlen in "The Belle of the Season," scheduled for July 28.

There is a peculiar significance connected with this picture, insomuch as it is the last scenario of the late S. Rankin Drew, as well as the last picture he directed before enlisting in the flying corps, where he lost his life on the battlefield in France. Mr. Drew made this story from the original poem by Ella Wheeler Wilcox.

The story deals with the trials and tribulations of "the richest girl in the world," who finds that money isn't everything, and often interferes with the greatest happiness.

In the support of Miss Wehlen, Mr. Drew will also be seen as the leading man, having directed himself in the picture, surrounded by such players as Walter Hitchcock, John Mackin, and Louise Wolheim, and others.

The release of these four all-star series pictures marks the beginning of the end of the Metro program offerings, and leaves the month of August for the reign of the weekly release. Beginning with September, the "bigger and better" features will be the vogue with Metro.

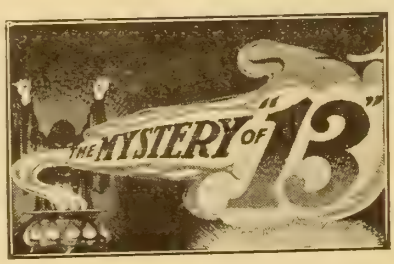
Virginia Pearson Company Leaves for Lake George

VIRGINIA PEARSON and her company have left for Lake George, New York, where exterior scenes for her next production, "Impossible Catherine," will be taken. Prior to the departure of the company, work in the Yonkers studio had been going on at a steady pace and most of the interior scenes had been completed.

John B. O'Brien, director-general of the company, and Frank S. Beresford, author of the story, accompanied the members of the company, who are scheduled to remain at Lake George for about two weeks.

Miss Pearson is cast as the impetuous heroine of the story—Catherine Kimberly, a sport's loving society girl, she does everything from appearing wonderfully gowned at society functions to playing a man's game of polo and going up five thousand feet in an aeroplane.

This role is different from the types Miss Pearson usually portrays, the "Impossible Catherine" forming a marked contrast to Lady Hestor, of "The Bishop's Emeralds," the first production presented by Louis Meyer.



Twin Cities Theatre Booms "Sahara" with Desert Replica

JUNE is First National month for the Twin Cities and with all records for box office receipts broken at the Minneapolis New Garrick with the showing of "Daddy Long Legs" exhibitors are making elaborate preparations to put over the coming attractions.

"Daddy Long Legs," shown at the Minneapolis house the week of June 1, at an admission price of 35 cents, will open for an engagement of equal duration at the St. Paul New Garrick, Sunday, June 23, also at 35 cents top.

"The Spreading Evil," which packed the Minneapolis Strand the week of June 1, has been booked for a week's run at the St. Paul Majestic beginning Sunday, June 15.

Ruben & Finkelstein are now engineering a big campaign to put over the spectacular "ten dollar a seat" attraction, "Auction of Souls," featuring Aurora Mardiganian at the St. Paul New Liberty beginning for one week or longer, and at the Minneapolis New Lyric starting June 15, also for one week or longer.

Aurora Mardiganian herself will appear in connection with the engagements in the Twin Cities and will personally tell of her experience. Special stage settings will include the reproduction of a miniature Sahara desert at both theatres.

The admission price to see "Auction of Souls" will be raised to 35 cents a seat in both theatres of the Twin Cities.

Final Scenes Taken for Gerald Bacon's "Sun-Up"

GERALD F. BACON has completed the final scenes for the first of his series of eighteen special productions to be released by Frank G. Hall, and announces that it will be ready for a private review showing in about a week.

The first Bacon special for release by Mr. Hall through the Film Clearing House, Inc., is a screen version of an original play by Max Marcin, the playwright, titled "Sun-Up." Basil Dickey, prominent scenario writer, made the adaptation and the picture was produced under the direction of Oliver D. Bailey and supervised by Mr. Bacon. The picture will be shown in six reels. Mr. Bacon and Director Bailey are now engaged in cutting, editing and titling the production.

Lucy Cotton, Broadway star, now appearing in "Up in Mabel's Room," is the star of "Sun-Up." In her supporting cast are George Le Guere, one of the screen's best known and popular juveniles and leads; Frank O'Connor, Thurlow Bergen, Morgan Coman, Charles Butler and Eouarde Durand.

The story tells of a young heiress, Josephine Burden (Lucy Cotton), her guardian, Herbert Whitmore and the young heiress' sacrifices in reforming the man who became her husband.

"April Folly" Nearing Completion.

Marion Davis will finish "April Folly" in the Biograph studio in the Bronx this week, and immediately after will begin work with Director George D. Baker on "The Cinema Murder."

Semon Comedy Has A Real Plot.

There is a real plot to "His Home Sweet Home," Larry Semon's latest comedy, which is about to be released by Vitagraph. Its casting, from a caricature standpoint, is declared to be perfect. Aside from popular Larry, who plays the role of the husband, and who, at times, finds his home almost too saccharine to endure, there is Lucille Carlisle, a lady of parts and pulchritude, in the role of the wife. Rose Gore is seen in a mother-in-law characterization. Last, but not least, enter the monkey who drags in the plot. The comedy is directed by Mr. Semon himself.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast.

Beverley Randall.....Fannie Ward
Richard Randall.....John Miltern
Tony Terle.....Leslie Stuart
Everett Dearing.....Edwin Stevens

Directed by George Fitzmaurice.
Story and Scenario by Ouida Bergere.

The Story.

Richard Randall, a patriotic lawyer in "The Profiteers," is conducting a crusade against food profiteers, headed by a capitalist named Everett Dearing. The latter is an unscrupulous man and makes up his mind to crush Randall.

Beverly Randall, the wife, is very much devoted to her husband, but she has made the mistake of cultivating the acquaintance of Tony Terle, a society idler. Dearing, seeking a way in which to wreck Randall, gets hold of Terle. By blackmailing methods Dearing induces Terle to lure Mrs. Randall to a country inn on pretense that her husband is ill.

At the inn Mrs. Randall finds herself the victim of a bold frameup, in which she is photographed in Terle's room, in the latter's embrace. In her efforts to clear her name, and to prevent her husband's ruin in the public eye, Mrs. Randall visits Dearing. The interview results in a violent struggle, in which Dearing falls upon a paper file and receives a mortal wound. It also develops later that Terle was concealed in the adjoining room and fired a shot at Dearing from behind during the struggle. Mrs. Randall's name is cleared of all blame and she is reunited with her husband.

Program and Advertising Phrases: Swift-moving, Highly Emotional Dramatic Picture with Fannie Ward in Leading Role.

How a Patriotic Lawyer Conducted a Crusade Against Unscrupulous Profiteers Forms Theme for Wonderful Screen Drama.

Thrilling Story of the Battles of a Persecuted Wife Whose Husband Is Patriotically Fighting the Food Profiteers.

An "After-the-War" Picture Dealing in a Masterly Manner with a Subject of Intense and Timely Interest.

Advertising Angles: Play up Miss Ward to the limit, but do not try to sell her alone, but in this play. Don't tell the story, tell the big moments of the story. There are plenty of these, any one of which will supply the foundation for a good advertisement. Change copy for each piece of advertising, to get as much as possible. Use a lithograph splash, and in all your displays tell that this is an exceptional story even for this star. In states where a similar frame-up has been attempted, plug on the effort to strike Randall through his wife. Hook up as closely as you dare and you will get a big return.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one twenty-four-sheet set of colored lobby photos. One, two and three-column line ad cuts and mats, two 22x28 photos, slide, music plot, one and two column newspaper star cuts, press photos, and title slug.

"Men, Women and Money"

Strong Paramount Story by Cosmo Hamilton Presents Ethel Clayton in a Role She Interprets with Charm and Intelligence.

Reviewed by Louis Reeves Harrison.

OF VITAL theme, handled skilfully in spite of its many difficulties, rich in treatment, the lead interpreted with grace and beauty by an actress of keen sensibilities, the sum of values in "Men, Women and Money" is very high. It holds close attention though the difficulties of developing a motive so intricate and thoroughly modern were not entirely overcome. The author has chosen to make his heroine a mere drifter, and a selfish one at that. Completely at the mercy of circumstances, the heroine barely recognizing the noble sacrifices made by her parents that she may enjoy what they never had, in the end she shows how the innate purity of a truly fine woman may work wonders for herself and all within the sphere of her influence. That Miss Clayton assumed this role was fortunate for the story. It is largely through the refinement of her impersonation, her expression of womanliness, intensely American in character, that the Paramount production carries conviction.

The author enforces his point in "Men, Women and Money" through the character of a wealthy young man, finely impersonated by Lew Cody. His conduct brings in the element of contrast, so lacking in pure vehicles, and strengthens the entire Paramount product accordingly. The cast is exceptionally able, embracing such skilled performers as Irving Cummings, Charles Ogle, Jane Wolfe, and others; the treatment is lavish in all scenes, beautiful in large ensembles and consistent throughout, so that "Men, Women and Money" is bound to please wherever shown.

Ethel Clayton
On the lookout for all three in "Men, Women and Money."

Cast.

Marcel Middleton.....Ethel Clayton
Parker Middleton.....James Neill
Sara Middleton.....Jane Wolfe
Cleveland Buchanan.....Lew Cody
Aunt Hannah.....Sylvia Ashton
Julian Chadwick.....Irving Cummings
Noel Parkton.....Winifred Greenwood
Miss Cote.....Edna Mae Cooper
Toto.....Leslie Stewart, Jr.
Madame Ribout.....Mayme Kelso
Mrs. Weeks.....Lillian Leighton
Miss Dunston.....Lallah Hart
Katie.....Zasu Pitts
Mrs. Parkton.....Fay Holderness
Mrs. Channing.....Helen Dunbar
Dr. Lloyd.....Chas. Ogle
Cora, a model.....Marie Newell

Story by Cosmo Hamilton.
Directed by George Melford.

The Story.

"Men, Women and Money" do not absorb the thoughts of Marcel Middleton until she leaves her simple and true-hearted constant self-sacrifice. While on a visit to a school chum, Noel Parkton, in New York, she becomes almost heartless and thoroughly mercenary through the life of luxury into which she is plunged. She spends the money her father raised by mortgaging his home in buying gowns and gambling, her only recognition being a dress for her mother and fifty dollars for her father from her winnings at bridge whist. When young Chadwick, Noel's pretended friend, proposes to Marcel, the latter gets her dismissal, and this comes coincident with the accidental death of her mother and father.

Thrown on her own resources, with a couple of thousand rescued from the wreck of her father's fortune, she tires of trying to earn her own living, and returns to New York, where she hires a Riverside apartment and starts in to make a splash socially. She runs heavily in debt at the dressmaking establishment of Madame Ribout and is tempted to pay her bill by check, with a hope of making good by gambling. This act places her in the power of the dressmaker, for whom she is compelled to pose as a model, much to the delight of Chadwick, whom she has rebuffed, and of ladies envious of her social success. As a crowning act of humiliation, she is asked to do posing in lingerie before a large and fashionable crowd.

Cleveland Buchanan, a young man of wealth, made cynical by his experiences with women, is staggered to find that he has misjudged Marcel. She scorns his proffered protection, even when she is heavily in his debt, and bravely tries to redeem herself through hard work, rooming with Katie, who works in a menial position for the fashionable dressmaker, and takes care of an invalid little brother. Buchanan finds that Marcel is really making a courageous, though futile, attempt to pay for her folly, and gives Katie his telephone number to be used in an emergency. It is when Marcel is called upon to make herself ridiculous before her social acquaintances, that Katie calls for Buchanan. He goes to the rescue, now thoroughly reformed by the purity of Marcel's character and deeply engaged in good works. When she finds that he has done so much to deserve her good opinion and make amends for his insult, she yields at last, and they drive away from the dressmaking establishment to the license bureau and to mutual happiness, both refined in the crucible of experience.

Program and Advertising Phrases: Beautiful and Graceful Ethel Clayton in Skillfully Handled Screen Drama Based on a Vital Theme.

The Story of a Selfish Girl at the Mercy of Circumstances, Who Was Tested and Refined in the Crucible of Adversity.

Ethel Clayton in Remarkable Fine Interpretation of a Role That Fits Her Like a Glove.

Advertising Angles: Play up Miss Clayton heavily and announce her in a story which might have been written to order. Then make capital of Hamilton's name and link the two with "A famous star in a story by a leading author." Use such catchphrases as: "The girl who drifted in the social swim." "A society girl who became a modiste's mannikin." "Refused to pose as lingerie model." You will find some good suggestions in the press book.

(Continued on page 2003)

How "Fans" in Yankton Turned Out for "Riders of the Purple Sage."

"Oh, Boy!" Heads Pathe List for Week of June 22

PATHE program for June 22 is headed by the first of the Albert Capellani productions, to which the director has given the best of his skill in the screen interpretation of musical comedy. "Oh Boy," based on the well-known Broadway success, is termed a "filmusical" show. With June Caprice and Creighton Hale as stars and a strong cast of players, the picture has been given all to make for perfection.

Zena Keefe, who plays the part of the cabaret favorite, is a popular screen star; Flora Finch will be recalled as the comedy mate of the late John Bunny, in the Vitagraph comedies; W. H. Thompson is one of the foremost character actors of the "legitimate" stage; J. K. Murray is a well known comic opera star. Then there were Ben Taggert, Joseph Conyers, Charles Hartley, Grace Reals and "Lefty" Flynn, the Yale football player, who, with several other athletes, give the real college flavor to the varsity scenes and the story.

Serials and Comedies Active.

"Bringing in the Law," episode No. 10 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, opens with Belle Boyd, (Ruth Roland), saving Jack Randall, (George Larkin), from death in a well, down which he has been dropped by Bull Shotwell and his gang.

The Harold Lloyd comedy which creates "a power house of live wire merriment," is called "Off the Trolley." The usual screen comedy may be comprehended in this title, but the Lloyd brand is governed by a definite logic in its high speed, its amazing stunts and the attendant thrills.

In the Pathe Review, Dr. Ditmars shows, at close range, the work of the beavers as builders; analysis of motion pictures of ice-skating champions; hunting the aigret, shown in Pathecolor; how the wounded heroes are cared for, and the scenic beauties of Java in Pathecolor.

Alma Rubens Completes First of Own Productions

WORK was completed this week on the filming of the first of the Alma Rubens productions to be distributed by Pathe, entitled "Paradise Annie," starring Miss Rubens under the direction of the author, Dr. Daniel Carson Goodman. Cutting and titling probably will be finished within ten days.

The final scenes were "shot" recently, in the Paragon Studio, at Fort Lee. The set, representing a huge ball room with a grand staircase at one end, is large and massive, although it is probable that only a few flashes of the ballroom and dancers will be shown in the completed picture.

Star Supervises the Sets.

In addition to her work before the camera, Miss Rubens is spending much time personally supervising with Dr. Goodman the sets, lighting and other studio details. She is one of the few women stars with the technical knowledge necessary for such co-operation with her director and she takes as keen an interest in this work as in the actual work of acting.

Miss Rubens' leading man is Lumsden Hare, who supported Elsie Ferguson in her last three pictures, Robert Williams, Mercita Esmonde, Gladys Valerie and Mathilde Brundage.

Huge Crowd Appears for "Riders of Purple Sage"

THE Lyric Theatre, of Yankton, S. D., last month booked "Riders of the Purple Sage," the Zane Grey story purchased by William Fox and filmed with William Farnum as the star, and the people of that city turned out en masse when the picture was shown. A huge crowd gathered in front of the theatre long before the time of showing, and waited patiently to see this thrilling drama. In the accompanying picture the crowd can be seen lined up waiting admission. A feature caught by the camera was the theatre sign reading, "William Farnum in 'Riders of the Purple Sage.' Staged and Photographed in Grand Canyon."

"Beauty Proof" Is a Story of the Snows.

"Beauty Proof," Harry T. Morey's current release, is a stirring screen dramatization of life in the rugged northwest, with snow scenes, dog teams, hairbreadth escapes and thrilling episodes galore. Harry T. Morey plays the role of Corporal Steele, a mounted policeman of that body known as the Northwest Mounted Police, which is Canada's great law-preserving body in those parts of the Dominion which are not easily reached by the courts.

Betty Blythe appears opposite Mr. Morey in a role full of tensity and emotion.

DeMille Starts Work on "The Admirable Crichton"

CECIL B. DE MILLE has started work on another Artcraft picture. The new production is founded on "The Admirable Crichton," by Sir James M. Barrie. Jeannie McPherson has written the continuity, retaining much of the charm and whimsical humor which distinguish the work of the English dramatist.

Thomas Meighan and Gloria Swanson head the cast. Others included are Lila Lee, Julia Faye, Mayme Kelso, Theodore Roberts, Raymond Hatton, and Babe Daniels.

As usual, no effort is being spared to make this picture correct in every detail. A special feature of this attention to detail is the addition of Major Ian Hay Beith, of the British Army, to the producing staff. Major Beith, in addition to being an author and lecturer of note, is an authority on all matters pertaining to British life and customs, and he will personally superintend the entire production to insure correctness and realism throughout.

Settings are Noteworthy.

In the matter of settings, Mr. DeMille promises to pass all former marks with this picture. One entire stage at the Famous Players-Lasky studio is occupied with the interior sets which will be used, and the full talents of the Lasky staff have been employed to check every detail of this work. Major Beith lent his assistance in matters purely English with the result that the public can count on the technical realism of this portion of the production.

Perhaps the most distinctive feature of the picture is its outdoor settings. One half of the story is laid on a tropical island and this island will be shown in full. An island off the coast of California was selected as the site, and has been planted with thousands of dollars' worth of tropical foliage. The entire company will spend several weeks there in the making of the picture.

Jean Paige Comes to Fore in "Too Many Crooks" Film

ON the day that she reached New York, Jean Paige applied at the Vitagraph studio for a position, and she was accepted. The next day she was at work.

Those who see her in "Too Many Crooks," her first featured appearance, dividing honors with Gladys Leslie, may understand why the gods singled her out.

The story tells of a young woman playwright's ambition to construct a character play along new lines. She does not believe the psychology of the plays of that description which flood the stages to be correct. Therefore, with the assistance of the family lawyer, she deftly introduces several horrible exponents of the underworld arts into her household, while a party is in progress, thus to observe their methods at first range. Complications ensue as well as a romantic attachment, which society would frown on.

A Mrs. Woodrow Novel for Williams.

Reports from Vitagraph's West Coast studio tell of rapid progress in the latest Earle Williams' picture and all indicate that the star has an outstanding role in the adaptation of the popular novel, "The Hornet's Nest," by Mrs. Wilson Woodrow. James Young is directing the picture and in the supporting cast are Brinsley Shaw, Viola Vale, Ogden Crane, Kathleen Kirkham and Edward McWade.

REVIEWS AND ADVERTISING AIDS (Continued)

Advertising Aids: Press book. Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet, rotogravure one-sheet. Art lobby display 36½x23 in four colors. Mats, cuts, electros one, two and three-column width, cue sheets.

"Love and the Woman"

Five-Reel World-Picture Presents June Elvidge in Double Role.

Reviewed by Robert C. McElravy.

IN this five-reel World-Picture, "Love and The Woman," June Elvidge plays a double role, the first that of a poor woman, married to a drunkard, and later the daughter of this unhappy couple. The story is one of the melodramatic type, quite obvious as to plot, and rather mechanical in its movement. It carries the interest, though it offers nothing exceptional in the way of presentation or development.

June Elvidge does some pleasing work and differentiates the two characters she portrays. As the beautiful young Helen Stevens, reared from childhood in luxury and entirely without knowledge of her lowly origin, she is very different from the Mary Dorsey of the beginning. The mother, who is working as maid in a hotel, to support her drunken husband and her child, exchanges her own baby for an infant in the hotel. The latter baby and its mother have both died, and the changeling is accepted by the wealthy father of the dead baby as his own.

The melodramatic incidents grow out of the fact that Mary Dorsey is discovered making the substitution of her child for the dead infant, by another maid. The latter carries on a persistent course of blackmail through the years that follow, in which she is assisted by the drunken husband of Mary Dorsey. Helen, the changeling, is beloved by two men, and eventually marries the one who loves her for herself alone.

Cast.

Mary Dorsey.....June Elvidge
Helen Stevens.....June Elvidge
George Stevens.....Donald Hall
Hannah Shay.....Marion Barney
Jim Dorsey.....Ed Roseman
Marcia Stevens.....Lillian Lawrence
Walter Pemberton.....Rod. LaRocque
Grant Murdock.....George MacQuarrie
Mrs. Quinn.....Laura Burt

Story by Philip Lonergan.
Directed by Tefft Johnson.
Photographed by Philip Hatkin.

The Story.

Mary Dorsey, the leading character in "Love and the Woman," is employed as maid in a hotel and works hard for her wages. Her husband is a worthless drunkard, and she is the sole support of the family.

Mrs. Stevens, wife of George Stevens, is taken with a fatal illness in the hotel, and both she and her infant daughter die there. Mary Dorsey, who has been nursing Mrs. Stevens' baby, conceives the idea of substituting her own daughter for the dead child, and proceeds to carry out this scheme. She is observed in making the substitution by another maid, Hannah Shay, who agrees to keep silence only if she is paid for it.

George Stevens accepts the changeling as his own daughter and she grows up under the name of Helen Stevens, quite unaware of her real birth. Mary Dorsey is persistently blackmailed by Hannah Shay during her remaining years, and after her death Hannah turns her attentions to Helen, to whom she communicates her story. Hannah is aided in her further blackmailing by Jim Dorsey, Helen's real father.

Helen is loved by Grant Murdock, manager of Mr. Stevens' interests, and a young artist, Walter Pemberton, whom she had known since childhood. When the facts of her lowly birth are made known, Murdock deserts her and she marries Pemberton. She is also made happy by the fact that George Stevens still looks upon her as his daughter.

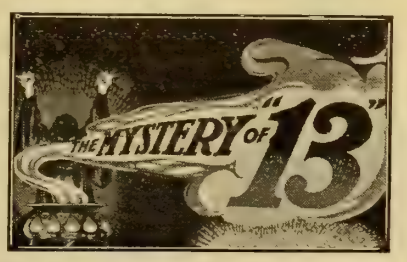
Program and Advertising Phrases: June Elvidge in Two Remarkably Contrasting Dual Roles, First as a Poor Woman, Then as Her Wealthy Daughter.

Dramatic Story of a Changeling Baby Reared in Luxury Who Found The Meaning of Real Love When the Secret of Her Lowly Birth Became Known.

Pep, Action, Thrills and Romance in Highly Dramatic Story Starring Beautiful June Elvidge in Two Different Types of Character.

What Happened When Rich Girl, Courted by Two Suitors and Loved by Her Supposed Father, Learns Story of Her Lowly Birth? "Love and the Woman" Supplies the Interesting Answer.

Advertising Angles: Centre most of your work on Miss Elvidge. It will pay better than booming the story. Follow up with such lines as "Reared in luxury to find herself of lowly birth." Trust to cuts rather than to catchlines in your newspaper work.



Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"A Sporting Chance"

Five-Reel Pathe-William Russell Production Sets New Pace for Comedy-Drama.

Reviewed by Robert C. McElravy.

IT is perhaps wrong to call this ripping little five-reel subject, "A Sporting Chance," a comedy-drama. It is really a dramatic comedy, as the first four reels present as tense and baffling a series of events as could well be imagined. The spectator has the feeling that it all calls for a comedy solution and is in a constant state of wonderment as to what possible denouement can be good enough for the puzzle depicted. When it comes it is comedy right enough and it is satisfying, leaving the spectator gasping with surprised appreciation.

Stephen Fox wrote the story and scenario for this production, which was directed by Henry King. William Russell finds himself right at home in the leading role, with Fritzi Brunette as the heroine. Both these players are particularly fortunate in having so admirable a vehicle and they are supported by a strong cast.

The story is one of action from start to finish. The scene is in a small hotel, not far from Times Square, New York City, and the events are in keeping with the general vicinity. A very compact and enjoyable production.

Cast.

John Stonehouse.....William Russell
Gilberte Bonheur.....Fritzi Brunette
Edward Craig.....George Periolat
Luther Ripley.....J. Farrell MacDonald
George Cornhill.....Lee Hill
Aaron Witt.....Harvey Clark
Anthony James.....Perry Banks

Story and Scenario by Stephen Fox.
Directed by Henry King.

The Story.

John Stonehouse in "A Sporting Chance" registers at a small hotel in the theatrical section of New York City, and goes up to his room with every intention of killing himself. He even writes a note of farewell, addressed "To Whom It May Concern."

But just as Stonehouse is about to pull the trigger of his revolver, he hears a shot fired in a room across the court. He hastens to investigate and finds a girl, Gilberte Bonheur, bending over the pros-

(*Continued on page* 2005)

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Wide Variety of Pictures on World's July List

A WIDE variety of films feature the July releases of the World Film Corporation. These releases star the following screen players: Arthur Ashley, Dorothy Green, Rubye de Remer, Montagu Love and Evelyn Greeley.

First on the list of July releases comes "The American Way," in which Arthur Ashley and Dorothy Green are co-starred. This is a modern comedy drama offering big opportunities to both of these stars. Florence C. Bolles is the author of the story, while the scenario was prepared by Wallace C. Clifton. Frank Reicher directed the production. Prominent in the cast are Charles Wellsley, Franklin Hanna and Lisle Leigh. The production is scheduled for release on July 7.

To be released on July 14, is "Dust of Desire," starring Rubye de Remer. This is Miss de Remer's first picture of the series she has been engaged to make for the World. Prominent in the cast are Stuart Holmes, Thomas J. Carrigan and Marion Barney. Perry Vekroff is the director. Clara S. Beranager and Forrest Halsey are the authors of both story and scenario.

"Bringing Up Betty," starring Evelyn Greeley, who made her first appearance as a full fledged star in World Pictures in "Phil-for-Short," is scheduled for release on July 21. This is another Oscar Apfel production. Prominent in the cast are Lyster Chambers, Reginald Denny, Ben Johnson and Grace Carlyle. Charles Sarver, the World scenario editor and author of a number of successful World productions, is the author.

The final release of the month, on July 28, will be "A Broadway Saint," which stars Montagu Love. Forrest Halsey is the author of the story. Harry O. Hoyt, who directed Mr. Love in his recent release, "Through the Toils," directed this production. George Bunny, brother of the famous John Bunny, is prominent in the cast, and among others appearing in support of Mr. Love are Mrs. Stuart Robson, Helen Weer and Emile La Croix.

Willard Picture Booked for Week-Run Houses

MORE than 100 week-run houses throughout the country have booked the Jess Willard picture, "The Challenge of Chance," according to an announcement made by Frank G. Hall, who has the exclusive distributing rights to the Willard picture for the United States and Canada and under whose direction the picture is playing now at the Park Theatre, New York. So great has been the demand for first showing of the Willard picture that during the week of June 30, the picture will be playing in a dozen or more houses in the same city the same day and date.

This, Mr. Hall claims as a record for bookings in so short a space of time. Coming as it does at the time that Willard is preparing to defend his title of heavyweight champion of the world against Jack Dempsey, his picture, the scenes for which were taken during his preliminary training for his bout, has a country-wide publicity.

Film "The Wolf" on Shores of Lake Tahoe.

Earle Williams and his supporting cast and Director James Young are now on the shores of Lake Tahoe in California, where Vitagraph will film practically in its entirety, its screen version of "The Wolf," Eugene Walter's stage success. The players expect to remain at the mountain lake until the latter part of July.

No more appealing, location could be chosen for Vitagraph's dramatic production than Lake Tahoe, and there thus is assured a background that fully measures up to the dramatic power of the drama. The very few interiors will be taken in and near Los Angeles on the return of the players to the Hollywood studio.

Accompanying Mr. Williams in his support are Jane Novak, who will play opposite the star, Brinsley Shaw, who with George Nichols, Robert McKim and Billy Mason, make up a strong cast.

Pershing's Return Will Give Picture Publicity

THE report that General John J. Pershing, commander-in-chief of the American armies in Europe, is to return to the United States shortly, has led the Fox Film Corporation to speed up extra publicity material for the showing of the Fox feature, "The Land of the Free," which depicts in dramatic detail the life of the general from boyhood to the present time. In order to arouse the greatest popular interest, one-sheets and three-sheets have been ordered for this production.

Of this film the Exhibitors' Service Bureau of the Fox Film Corporation says: "Hardly a day passes without the newspapers carrying some article on the American commander-in-chief's activities. His generalship, his consideration for his soldiers, his triumph over the Hun, his frequent consultations with members of the Peace Commission, all bring him into the limelight of public interest and public affection.

"In making the film, Mr. Fox had a staff of traveling investigators at work for several months verifying incidents in the life of General Pershing; and the film presents many interesting facts not known to the world prior to the making of this picture. This story of Pershing's life has elements so romantic and tragic that it grips the heart every moment."

Three Sunshine Comedies Have Been Completed

THREE Fox Sunshine comedies have just been completed under the supervision of Hampton Del Ruth. These are "Chicken a la Cabaret," directed by Victor Heerman, featuring Chester Conklin, Billy Armstrong and Dorothy Lee; "The Yellow Dog Catcher," directed by J. G. Blystone, featuring Jack Cooper, Glen Cavender and Bill Franey, and "Wild Waves and Women," directed by Frank C. Griffin, featuring Ethel Teare and Slim Summerville.

Hampton Del Ruth has begun work on three other Sunshine comedies, which are to have a number of special features. To this end he has employed an expert mechanical engineer to devise apparatus.

The beauty brigade to which Mr. Del Ruth has been giving so much attention is now assembled in full, and he claims that it takes the prize for variety, versatility and pulchritudinous charm. It is said to possess members who not only can act, but can dance, sing, dive, swim, run, wrestle, box, drive motor cars and speeding motor cycles, climb—girls, in fact, who will take all sorts of dare-devil chances on sea and land, or in the air.

Still another director has been added to the long list recently acquired by Mr. Del Ruth for Fox Sunshine Comedies—Eddie Cline. Mr. Cline was formerly associated with Mr. Del Ruth for several years.

Featuring Tom Moore's Grin and His Little Alice.
The popular Goldwyn star is shown here in front of his home at Venice, Cal.

"Challenge of Chance" Is Only Film Showing Willard

THE CHALLENGE OF CHANCE," the seven reel special featuring Jess Willard, which opened for a run at the Park Theatre, New York, this week, is the only Willard film which will be shown before the big July 4 battle, according to a statement from the offices of Frank G. Hall, president of the Film Clearing House and Independent Sales Corporation. This is due to the fact that no pictures, for news reels or any other purpose, have been made of the champion in his training, and "The Challenge of Chance" thus is the only screen production showing Willard as he appears today.

The picture, it is announced, cannot be affected by the result of the fight, because it is not a prize ring picture. The story, which was written by Roy Somerville, presents big Jess in the role of a range boss, the leader of a band of swift-riding, courageous cowboys. It has its principal action in and around Juarez, Mexico, where Villa and his rebels are now fighting. Through a coincidence, Mr. Somerville wrote into the play a great many scenes which are now transpiring on the border, especially those involving the Juarez racetrack. The plot moves around the effort of a crooked horse dealer, in league with Villa, to steal all the valuable racehorses quartered at the track, the most valuable of these being "Silver Moon," owned by a Kentucky girl, played by Arline Pretty. Willard and his men outwit the raiders and rescue all of the horses by swimming them across the Rio Grande while the Mexican federals and the Villistas are fighting.

"Spark Divine" Nearing Release Dates.

Nearing its release is "The Spark Divine," Vitagraph's new Alice Joyce offering. The play depicts the awakening of embittered girlhood to the realization that there are things in life beyond the petty and the gross. It is written around Miss Joyce's personality by Alicia Ramsay. The future is declared to present Miss Joyce at her very best.

Unusual opportunities, too, are afforded to William Carlton, Jr., who appears opposite Miss Joyce. Eulalie Jansen, Frank Norcross and Mary Carr are the other players of a small cast, which fact insures each one of them a greater share in development of the plot.

REVIEWS AND ADVERTISING AIDS (Continued)

trate figure of a man in her room. She tells him the man was Aaron Witt, who had possession of a famous stone, called the Signet of Sheba, which belonged to herself. Witt, according to her story, had asked her to redeem the stone with her honor and she had shot him.

Stonehouse is impressed with the girl's story and being tired of life himself, agrees to assume guilt for the shooting. Many visitors come speeding to the room and the police appear. Stonehouse pleads guilty to the crime and then dashes through an open window. He fights in the hallway to regain possession of the precious stone, which had been taken by a man named Ripley.

Having evaded the police temporarily, Stonehouse returns the stone to Gilberte. He is amazed to see the supposedly dead man come to life. Innumerable other complications follow swiftly, but Stonehouse does not know the truth of the situation until the following night, when he attends a theatre at the invitation of Gilberte, and finds he was rehearsing in a play unawares.

Program and Advertising Phrases: Unusually Clever Production That Sets a New Pace for Comedy Drama.

Clever Dramatic Production With a Surprising and Satisfying Comedy Ending.

A Picture That Will Surely Please You, and Leave You Gasping with Surprised Admiration.

Take "A Sporting Chance" and See This Picture. It Is Filed with Action and Good Humor and You Will Surely Like It.

Advertising Angles: Play up Russell and hook him tight to the story. Work such lines as "He had only six days to live, so he took a sporting chance." "He assumed the blame for the murder of a man who wasn't dead and recovered a jewel that wasn't stolen." For a special stunt take most of the space in your newspaper and lobby work to announce that this climax is so unexpected that no person will be permitted to enter the theatre while the last two reels are being shown. Then give emphasis to the times of starting and urge everyone to start with the commencement of the story. Use freak headings such as "Don't commence your dinner with ice cream."

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

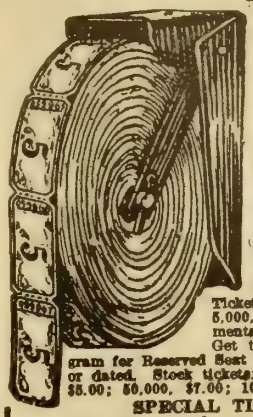
"A Girl at Bay"

Vitagraph Picture with Corinne Griffith Strong Story, Masterly in Suspense.

Reviewed by William J. Reilly.

WHEN it comes to maintaining the oft-mentioned and necessary element of suspense, "A Girl at Bay," the Vitagraph feature with Corinne Griffith is more then equal to the occasion. In fact, the picture is all suspense. It begins sharply, showing a girl awaking as if from a faint in her apartment and finding at her feet the body of a man, and in her hand a paper-knife, covered with blood.

She obeys the first impulse and flees. The "why" of the murder is never told until the last flash of the film, but the search of the detectives to find the murderer of the man, a judge, supplies good action. The girl, audacious, becomes secretary to the murdered man's brother. There are no wild jumps in the plot, and there is a strong surprise at the finish. This picture will go well. It will uphold the entertaining standard of any manager's program.



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Corinne Griffith has worked hard. Her talent is evident throughout. Tom Mills directed and used the action material of the plot to advantage. The clearness of the photography deserves special commendation.

Cast.

Mary Allen.....Corinne Griffith
Bruce Craigin.....Walter Miller
Frank Galt.....Harry Davenport
Thomas Grey.....Denton Vane
Hooker.....Walter Horton

Story by Joseph Gollomb.
Directed by Tom Mills.

The Story.

In Vitagraph's feature, "A Girl at Bay," Mary Allen is discovered awaking in a dazed condition, and not at all sure that she is innocent of the murder of the man at her feet. She drops the bloody knife and flees. The murdered man was Robert Craigin, a New York City judge. His younger brother, Bruce, is also a judge, and into his office Mary Allen comes by a ruse which takes his secretary out of his office, and gives her the place.

Her imagined security is broken into by Professor Galt, a criminal psychologist, and Hooker, from the detective force. Galt takes a clue from the artistic furnishings of the apartment in which the crime was committeed. In the meantime, a strong love has grown up between Bruce Craigin and Mary, and they are married. Galt persuades Craigin to let Mary furnish the new home, and the similarity of tone between his home and that of the room in which his brother was murdered so impresses Craigin that he is convinced Mary is the murderess.

The surprise comes when Thomas Gray confesses to the murder of Craigin, telling that he had been concealed in the room, waiting to avenge his wife's wrongs upon Craigin. When Mary had fainted in Craigin's attack upon her, Grey had seized her paper-knife, killed Craigin, and left the knife in her hand. The circle of the plot is thus closed, and Mary and Bruce are happy.

Program and Advertising Phrases: She Awakes. In Her Hand Is a Knife. At Her Feet the Body of a Man. Is She Guilty? See Corinne Griffith in "A Girl at Bay."

A Story of Criminal Audacity That Runs in a Circle, Every Inch of Which Is Packed with Suspense.

Are You a Good Guesser? Come to the Empire and See If You Can Guess Who Killed Robert Craigin

All the Lovers of Strong Detective Stories Will Be at the Lyric Tonight to See "A Girl at Bay."

It's All Suspense—All Action—All Love Interest.—"A Girl at Bay," with Corinne Griffith.

Advertising Angles: Play hard on the mystery angle. Announce it as a mystery story which stays a mystery to the last scene. Work on the lines of "You may think you're a good guesser, but you can't guess this. Come and see if you can." Also play up the opening scene in which the girl awakes from her swoon.

(*Continued on page* 2007)

As Herewith Indicated, "Queen of the Sea" Will Be a Good Hot Weather Feature.
William Fox is again putting forth this Annette Kellerman photofantasy of the deep sea.

Fox Suggests Some Hot Weather Advertising

HOT weather can be made to serve the exhibitor with increased rather than decreased profits, according to the Exhibitors' Service Bureau of the Fox Film Corporation.

"'Queen of the Sea,'" the bureau says, "is an ideal picture to make an appeal during the summer. With its star, Annette Kellerman, in graceful and thrilling stunts, its 200 beautiful girls posing as mermaids, and its water scenes filmed at Bar Harbor, Bermuda, Jamaica, Florida, Mexico and California, it represents the very height of desirable summer suggestion and publicity strength.

"For example, exhibitors are advised to prepare a cut-off of Annette Kellerman in one of her diving poses and give it a prominent place in front of the theatre. It is suggested that a cartoonist be employed to make drawings for the lobby showing boys playing 'hookey' at the old swimming hole, with the apt catchline, 'Come on in, fellers, the water's fine!'

"Newspaper copy and heralds prepared for this production include pictures of Annette Kellerman in her graceful poses, the mermaids sporting in the surf, and various beautiful water scenes. The posters, too, carry the suggestion of breeze and billows—most welcome to the heat-tormented fan."

Olive Thomas Is Quaker in Latest Triangle Film

THE reception accorded the first three productions of the special series of Triangle plays starring Olive Thomas has convinced that concern that "Prudence on Broadway," the fourth of the series, will prove equally popular. This is a story of contrast, the story of a demure, little Quakeress who is introduced to the bright lights of Broadway.

In order that she may learn to battle with the wicked world, Prudence's father sends her away from her Quaker home to a fashionable New York school, and later to visit her aunt, a wealthy society matron. She is besieged by suitors, but the most ardent Romeo is John Melbourne, who has already indulged in matrimony to the limit allowed by law. But shy Prudence matches her Quaker wits against the worldly knowledge of Melbourne, and when the smoke of battle blows over, a deeply chagrined man and a triumphant girl are disclosed.

"Prudence on Broadway" is from the pen of Catherine Carr, who has contributed many successes to Triangle. The picture, which will be released on July 6 was directed by Frank Borzage with photography by Pliny Horn.

Century and Rainbow Comedies Progress.

Work on Century and Rainbow comedies is progressing at the studio lot in Universal City. Fred Fishback is directing a new comedy titled "A Baby Doll Bandit," in which Edith Roberts and Jimmie Adams are starring. The comedy varies in action from school-day scenes to modern dancehalls and holdups.

Mr. and Mrs. Dan Russell, vaudeville comedians, are busy in the laugh-producer, "A Horrible Honeymoon." James Davis is directing a number of animal scenes in the comedies which will star "Brownie," the dog.

Vera Steadman, of the diving queens, is said to be showing "fine form" in her latest picture, which William Watson is directing.

Peggy Hyland in McCutcheon Story.

"Peggy Hyland's new picture, "Cowardice Court,'" says the Exhibitors' Service Bureau of the Fox Film Corporation, "is most admirably adapted to express her personality. George Barr McCutcheon, who wrote the novel from which this play was adapted, might have written it to order for Miss Hyland, so admirably does the character of the heroine suit her individuality.

"Cowardice Court" is light and satirical in theme, laying no claim to the sensational. The play conveys a sterling lesson in democracy, pleasingly presented."

Powers Company Reports Many Cameragraph Sales

THE plant of the Nicholas Power Company, Inc., is a busy beehive these days. Everybody is on their toes taking care of the big demand for Cameragraphs. Mr. Lang, export manager, reports a large increase in the business of his department, and states that many orders have been received for Cameragraphs for Mexico, Porto Rico, Spain and Latin America.

In the domestic department, the demand for Cameragraphs is on the increase and distributors and dealers show great activity.

The various branches of the United Theatre Equipment Corporation, have, within the last few days, made the following installations. Two 6B Cameragraphs to Charleston Electric & Supply Company, Charleston, W. Va.; 1 6B to Delite Theatre, Albany, Ala.; 1 6B to Bridgewater Wollen Company, Woodstock, Vt.; 1 6B to Town Hall, Edgartown, Mass.; 1 6B to Essex County Hospital, Cedar Grove, N. J.; 2 6B to Spooner Theatre, Bronx, N. Y.; 2 6B to Kister's Hotel, Coney Island, New York City; 1 6B to Navy Hospital Corps Training School, Hampton Roads, Va.; 1 6B to Jackson Amusement Company, Jackson, Ky.; 1 6B to Cooper Union, N. Y.; 1 6B to Liberty Theatre, Keyser, W. Va.; 1 6B Virginia Pearson Studio, Riverdale, Yonkers, N. Y.; 1 6B to Temple Theatre, St. Marys, Pa.; 1 6B on U. S. S. Denver; 1 6B on U. S. S. Seattle; 1 6A to Knights of Columbus, Wards Island, N. Y.

Many sales are reported by the Southern Theatre Equipment Company, from its Dallas and Atlanta branches. Among its direct installations are 2 6A Cameragraphs to A. R. Thomas Lumber Company, Burkburnett, Tex.; 1 6B to Grubbs Vocational School, Arlington, Tex.; 1 6B to Benjamin School Board, Benjamin, Tex.; 1 6B to Queens Theatre, Hendersonville, N. C.; 1 6B to Camp Supply Officer, Nogales, Ariz.; and 1 6B to Cantonian Theatre, Canton, N. C.

Vitagraph Announces Its Third Criminal Drama

A TENTATIVE draft of Vitagraph's third criminological drama to serve as a sequel to "Within the Law" and "The Third Degree" has been prepared by George Randolph Chester, the well-known author and production editor of that organization, with the active cooperation of Chief Justice Harry Olson, of the Municipal Court of Chicago.

Albert E. Smith, President of Vitagraph, when asked for further information in regard to the picture, stated that he had had in mind for some months a plan to film a third criminology picture to follow "Within the Law" and "The Third Degree," bringing the subject of police methods up to date as regarded their exposition on the screen.

"Both of the pictures mentioned," said Mr. Smith, "show the old-fashioned methods so long in vogue in the handling of criminals, which now are generally discredited. Scientific and psychological ideas have supplanted time-worn methods which did nothing to alleviate crime and often incriminated men at least not morally guilty.

"So I went to Chicago to see Harry Olson, chief justice of the municipal court of that city, who is responsible for the world famous psychopathic laboratory, an adjunct of his court, which analyzes and classifies the minds of prisoners. I told him that there was a field in the courtrooms for a gigantic picture drama showing the new humanity of the law and immediately won his interest."

Alice Joyce is to assume the leading role in the new courtroom drama.

REVIEWS AND ADVERTISING AIDS (Continued)

Make this the big story angle, and play it hard.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Outcasts of Poker Flat"

Harry Carey Featured in Six-Reel Universal Adaptation of Bret Harte Story.

Reviewed by Robert C. McElravy.

A VERY creditable screen adaptation of Bret Harte's famous "Outcasts of Poker Flat" has been accomplished in this six-reel production, done into scenario form by H. Tipton Steck and directed by Jack Ford. It catches admirably the spirit of the early days in California, contains numerous characters which are true to the author's originals, and is set in the midst of a splendid Western environment. From the time the gambler, John Oakhurst, befriends Sophy, on the deck of the steamboat, until the pathetic end of the outcasts in the winter storm, the spectator is caught in the grip of genuine sympathy. The Bret Harte story is followed pretty closely throughout.

Harry Carey portrays Oakhurst in an agreeable manner, though he is not quite the dandy that might have been expected in most scenes. Gloria Hope is tremendously appealing as Sophy, the helpless object of Stratton's scheming, which Oakhurst frustrates. Minor characters do some interesting bits. The snow scenes are patently studio sets, but will pass without question. Oakhurst's message, written in ink, on the deuce of clubs will not be accepted so readily; he should have been shown writing this in the cabin before he went out to take his life.

The Bret Harte narrative is preceded by a short modern prologue and followed by an equally brief epilogue, in which the same principals appear.

Cast.

Prologue and Epilogue.
Square Shootin' Lanyon.....Harry Carey
Billy Lanyon.....Cullen Landis
Ruth Watson.....Gloria Hope

The Play.
John Oakhurst.....Harry Carey
Tommy Oakhurst.....Cullen Landis
The Girl.....Gloria Hope

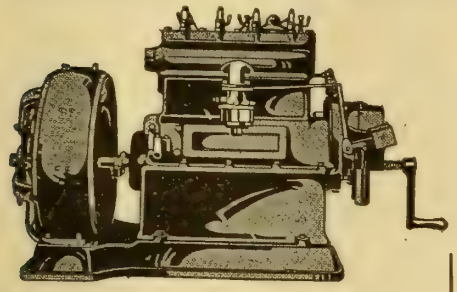
Story by Bret Harte.
Directed by Jack Ford.

The Story.

"Square Shootin'" Harry Lanyon, proprietor of a gambling hall in an Arizona town, is in love with his ward, Ruth Watson. But he thinks the girl is in love with his pal, Tommy, and intends to let the youth have the girl.

While in this uncertain frame of mind over his own love affair, Lanyon picks up Bret Harte's story, "The Outcasts of Poker Flat," and reads the story of John Oakhurst. He likens himself to the Oakhurst of the tale. Oakhurst befriends a

(*Continued on page* 2009)



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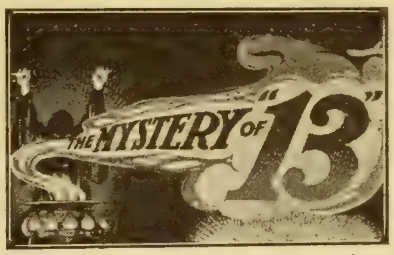

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Famous Players Working on Big Detective Drama

WHAT promises to be one of the most sensational detective photodramas produced in recent years has just been started at the Fifty-six street studio of the Famous Players-Lasky Corporation. The title is "The Teeth of the Tiger," and it is an adaptation by Roy Somerville of the detective story of the same name by Maurice Le Blanc, which recounts the further adventures of Arsene Lupin.

Directing the production, parts of which will be filmed at the Fort Lee studio, is Chet Withey, well known for numerous splendid productions including the Paramount-Artcraft Special, "The Hun Within," and the Paramount picture, "On the Quiet," and "In Pursuit of Polly." An all-star cast will be featured, the list being headed by David Powell, who has been seen in several Paramount pictures as leading man with prominent Paramount stars.

"The Teeth of the Tiger" chronicles the return of Arsene Lupin, the reformed gentleman burglar and swindler of Paris, who had supposedly met his death, but in reality had enlisted in the Foreign Legion for service in the Great War. It was here that he met Cosmo Mornington, a wealthy adventurer, whose life he saves, the two becoming fast friends.

In order that a number of scenes planned for the picture, which are supposed to transpire in the office of the chief of detectives, might be correct in the minutest detail, permission was obtained from Police Commissioner Enright, of New York, to sketch the interior of the office of the chief of detectives at Police Headquarteres, and W. C. Menzies, of the art staff of the studio, was detailed to do the work.

"Cupid Forecloses" Exhumes the Old Family Mortgage

A STORY book by Florence Morse Kingsley, "Hurrying Fate and Geraldine," is the vehicle for the coming Bessie Love picture. "Cupid Forecloses" is the title of the picture and Miss Love is cast as Geraldine Farleigh, village school teacher and the sole support of a mother, brother and aunt, who becomes entangled in high finance and nearly loses her home and heart. The mystery element is strongly sustained throughout.

David Smith is directing the picture on the West Coast and in the supporting cast are Wallace McDonald, Dorothea Wolbert, Frank Hayes, Jim Donnelly, Aggie Herring, Jake Abram, Anne Schaefer, Gordon Griffith and Otto Lederer.

Deepest mystery surrounds the identity of the real holder of a mortgage note, and the man Bullers which is not lifted until it is developed that Bullers all along has held not only the note, but also her love, and explanations bring lasting happiness.

Gladys Brockwell Working on New Play.

Gladys Brockwell has begun work on a new Fox production temporarily titled "A Sporting Chance." This is said to be an entirely different sort of play from "Chasing Rainbows," which she recently completed, and director Frank Beal declares that it is the most sensational story of Miss Brockwell's career.

Tom Mix as a "Tenderfoot."

Having completed "High Speed," a Tom Mix picture, Edward J. LeSaint is taking a vacation prior to directing his fifteenth production for William Fox. The coming play also will be an original story written by the star and temporarily titled "A Hard-Boiled Tenderfoot."

Start Work on "A Girl at Bay."

Corinne Griffith already has started on "A Girl at Bay." It is adapted from a widely read magazine story by Joseph Gollomb. Tom R. Mills is directing the picture at Vitagraph's Brooklyn studio, and the supporting cast includes many popular players.

The story deals with the theory that some distinctive expression of a person's personality may be relied on to reveal criminal guilt.

"Painted World" Next Anita Stewart Film.

Anita Stewart fans are looking forward to the release of her third Vitagraph offering, "The Painted World," a melodrama of stage life.

Seen in the support of Miss Stewart are E. K. Lincoln, Julia Swayne Gordon, Harry Northrup and others. The play was written by Jacques Futrelle and staged by Ralph Ince. It paints a picture of stage life as only one conversant with those conditions can present it. It is declared that Miss Stewart finds her greatest emotional opportunities in the role of Yvette, a refined daughter of a coarse queen of burlesque.

Select Declares "His Bridal Night" Is Best Ever

FOR the first time in the history of Select Pictures Corporation, officials of that concern have openly declared a certain production to be the best the star has ever done. In this case the star is Alice Brady, and the attraction is Miss Brady's coming Select picture, "His Bridal Night."

Lewis J. Selznick, president of Select Pictures Corporation, says "'His Bridal Night' strikes a new note in the screen work of Alice Brady. It is the best thing she has ever done."

Sam E. Morris, Select's general manager, says "'His Bridal Night' is the best picture Miss Brady has ever done."

Director of Sales Charles R. Rogers says "Miss Brady never made a better picture than 'His Bridal Night.'"

There are several reasons for the marked superiority in Miss Brady's coming attraction. One reason is that it is a sort of story different from anything Miss Brady has ever done, and another reason is that it displays a departure in photography which was perfected and used in this picture for the first time in any production by Director Webb and Photographer George Folsey. The production is a dual-role story, with Miss Brady playing the part of twin sisters.

Moreover, the picture is strictly comedy while Miss Brady's previous Select pictures have been more in the dramatic order.

Mammoth Cut-Out Booms "Jack and the Beanstalk"

FOR an original and enterprising business-getter this cut-out of Jack and the Giant in the William Fox production, "Jack and the Beanstalk," which reaches for a height of two stories over the front of the Pathe Cinema Theatre, Rio de Janeiro, takes the prize. Every available form f publicity is evidently made full use of by this enterprising theatre. For instance, a very attractive blotter is issued on one side of which is a beautifully lithographed portrait of a charming girl with the name of the theatre, and on the other the following copy: "'Jack and the Beanstalk'—Fox Production—Monday, April 14, 1919—Another Sensational and Original Novelty—Presented by the Fox Film—'Jack and the Beanstalk'—a fairy tale interpreted by Francis Carpenter and Virginia Lee Corbin (Children aged 5 and 6, respecttively). Remarkable Scenes—a Wonderful Fairy Tale—a Work for Children—a Splendid Idea Remarkably Well Executed."

"The Red Lantern" at Coney Island.

Campaign methods that compare with those practiced by the big Broadway producers in heralding the first performance of a drama are being used by Feltman's photoplay airdome at Coney Island, New York, now showing "The Red Lantern."

William Brandt, managing director of Feltman's Airdome, has availed himself of every known possibility for advertising the running of the picture, from daily advertising in the New York and Brooklyn papers to the planting of 24-sheet posters.

Feltman's Airdome has a seating capacity of 2,000, and last week the theatre played almost to capacity during the entire period, which points out clearly the fact that the seashore movie theatre properly managed will draw as large crowds as any house located in the heart of the Metropolis.

Address Announced for Pioneer Branch.

The Buffalo branch of the Pioneer Film Corporation is now permanently located at 145 Franklin street. The new exchange is equipped to handle all the territory from Utica up to Buffalo, while the office in New York City serves the exhibitor in New York state south of Utica.

Miller Preparing to Start Second Picture.

Charles Miller, Charles Miller Productions, Inc., announces that he has the story for the second of his series of specials for release by Frank G. Hall, now under consideration, and expects to start production work within the next two weeks. Mr. Miller's first picture under the banner of the Charles Miller Productions, Inc., is completed. It is titled "A Dangerous Affair." Herbert Rawlinson, Florence Billings, Stuart Holmes, Vinton Friedley, Regina Quinn, Charles Stevenson, Warren Cooke and Ernest Torrence are the principal players.

REVIEWS (Continued)

girl named Sophy, on a steamboat. The girl is being deserted by a gambler named Stratton, who had promised to marry her, and Oakhurst saves her from self destruction.

The story continues in the questionable neighborhood of Poker Flat, where Oakhurst brings Sophy. He encourages the girl to marry a youth who loves her, though he also cares for her. Stratton reappears, and Oakhurst makes it his personal business to rid the camp of him. Later the Vigilantes sweep down upon Poker Flat, in a reform movement, and send Oakhurst, Mother Shipton, The Dutchess, and others, into the hills. Sophy and her young husband follow, and they are all caught in a violent storm, from which the two latter alone emerge alive.

Lanyon is so impressed with the Bret Harte story that he vows he will not repeat the mistake made by Oakhurst in sacrificing his love to another, and finds to his surprise, that Ruth loves himself and not Tommy, after all.

Program and Advertising Phrases: Admirable Screen Version of a Famous Bret Harte Story of California in the Early Days.

No One Could Write of Pioneer Days in the West Like Bret Harte, and This Is an Excellent Version of One of His Best Stories.

Harry Carey Cleverly Enacts Dual Role in Highly Sympathetic Bret Harte Story With Modern Prologue and Epilogue.

Cleverly Constructed Photoplay Showing How a Bret Harte Story Was Used in Solving a Similar Problem of Today.

Advertising Angles: Play up Carey, but also direct your appeal to the lovers of Harte's colorful stories of California. It would be well to avoid possible disappointment to add: "With a modern prologue and epilogue," to forestall any comment which might be made on these tags. Don't play it up, but make it large enough to be seen. In vacation time, direct a special appeal to literary clubs and work with the library. Later hook up with the schools, if you can.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"A Desert Hero"

A Paramount-Arbuckle Comedy Burlesquing the Border Melodrama of Dance Hall and Gunmen.

Reviewed by Louis Reeves Harrison.

A WELCOME burlesque of those dramas laid amid a shabby group of shacks, supposedly a mining town, where everybody shoots everybody else, and winds up with reform, the Paramount-Arbuckle product, "A Desert Hero," is a laugh from the start and might be to the finish but for an effective bit of contrast, a few really serious moments—The reform is not burlesqued; at least, not to an offensive degree. Of course Fatty Arbuckle provides most of the fun in the characterization of a "desert hero," so lucky as never to get a scratch amid all the shooting, such a remarkable shot himself that he hits the cuckoo in a clock and causes it to drop into a glass of beer below, converting it to a cocktail.

He thwarts all the villains, foils all the plots, rescues the persecuted maiden, destroys the bar, closes the dance hall, and is instrumental in converting a long line of hardened gunmen to lives of usefulness as members of the Salvation Army. "A Desert Hero" is a timely burlesque with a point that will be appreciated, admirably done at every stage of the game.

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NEW YORK

"Virtuous Men"

IN connection with the feature production, "Virtuous Men," directed by Ralph Ince and starring E. K. Lincoln, S-L Pictures, the Producers advise that the following accessories have been prepared to assist exhibitors in the exploitation of this picture, which was reviewed on page 428 of our issue of April 19.

Advertising Aids: Three one-sheets, two three-sheets, one six-sheet, and one twenty-four-sheet. Nine 8x10 colored, seven 11x14 colored, two 22x28 colored and two 22x28 sepia photos for lobby display; "Picture Plus" campaign booklet on white or india tint paper, mimeographed copies of criticisms, synopsis, cast, and other press matter, four page gold insert folder, blotters, single and double column newspaper cuts, three slides, two motion picture trailers, album of thirty-six still pictures, electrical window display, music cues, cut-out letters for lobby display, framed reproductions of poster sketches and portrait of star; lobby display frames, and oil paintings of scenes from picture by Clarence F. Underwood.

COMMENTS

Pathe Exchange, Inc.

JUST NEIGHBORS (Rolin-Pathe).—An unusually funny comedy featuring Harold Lloyd and Harry Pollard as two commuters who live in adjoining homes in a suburban town. They get into an amusing quarrel, and almost wreck each other's premises as a result. Very laughable.

IN THE BREAKERS (Pathe).—Instalment No. 11 of "The Tiger's Trail." This again pictures Belle's remarkable leap from the cliff to a tall tree and her subsequent rescue. Other features of importance concern the plans of Gordon to recover the Pact of Three and the trouble he gets into as a result; also the theft of the idol from the safe. At the close Belle and her lover are once more captured while canoeing off shore.

Universal Film Company.

ELMO, THE MIGHTY (Universal), "Buried Alive," June 23.—Episode No. 2. The hero meets with some stirring adventures in this number. He first ventures into a mine shaft in order to search for the missing satchel, and is temporarily imprisoned by a dynamite explosion. He escapes and takes a sensational ride down a flume on a log. The Phantom rider follows on a motorcycle. The satchel floats away down a river and is lost for the time being. The hero is made captive and tortured at the close. The number is one of many big moments.

Mabel Normand's About the Temperamentalest Female A'goin'.
Judging from this scene from her forthcoming Goldwyn, "When Doctors Disagree."

American Has Three Features for June Release

THE "Flying A" list of releases for June includes three star features titled "A Bachelor's Wife," "Trixie from Broadway," and "A Sporting Chance."

"A Bachelor's Wife," featuring Mary Miles Minter and released June 1 has met with a splendid reception from coast to coast and has doubled the usual run at scores of big theatres. It was booked for a solid week at the Tivoli in San Francisco, the Strand in Denver, the Rialto in Los Angeles, the Doric in Kansas City and the Strand at Newark, among others.

The production was written by Joseph Franklin Poland and directed by Emmett J. Flynn. The cast includes Alan Forrest, leading man; Myrtle Reeves, Lydia Knott, Charles Spere, Margaret Shelby and Harry Holden.

Miss Minter's next "Flying A" picture, "Yvonne from Paris," will appear in July. The script was furnished by Poland and the continuity by Frank Howard Clark. The story features a youthful French dancer who comes to America in disguise and, through her appearances in a Greenwich Village cafe, wins the star part in a Broadway musical comedy, with the love of the author of the play to boot. Alan Forrest is again leading man, and the cast includes Rosemary Theby, J. Barney Sherry, E. Alyn Warren, Vera Lewis, Bertram Grassby, Jeanne Robbins and Jack Farrell.

The Margarita Fisher special, "Trixie from Broadway," released June 15, was scenarized by Frank Howard Clark from an original story by Agnes C. Johnston. An interesting combination of life behind the scenes on Broadway and in the contrasting environment of a small California town, it has scored a decided hit with fans and exhibitors everywhere and is adding new points to Miss Fisher's reputation for versatility and charm. Emory Johnson, Olga Grey, J. Farrell MacDonald and George Periolat are in the cast.

William Russell's June 29 release is "A Sporting Chance." It is an enthralling mystery play by Stephen Fox, directed by Henry King. Fritzi Brunette was "Big Bill's" lead in the only feminine role of the play. In the cast are George Periolat, J. Farrell MacDonald, Lee Hill, Harvey Clark and Perry Banks.

Four New Comedy Releases Announced by Christie

"CAN Wives Be Trusted?" one of the latest Christie Comedies featuring Bobby Vernon, with Ethel Lynne and Jimmie Harrison, was filmed on the steamer "President" between San Francisco and San Diego. Having already made eight boat trips along the Pacific Coast and to Honolulu with Captain Cousins, the skipper of the steamer, Al E. Christie, who directed the picture, was given carte blanche in the making of scenes on every part of the boat from bow to stern.

"A Full House," the next Christie release, features Dorothy DeVore and Earle Rodney. This is a new angle on the mother-in-law story in which the husband, in order to get even with his wife for the too frequent visits of her mother, hired a tramp to come to the house and pose as his uncle from Brazil.

The next Christie release is "Oh My Dear," featuring Bobby Vernon with Patricia Palmer and James Liddy. The plot revolves about little Willie, a son Jim and Patricia were supposed to have had for some ten years.

Dorothy DeVore and Earle Rodney appear together again in "Anybody's Widow," a speedy little drama of courtship, in which Earle Rodney and Jimmy Harrison appear as the boys who thought they were through with women, until the widow appeared.

"In Secret" Nearly Finished.

"In Secret," Pearl White's latest Pathe serial, based on stories by Robert W. Chambers, is now in the last stages of completion at the studio of the George B. Seity Productions, Inc. Director Seitz is now working on the fifteenth and last episode.

Miss White has as her leading man in the new serial, Walter McGrail. Prominent in the cast also is Major Wallace McCutcheon, formerly of the Canadian Army, and a veteran of the first two years of the great war.

Loew's New York Circuit Books "Veiled Adventure"

CONSTANCE TALMADGE'S current Select picture, "The Veiled Adventure," in which she is presented by Lewis J. Selznick, and which is now completing its tour of first-run theatres in other cities, will have its first New York showing during the week of July 14, having been booked in all of the Marcus Loew theatres in this city.

Due to the fact that the New York exchange is behind all other Select exchanges on Constance Talmadge attractions, "The Veiled Adventure," has not yet been shown in any of the houses which come under the jurisdiction of Branch Manager Henry Siegel, although immediately following the Loew dates for the week of July 14. The picture will be shown in the following houses: Poli's, Waterbury, three days; U. S., Paterson, three days; Colonial, Orange, two days; Electro, Brooklyn, two days; Plaza, two days; Colonial, East Orange, two days; Montauk, Passaic, three days; Peerless, Brooklyn, two days; Olympia, three days; and Majestic, two days. All other theatres under the New York exchange will show the production in the order following the previous Talmadge production, "Experimental Marriage."

Vidor Completes "Better Times."

Lloyd C. Haynes, president of the Brentwood Film Corporation, whose productions Robertson-Cole releases through Exhibitors Mutual, has returned to Hollywood, Cal., with definitely formulated plans for an extensive production program of King W. Vidor pictures. During his stay in New York, Mr. Haynes completed a transaction whereby the entire product of the Brentwood Corporation for the ensuing year will be taken over by Robertson-Cole.

King W. Vidor has completed "Better Times," which Exhibitors Mutual will shortly release. He has already laid his plans for the picturizing of his third attraction, "The Other Half," which will be built around a drama appealing largely through its human elements.

Lila Lee in "A Daughter of the Wolf."

In the Paramount picture, "The Daughter of the Wolf," Lila Lee plays the exciting and colorful role of the daughter of a rough fur smuggler of the Canadian Northwest. In this picture, which is released June 22, Miss Lee has as her leading man Elliott Dexter.

The story, which was written by Hugh Pendexter, appeared in the January issue of Women's World. On account of its atmosphere and action it is especially adaptable to motion picture purposes.

Irwin Wallat directed. J. O. Taylor was cameraman and a strong cast supports the star. Included in the cast are Elliott Dexter, Clarence Geldart, Raymond Hatton, Marcia Manon, Roy Diem, and other well-known players.

Gloria Payton to Lead for Lewis.

Select announces "La Rue of the Strong Heart" as the working title of Mitchell Lewis' coming Select attraction, upon which he is now working. The name of Gloria Payton, Mr. Lewis' leading woman, is also made public, as are the names of two other members of the cast, Patricia Palmer, who will have the engenue role, and Frank Whitson, the heavy.

Gloria Payton, who has still to celebrate her twentieth birthday, is known as a rising young screen artist of considerable talent. Her olive complexion, black hair and brown eyes, lend her a sort of distinction that is particularly adapted to the type of leading woman, which she is required to play in Mitchell Lewis' coming production.

Speed in Money Changing

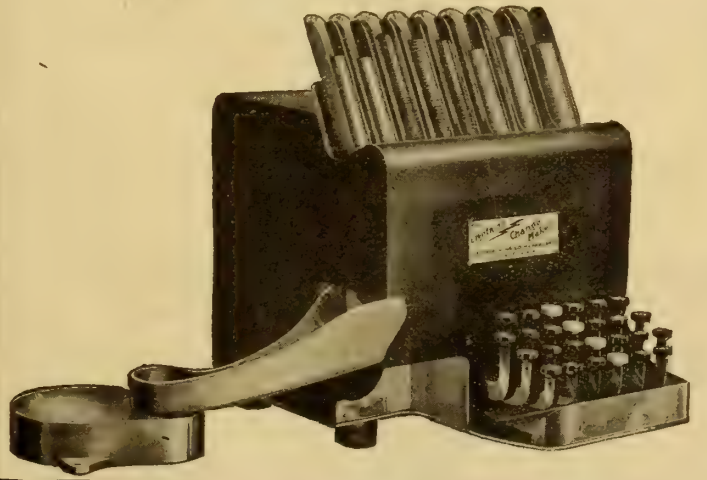
Riviera Theatre Has
Novel Change Device
After trying out a number of other
makes the Riviera theatre, the handsome
new Balaban & Katz picture palace on
Broadway and Lawrence streets, Chi-
cago, has installed two Lightning Change
machines in the box office. These are
declared to be the fastest change-makers
on the market. Misses M. Hedreen, chief
cashier at the Riviera, with the assist-
ance of Miss Lester and Miss Irwin, can
handle between 2,000 and 3,000 people
in one hour with the aid of the Light-
ning Change machines. The change-
makers are simple in design and operation, it being necessary to press but one
button to make change for any amount
received. The change is delivered within
easy reach of the purchaser at the win-
dow immediately he passes his money
to the cashier. H. Koppel expressed him-
self as well pleased with the new ap-
paratus.
Film Shows Pipe Layi

Read what the LIGHTNING CHANGER does

SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the *old* way—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which *must* happen when change is not counted mechanically.

The Lightning Changer counts and delivers change mechanically, at the touch of a button—saving brain work, mistakes from fatigue, arguments and delays.



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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).

Artcraft Pictures.

June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
June 1—The Splendid Romance (Enrico Caruso).

PARAMOUNT-ARTCRAFT SPECIAL.

June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).
June 29—The White Heather (Maurice Tourneur's).

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

May 18—Welcome, Little Stranger.
June 29—The "Con" in Economy.

SUCCESS SERIES (RE-ISSUES.)

May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

No. 1, "Made in America."
No. 2, "Nine Million Answer."
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(*Continued on page* 2014)

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ORGANIST AT LIBERTY—First class musician and experienced picture player desires engagement in high class theatre. Organ graduate of two colleges and not a made over pianist. Splendid library of best music available for the work. Will accept good position any part of the country. Pipe organ and good salary essential. "Organist," care Moving Picture World, 516 Fifth Ave., New York.

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CAMERAMAN with laboratory experience at liberty soon, desires position; have own outfit. Address Cameraman, 2002 So. Heights Ave., Youngstown, Ohio.

LABORATORY SUPERINTENDENT at liberty July first. Address O. A. care M. P. World, N. Y. City.

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WANTED—Bell-Howell camera and equipment. Write full description, prices, or call Paul Allen, Suite 303, 220 W. 42d St., N. Y. City.

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FOR SALE—One thousand one and two reel comedies and dramas. Excellent condition, $5.00 per reel. Noxall Film Company, 729 Seventh Ave., N. Y. City.

FOR SALE—"Crimson Stain Mystery," 32 reel serial, $350.00; "Mysteries of Myra," 31 reel serial, $500.00; "Five Million Dollar Counterfeiting Plot," featuring Detective Burns, 6 reels, $150.00. Also other 5 and 6 reel features. Send for list. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

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WANTED TO LEASE or buy vaudeville or picture theatre. State capacity, population, etc. F. N. McCullough, Lake Brady, Kent, Ohio.

WANTED TO LEASE THEATRE, seating 500 or more, in Middle West town 4,000 or over. Missouri or Illinois preferred. Give full particulars first letter. Wallace Mullen, 4061 St. Louis Ave., St. Louis, Mo.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM,

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

RELEASE FOR WEEK OF JUNE 15.

The Little Diplomat (Baby Marie Osborne—Drama—Five Parts—Diano).
The Tiger's Trail (Episode No. 9, "The Missing Heir"—Two Parts—Drama—Astra).
Swat the Crook (Harold Lloyd—One reel—Comedy—Rolin).
Topics of the Day No. 7 (Topical, Literary Digest).
Pathe News No. 50 (Topical).
Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND.

(One-Reel Comedies.)

May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.

(One-Reel News Weeklies.)

June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.
June 23—No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.
July 7—No. 28 (Topical)—03808.

L-KO.

(Two-Reel Comedies.)

May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.

(Continued on page 2016)

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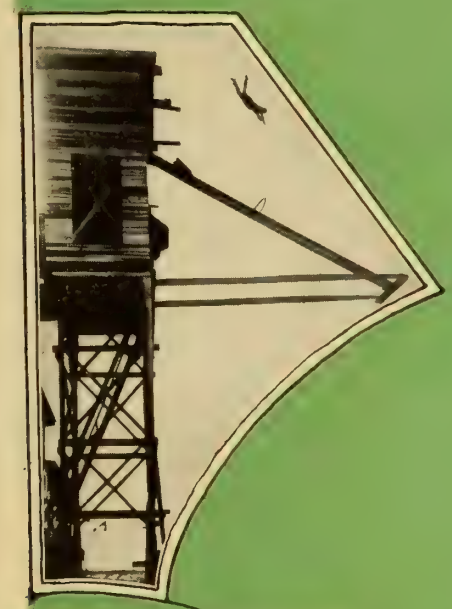

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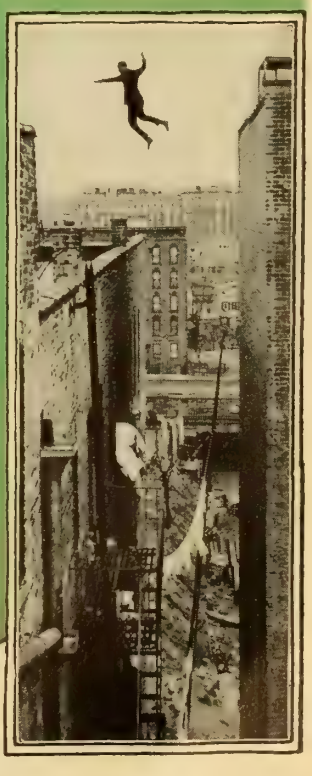

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Strand, Syracuse, N. Y.
Grand, Pittsburgh, Pa.
Gifts, Cincinnati, O.
Dayton, Dayton, O.
Temple, Toledo, O.
Strand, Akron, O.
Stanley, Philadelphia, Pa.
Liberty, New Orleans, La.
Rialto, Washington, D. C.
New, Baltimore, Md.
Parkway, Baltimore, Md.
Royal, Kansas City, Mo.
Wichita, Wichita, Kan.
Isis, Denver, Col.
Sun, Omaha, Neb.
Rialto, Omaha, Neb.
Liberty, Seattle, Wn.
Liberty, Portland, Ore.
Circle, Indianapolis, Ind.
Majestic, Grand Rapids, Mich.
Strand, Newark, N. J.
Strand, Buffalo, N. J.
Shea's Hippodrome, Buffalo, N. Y.
Saxe Amus. Enterprises, Milwaukee, Wis.
Liberty, Spokane, Wn.
Empire, San Antonio, Tex.
Queen, Houston, Tex.
Old Mill, Dallas, Tex.
Riveria, Chicago, Ill.
Rialto, Waterbury, Conn.
Poli's, Hartford, Conn.
Plaza, San Diego, Calif.
Walnut, Louisville, Ky.
Lyric, Cincinnati, O.
Liberty, Youngstown, O.
Euclid, Cleveland, O.
Comeford, Scranton, Pa.
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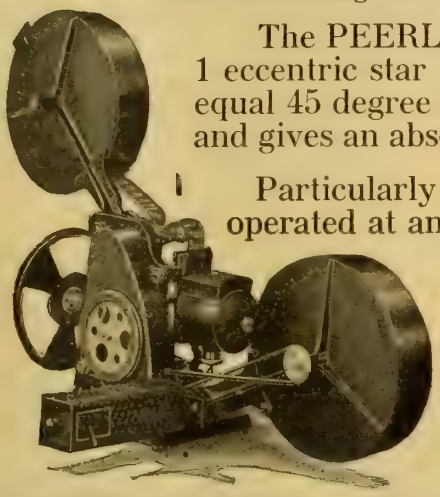

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

NESTOR.

(One-Reel Comedies.)

April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.
July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.

NEW SCREEN MAGAZINE.

June 13—No. 17 (Novelty and Topical)—03764.
June 20—No. 18 (Novelty and Topical)—03776.
June 27—No. 19 (Novelty and Topical)—03787.
July 4—No. 20 (Novelty and Topical)—03798.
July 10—No. 21 (Novelty and Topical)—03811.

INTERNATIONAL NEWS.

June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.
July 2—No. 27 (Topical)—03797.
July 9—No. 28 (Topical)—03810.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.
July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16.—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.
June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.

CURRENT EVENTS.

June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.
June 20.—No. 25 (Topical)—03777.
June 27—No. 26 (Topical)—03788.
July 4—No. 27 (Topical)—03799.
July 10—No. 28 (Topical)—03812.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

June 2—Wise Wives—03748.
June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.
July 7—Half & Half—03804.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.
July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.

Vitagraph

VITAGRAPH FEATURES.

Thin Ice (Corrine Griffith).
The Little Boss (Bessie Love).
A Rogue's Romance (Earle Williams).
Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

May 26—An Amateur Widow (Zeena Keefe).
June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).
June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.

Drama—Fifteen Episodes—Two Parts Each.
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CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

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Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

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Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

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Men Met in the Mountains.

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Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).

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Camararing Through Africa No. 2.
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Getting Gay with Neptune.
Where the Screen Tree Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

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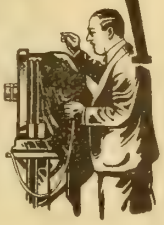

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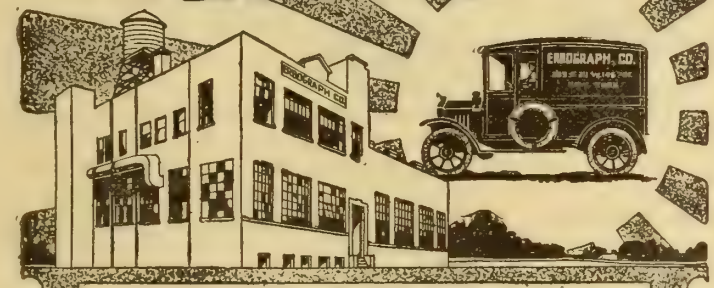

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Lovely Lucerne (Burlingham—Travel).
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Features.
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UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
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Reclaimed.

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6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

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Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
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Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panser.)

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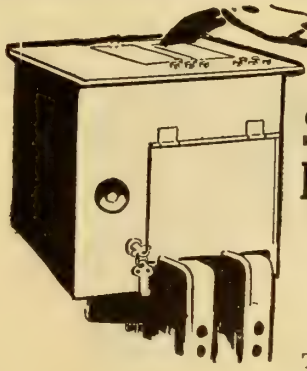

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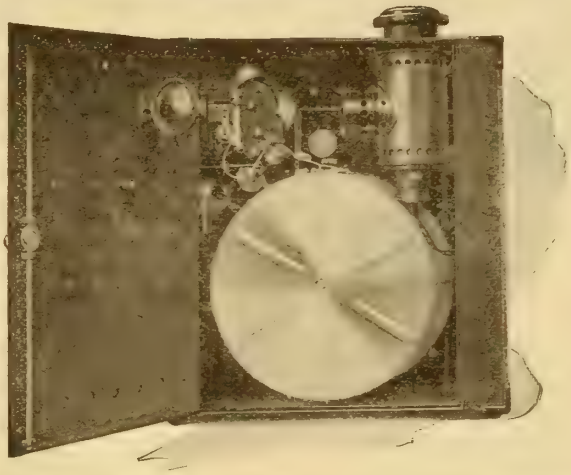

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INDEX TO CONTENTS

A

A. A. A. of Chicago Elects Officers for Ensuing Year 1166
Abrams Reaffirms Company's Policy....1489
Actors, Over 10,000, Registered with World's Casting Head 1144
Actor-to-Exhibitors Service Started....1779
Ad Writers Must Know Productions.... 821
Admissions, Higher, Work Well in Iowa.... 105
Advertisement Directed to Aviators....1033
Advertising, Famous Players Defines.... 204
Advertising, Fight Rages on Best.... 199
Advertising for Exhibitors, by Epes W. Sargent 90, 240, 376, 543, 680, 840 1043, 1183, 1353, 1506, 1654, 1795, 1966
Advertising Forum Finishes Off.... 501
Africa, Big Game Pictures from Wild.... 832
Air Raid on Salt Lake Booms "Sahara" Film 1947
Albany Reports Many Incorporations.... 540
"All the King's Horses" Name of New Film Firm 1033
Allens Now Predominate in Canada....1782
American Film Company Cheers Writers of Scripts 1022
American Film Fails to Lead in Mexico, Tells Why 1351
American Pictures Entrenched Throughout the Foreign Field....1205
Anderson, E. R., Gold Screen Pioneer, Dies in France 1008
Animated Figures Used in Lobby....1786
Announces Judges of "The Lost Battalion"..1961
Arbuckle, Macklyn, Selects Studio Site in San Antonio 1312
Arbuckle, Mrs. Fatty, to Appear in Comedies.1182
Army and Navy Quartet Returns to Metro Staff 656
Arrow Increases Its Staff, Secure Larger Offices 119
Arrow Will Distribute "Masked Rider" Serial 570
Ascher Brothers to Erect 2,500-Seat House in Cincinnati 1052
Asher to Be Mack Sennett's Personal Representative 823
Asks $1,000 Damages, and Didn't Get Pathe Film 356
Association Has Booked on Film Tax Collection 1909
Association to Continue Fight on Film Thefts 1499
Association to Meet in Rochester....1024
Association's Value, Big Drive Proved....1519
Atkinson and Cohen Are Promoted by Metro Heads 1653
"Auction of Souls" Great Help to Near East Fund 1177
Australian Film Man Going Home....1481
Australian Film Man Pays Visit to San Francisco 1614
Australian Picture Business, Government Order Wrecks 1214
Aywon Will Distribute Fifteen Feature Films 120

B

Bacon, Gerald, Is Signed for Big Hall Productions 837
Bach Tells Plans for Dooley Films....1649
Baird, Leah, Initiates the New Hodkinson Special 224
Baker Signs to Direct Four for International 1772
Baker, George D., to Make Independent Production 1622
Baker, George D., to Spend Vacation in the East 804
Balaban and Katz Will Build New Theatre...1488
Ball, Movie, Held in Philadelphia....1618
Ballantyne, R. S., Goes to Omaha Muse..... 554
Baltimore Ball Draws Hugh Crowd..... 830
Baltimore Houses Will Consolidate..... 688
Baltimore Keeps Right on Building.....1053
Baltimore Palace Will Deserve Name.....1810
Bank Panic, Fire Call and Confusion.....1792
Barnstyn, Hague Film Man, Using Progressive Methods 1207
Barrymore, John, in a Serious Role..... 365
Barrymore, Lionel, to Appear on the Screen.1956
Bartlett, Elsie, to Appear in Series of Picture Films 1639
Legal Battle Over Film Coater's Right to Quit 829
Bausch & Lomb Make Lenses Better Than Germans 1178
Beach Defines Director's Status....1791
Beach, Rex, Finds Mexican Cannibals..... 532
Beban's "Hearts of Men" Going Fast..... 527
Bech, Van Sielen & Co. Organize Export Branch 206
Beecroft Back from European Trip..... 794
Bell, Alfred D., Treasurer of Nicholas Power Company 515
Bell, Nelson B., Appointed Crandall's Press Agent 1036
Bennison, Louis, Stars in "Caboose" 1917
Bennison Screen Actor for Money....1493
Berman Forms Company to Make Home Movie Camera 542
"Better 'Ole," Originator of, Discussed by Newspaperman 673
Big "U" Continues Relation with Transatlantic Film 1174
Big "U" Holds Luncheon at the Astor....1332
Bill to Repeal Blue Laws of Colorado Misses Fire 1909
Bizar, Edward H., with New State Rights Firm 118
Blackton Organizes New Company....1780
Blackwell, Carlyle, Forms Own Producing Company 1910
Bloxbe Corporation Formed to Make One-Reel Comedies 1148
Blumenthal, Ben, Is Commuting Across Atlantic 389
Bolshevik Play Has Big Points..... 424
Bolshevists, Film, Alarm Norwegians.....1505
Bond Issue, Pictures Put Over Texas.....1662
Bonds, Coast Players Sell Many.....1006
Bonds, They See Stars Act and Buy..... 676
Booming "Man Who Turned White".....1055
Born, Manager, How He Checks Up His Judgment on Films....1170
Boston Exchangemen Will Have Hoy Circuit Service 1018
Boston Houses Visited 1494
Boston Theatre, Exclusive, Shies at 1916 Rolls Royce 1316
Box Office Benefits in "Sahara"....1371
Bowery Theatre, Old, Rejuvenated....1624
Boy's Life Screen Review Destined for Place in Sun 542
Brady, Alice, Closed Most Successful Stage Season 1752
Brady, Alice, Completes Contract with Select. 638
Brady Will Establish Many Local Branches. 340
Brady, William A., Returns with Big Ideas.1915
"Brand, The," Publicity Points for..... 88
Brandt Tells of New Serial Plans....1165
Brandt to Build Brooklyn Theatre..... 518
Bray Studios, Inc., to Reorganize....1784
Brazilian Editor Here to Get Data on Pictures 79
Bregstein Picks Up Jersey Gravel....1504
Brett Made Manager of Film Clearing House, Cincinnati 1634
Bribery Charge Against Fire Bureau Chief Falls 1620
Briggs Films, Contract Signed for..... 669
British-American Buys Warner Film..... 524
Brockliss Buys Rights to Augustus Thomas Films 679
Brockliss Policy Based Upon Sensational Conclusion 397
"Broken Blossoms" Full of Beauty....1321
Buckley Made "Big Four" Sales Head at Kansas City 1779
Buhler Collates Films at Government's Request 534
Building Boom, California Adds to....1139
Building 1919 Will Be Remarkable Year..... 646
Building, New, for Chicago Exchanges Under Way 659
Building Up a "Kiddie Clientele"....1638
Building Up an Exclusive Clientele..... 237
Bulls Eye, New Series of Comedies Announced by 1376
Burke, Billie, Signs New Famous Players Contract 372
Business Expands in the Northwest..... 234
Butte Gets in Line with Northwest..... 227
Butte Fans Stirred by Use of Publicity Letter in Ad 518
Buys Garson Film Rights for Kentucky and Tennessee 1031

C

Calgary Will Have a $200,000 House..... 388
California Adds to Building Boom....1139
California Airdome Season Is Coming.....1049
California Film Men Honor Asher....1198
California Gets Another Rude Blow..... 521
Can Film Characters Be Internationally "Standardized" 399
Canadian Showmen Hold Business Meet.....1332
Canadian Showmen's League Buys First American Film 1752
Cannibals, Johnson's, Films Start Revolt in Malekula 344
Carey, Harry, Has a Busy Detroit Trip..... 256
Carey, Harry, Has Reunion with Mother and Brother 222
Cameo Pictures Organize to Star Miss Cassinelli 225
Carmen-Fox Suit Aired in Court....1955
Carmen, Jewel, Again Wins Point in Contract Suit 54
Carroll, Clifford A., Moves from Utica to Pittsfield 1791
Castle, Irene, Marries; to Continue in Films.1006
Castle, Irene, Famous Dancer, to Wed Ithaca Man 823
"Cat" Is Out of Bag at Last....1500
Catalogue of Educational Films..... 541
Censor Bill Worried Kansas City Picture Men 66
Censor British Columbia Replies to Complaints 539
Censor, Canadian, Up for a Grilling..... 224
Censor, Complaints of Maryland..... 70
Censor, Court Rebukes Pennsylvania..... 374
Censor Found No Censorship Needed in Missouri 71
Censor, Industry Will Be Its Own..... 797
Censor, League Seconds the Protest..... 374
Censor, State of Illinois Roused by Buck Bill. 658
Censor, Sue to Keep Off "Fit to Win"..... 641
Censor, Want Vancouver Dismissed.....1173
Censored Films, Detroit Has Best, Says Police Sergeant 1312
Censors Halt "The Brand" and Stir Court's Ire 70
Censors, Iowa Exhibitors Convinces They Are Wrong 71
Censors, Keystone Again Reversed....1636
Censor's Order on "Fit to Win" Film Overruled 1754
Censors Will Co-Operate with National Association 796
Censorship Again Looms in New York..... 498
Censorship, Australia Fights New.....1208
Censorship Buck Bill Opponents Are Heckled.1320
Censorship Campaign Against Buck Bill Waged Vimfully 1166
Censorship, Chicago, Handles Without Gloves. 221
Censorship, Chicago Optimistic Over Buck Bill 1486
Censorship, Illinois Senate Passes Buck Bill. 73
Censorship Lid Off for Victory Loan Film... 71
Censorship, Nebraska, Bill Defeated..... 70
Censorship, New York City, Killed Hard by Aldermen 1751
Censorship, Omaha Film Board Is Now Permanent 226
Censorship, Protest Strongly Against New York City 1482
Censorship, Slacer Bill Smothered..... 638
Censorship Unreliability, Fox Films Are Victim of 1788
Chaplin Brings Joy to Little French War Hero 350
Chaplin Influence, Will It Kill Bull Fighting? 404
Chaplins, Put on Two, and Shut Box Office for Hour 1344
Chasing the Dinosaur to His Lair....1029
Chilicothe, Merger of Picture House in, Pending 364
China Kicks in with a Champion..... 499
Choynski, Arbuckle & Wolfe to Build $250,000 Theatre 1337
Christie, All Territories on, Sold..... 669
Churches, Will Show, Value of Film..... 672
Cincinnati, Business Is Booming in..... 695
Cincinnati Picture Men Aid the Drive..... 844
Cincinnati Showmen Hold Second Meet.....1484
Cinema Camera Club Hold Successful Ball. 805
Cinema Club Exchange for Yorkshire, England 402
Clearing the Canadian Situation.....1941
Cleveland, Big Theatre Interests in, Form Combine 495
Cleveland Trade Issues New Rules..... 664
Cleveland's Euclid, Automatic Orchestra Pit for 496
Chicago News Letter....1935
Cinematographers Unite to Perfect Their Art 1950
Circuit's Minneapolis Office Moves Into Larger Quarters 1963
Clergymen Champion Sunday Shows.....1916
Coast Amusement Company Organizes.....1520
Cobb, C. Lang, Quits Black and White.....1505
Cohn, Jack, Starts in as a Producer..... 231
College Repudiates the Director..... 655
Coming Through with a Madhouse....1763
Community Picture Bureau Files Incorporation Papers 1620
Connecticut Doing Good Business..... 833
Consolidated, The, Is Branching Out..... 252
Consular Report from Canton Show Pictures Popular 652
Continuity Writers, the Great Need.....1620
Contract Breakers, Producers Sponsor Bill to Enjoin 518
Convention, Exhibitors Discuss Plans for Seattle 794
Convention, Exhibitors', St. Louis Expects Crowded 1613
Convention, Illinois Film Men Hold.....1021
Convention, Kansas Exhibitors to Hold Big Organizing 830
Convention, Northwest Exhibitors to Hold Big 1139
Convention, Ontario Exhibitors Hold.....1038
Co-Operative Exchange Sells Stock..... 230
Co-Operative Studio for Coast....1650
Cook, George, Lithographer Pioneer, Died May 20 1314
Cooper Hewitt Have New Specialty..... 918
Cordner, of Chicago, Back from Italy and France 1633
Cornelius Will Be on Active Staff..... 654
Corwin Is Busy Cameraman in France and Belgium 239
Cotton, Lucy, Signed by Gerald Bacon.....1148
Court Decides in Exhibitor's Favor..... 228
Crandall Sounded False Tax Alarm.....1961
Crane New Sales Head for Hodkinson in New York City 233
Credits State Rights Men with Saving Open Market 1651
Crouch, Millard, Is Back from Strenuous Service 513
Cuba, To Make Commercial Travelogue of.. 220

D

Dallas Society Suppresses Movie Conversationalist 1951
Dalton Appears in Person with His "Beyond the Law" 267

Dalton, Dorothy, Comes East to Make Big Production 677
Dalton, Dorothy, Flies to Albany.....1037
Davis, Edward, Was at One Time a Western Minister 1328
Daylight Saving, Minnesota Opposes.....1776
Daylight Saving Law, Showmen Favor Repeal of 1490
Daylight Saving to be Abandoned.....1943
Dayton, The, Celebrates Its First Anniversary 1160
"Death Valley" Theatres Prosper..... 677
De Havens, The Carter, to Appear in Capitol Comedies 375
De Hoff Entertain the Service Men..... 384
De Mille's Finest Achievement..... 815
De Mille Tells Why He Makes Stills..... 370
Deposits, Pennsylvania Has Bill to Protect Exhibitor 1174
Des Moines Board Joins With Omaha.....1789
Des Moines Houses Enjoy Long Runs..... 555
Des Moines New Theatre Is Held Up Willy-Nilly 508
Des Moines Will Get Two New Houses.....1194
Detroit District Divided on Views.....1174
Detroit, Many New Houses Are Planned for. 98
Detroit Still Planning New Houses..... 558
Dexter, Elliott, Famous Players-Lasky to Star 1146
Diaz, Nicholas, Will Start in Business.....1210
Directors Location Form Responsible Organization 359
Discuss State Censorship at Albany.....1934
Dixie, Picture Business Good in..... 663
Dooley, Johnny, Films, Announces Plans for.1144
Dough Raised for Future Doughnuts..... 359
Doughboy Wants Screen's Best.....1617
Drew, Sydney, Loved Comedian, Dead..... 339
Dubrary Wounded Five Times in Four Years Against Hun 374
Durfee, Minta, Preparing to Appear in Comedies 794

E

Eagle River "Discovers" Chaplin.....1652
Eastland Theatre Boom Approximates Oil
Eastman Gives Theatre to Rochester.....1926
Rush 1752
Education Association's Conference, Films for 238
Educators to Consider Screen Values.....1957
Education Project, Flanders & Ganz Join in New 362
Educational, Simplex Notes Interest in..... 678
Educational, What the Screen Shows.....1501
Edwards, Allan, World Star, Has Had an Unusual Career 835
Elks B. P. O. Sponsor Film for Disabled Service Men 1030
Ellis, Robert, Signs with Selznick for Long Term 1768
Emerson and Anita Loos Make Permanent Alliance 1955
Emerson-Loos Feature Has Special "Booster" Service 528
Emerson-Loos Go on Tour to Study Picture Conditions 227
Emerson-Loos Investigation Tour Shows Need of Stories 810
Eminent Authors Pictures Formed.....1469
Empey and Director Hurt in Making "Hell on Earth" 1174
"End of the Road, The," to Be Stopped Showing in Chicago.....1167
Evans Succeeds Eschmann as Minneapolis Board Head 1756
Everglades and River Amazon Filmed..... 524
Exchange, Association Plans Big Show Film Buildings 1499
Exchange Association to Standardize Film Buildings 1499
Exchange, Boston Select, Celebrates.....1179
Exchange Cincinnati Body Is Doing Excellent Work 831
Exchange, Co-Operative, in Toronto.....1177
Exchange, Empire Managers Hold State Convention 1024
Exchange, Frisco Board and United Theatres Body Meet 1039
Exchanges and Showmen at Odds.....1755
Exchanges Adopt New Set of Rules..... 366
Exchanges, Buffalo, Oppose Cut in Express Service 834
Exchanges Let the Exhibitor Worry..... 233
Exchanges, New Site in Chicago Finally Decided 1488
Exchanges, Washington's, Are Moving.....1051
Exchangemen Adopt New Trade Rules.....1484
Exclusive Makes Big Film Purchase.....1500
Exhibitor, An Old Time, Now a Crack Salesman 73
Exhibitor Emulates De Mille; Goes Up in Clouds, Too 1173
Exhibitor Is "Goat" for Exchanges.....1180
Exhibitor Is King of Film Market..... 526
Exhibitors and Exchangemen Dine.....1331
Exhibitors Find it Hard to Keep Fixtures Fixed 230
Exhibtors Help to Secure Jobs for Returned Soldiers 1791
Exhibitors' League Soon to Open Headquarters 1909
Exhibitor Uses $7,000 Advertising "Ghost" Picture 1913
Exhibitors Mutual Strengthens Staff.....1018
Exhibitors Will Convene Four Days.....1503
Export Figures Climbing Steadily.....1315

F

Fabian to Build 4,000 Seat House..... 65
Falkenburg Is One Canny Exhibitor.....1191
Famous Players Already Set for Spring Production Drive 236
Famous Players-Lasky District Managers to Meet 1030
Famous Players-Lasky Form $3,000,000 Company in London.....1314
Famous Players-Lasky Heads Meet.....1779
Famous Players-Lasky Meeting Opens.....1168
Famous Players-Lasky to Release Drew Films as Per Contract.....1180
Famous Players-Lasky Sales Heads Dined.1345
Famous Players Salesmen Hold District Convention 1790
Famous Players Will Distribute Nature Pictures 1958
Famous Players Has Canadian Plans.....1949
Faralla, D. L., Appointed Controller for Selznick 828
Farnum, Franklyn, in Short Westerns.....1754
Farnum, Franklyn, Reappears in Films in "The Gutter" 134
Farrar to Make Pictures of New Calibre in West 1040
Fay's Theatre to Bring Up to Date..... 66
Feature, What Is the Length of A?..... 525
Features, Build Up Small Town Houses.....1170
Ferguson, Elsie, in a New Release..... 517
F. I. L. M. Club Holds Open Meeting.....1009
F. I. L. M. Skeletons Rattled at Open Meeting 796
Film Board Warns Showmen to Scan Their Contracts 818
Film Companies Taking Queer Names.....1346
Film Department Figures Show Big Increase in Export..... 406
Film Developing Corporation Will Increase Capacity 914
Film Magnates to Attend Dinner.....1614
Film Men Organize for Protection.....1773
Film Men, Two, Return from Service..... 556
Film, Non-Inflammable Law Under Discussion in Boston..... 368
Film Trade Board Rules Criticised.....1653
Films Shipped by Mail Must Be Properly Labeled 1490
Films Proposed as Aid to Justice.....1945
Films to Support Soldiers' Theatre.....1499
Films Youngstown's Heroes Upon Arrival in New York..... 234
Find Woman; Arouse Her Curiosity.....1023
Fineman, B. P., Becomes State Right Distributor 1200
Fire Bureau Heads Indicted in Graft Case.. 47
Fire, Films Valued at $30,000 Destroyed...1638
Fire in Prizma Plant Caused by Defective Flue 87
Fire, Minnesota Marshall Gets Busy.....1667
Fire, $35,000 in Pathe's Salt Lake City Exchange 673
Firms, More Film, Join National Association 1343
First National Gets Ready Many Prints of Peace Film..... 82
First National Holds Convention..... 643
First National Specials Ready..... 532
"Fit to Fight" Will Be Heavily Sheared in Dallas 1954
"Fit to Win" Favored, But Gilchrist Appeals Higher 1954
Fleischer Advances Technical Art.....1497
Flynn, E. S., Pays Short Visit to the Windy City 73
Forum Brings Health to Industry..... 345
Forum Success Marks First Picture.....1340
Formed League Organization in Cincinnati..1311
"Four Big" to Circulate Own Films.....1340
Fox Branch Heads Hold Convention.....1785
Fox Building New Headquarters.....1471
Fox Cornerstone Laid Impressively.....1777
Fox Expands Its European Business.....1163
Fox Hires Railroad for Thriller..... 528
Fox, Managers and Salesmen of, Hold Meet in Chicago 1634
Fox, Thirteen Best Comedies for Summer...1352
France Has Ideal Locale for After-the-War Picture 836
Free Pictures Talked of for Indianapolis Parks 74
Funds for Damages on C. O. D., Lack..... 88

G

Gardner, L. H., Says: "Let the Public Know What You Have"..... 210
Gardiner, T. R., Will Reissue W. H. Production's Reissues 1812
Garr, Dr., Starts on Little Trip of Ten Years or so.....1311
Garrett Buys European Rights to Nazimova Films 1630
Garson, The Broadway to Show Film..... 375
Garson Film, to Distribute Abroad..... 83
Garson, Many Big Cities to See Film by Easter 235
Garson Not Interested in Film Distribution 68
Gaumont Offers New Release..... 707
Gaumont, Two Employes of, Back from War Service 812
Geleng Startles Cameramen with His Night Panorama 1352
General Film, Receiver Chosen for..... 793
Glanz, Moe, Steps Up One More Rung ... 689
Godsol Congratulated on His Full Vindication 1330
Goldwyn Announces Its Middle Europe Contracts 1311
Gohlman Raps Single Pictures.....1939
Goldwyn Buys Five Plays for Production in Future 1182
Goldwyn Expands European Business..... 834
Goldwyn Moves Its Main Office to Fifth Avenue 645
Goldwyn Opens Two More Exchanges.....1350
Goldwyn Plans Publicity That Will Blanket America 1170
Goldwyn Purchases Triangle Studios.....1470
Goldwyn Resident Managers Discuss Next Season's Plans 1503
Goldwyn Revives Use of Catalogue.....1783
Goldwyn Returns from the Coast.....1030
Goldwyn Talks of Writer's Plan.....1639
Goldwyn's President Is Encouraged by Outlook 1021
Governer Smith Takes Part in Thomas' "The Volcano" 1792
Grauman, Sid, Crowds House with Auto Assembling Act 1176
Great Authors' Plans Are Outlined.....1480
Green, Dorothy, to Star in Series of World Pictures 1330
Griffith Confers with Methodists in Columbus 1752
Griffith Converts the Critics.....1757
Griffith Opens His Repertory Season.....1158
Griffith Reflects Fighting Spirit..... 77
Guatemala Exhibition Visits San Francisco. 676
Guest to Write Stories for Nelson Productions, Inc. 1031
Gun-Making Films Produce for Archives of the Navy 227

H

Hall a Hub Radiating Corporations..... 78
Hall, Frank, Secures Willard Picture.....1781
Hall, Frank, to Distribute "Film Letter Box" Feature 1786
Hamm, William, Becomes an Exhibitor..... 691
Hammerstein, Elaine, Is Selznick's Third Star 645
Hampton Announces Great Authors..... 805
Hawley, Wanda, Signs with Famous Players-Lasky 1033
Henley, Hobart, Stars Own Company..... 824
Henaberry is Directing at Fairbanks Studio.1962
Hicks Succeeds Cubberly at Famous Players-Lasky 827
Hirsch Is Triangulating in Busy Cleveland Office 63
Hite is Now Looking for Sites.....1981
Hodes Succeeds Cohn as Screen Magazine Editor 216
Hodkinson Cuts Out the Program..... 351
Hodkinson Forces Are Growing Fast.....1348
Hodkinson Organization Freshening Up Man-Power 656
Hodkinson Primes Some Dynamite.....1151
Hodkinson Secures Fourth Big Line..... 229
Hodkinson Takes Zane Grey Product..... 83
Hodkinson Uses Dailies for Sales Announcement 528
Hollywood Plant of Famous Players-Lasky to Increase Capacity of Studio.....1500
Holmes, Helen, to Star in New Serial.....1785
"How to Advertise the Picture"..... 803
Howells Touring Europe Sees Havoc of Great War 406
Houdini Will Start Work on Paramount Film May 1 366
House Filled by Ads That Recalled a Local Incident 361
"Huckleberry Finn" to Be Screened by Famous Players 1613
House Fills by Regular Schedule..... 660
Houses, Baltimore, Aid in Good Work.....1368
Houses in Indianapolis Had Big Easter.... 847
Houses, Many New, for California..... 646
Houses, San Francisco Change Hands..... 845
Houses, Washington, Increases Traffic.....1363
How Granlund Answered Thomas.....1349
Hughes, Rupert, Helps in Filming of Own Novel 1616
Hugh Discusses Film Material.....1951
Humphrey, Orral, Retires..... 829
Hurst, W. P., Appointed Controller of Pioneer 1524
"Hushed Hour" Garson's, Gets Detroit Premiere 1146
Hutchinson, S. S., Returns from European Trip 222
Hutchinson, S. S., Talks of America's Production 820
Hyland, Peggy, Near Death as Auto Plunges Into Sea 64

I

I. A. T. S. E. Local 306 Will Raise Initiations Fee $25..... 638
I. A. T. S. E. to Hold Meet in Horticultural Hall, Ottawa 495
Ice Cream Parlor Made Part of Movie Theatre 1344
"If You Know Better Exploitation".....1778
I'll Take My Comedy Straight.....1964
Illinois Film Men Form Association..... 819
Illinois, Southern, Builds Heavily..... 363
Improvement in Pictures Is Marked.....1498
Ince, Ralph, to Produce for Selznick Pictures 1139
Ince, Thomas, to Present New Stars.....1316
Independent Film Men Join National Association 1916

Independent Sales Plans for Serials and Comedies 231
Indiana Films Soldiers on Arrival in New York 1037
Indianapolis Rialto to Be Improved..... 48
Industry Expanding in Northwest..... 824
Insurance, Mutual, for M. P. E. A., Inc..... 529
International Alliance Elects Shay..... 1640
International Export and Import Section, Conducted by Randall M. White, 395, 1203, 1835
Intrigue Not Romance, Says Haynes..... 1497

J

James, Ed., Gives a Three-Day Benefit..... 1195
James, Arthur, to Direct Fox Advertising.. 1751
Jans Company Gets Forty Tom Mix Single-Reelers 117
Jans, H. F., to State Right "Ham and Bud" Reissues 889
Jans Puts Some Jazz in Jersey..... 1319
Jans Will Buy Negatives of Entire World
Janis, Elsie, Becomes a Selznick Star..... 1913
Japan Censors Cut Out Love Scenes..... 1963
Rights 1786
Jennings, Herb, Issued Timely Folder..... 1670
Jennings, Herb, Lets His Patrons Know.... 846
Jensen & Von Herberg Use Deeply Moving Effects for Pictures..... 1470
Jersey City's 3,500-Seat Theatre to Cost $750,000 198
Johnson Plunges Into Land of Cannibals and Cocoanuts 1762
Johnsons, The, Are Off Again to the South Seas 73
Jones, Linxik & Schaefer to Build Loop Playhouse 197
Julius, J. B., of Des Moines Will Build..... 848

K

Kane, Arthur, Retires as Select's General Manager 637
Kane Impressed by Wide Prosperity..... 225
Kane, Robert T., Producer, Back from France a Hero..... 823
Kane Will See That Kansas Boys Are Well Entertained 373
Kansas City Equitable Is Explaining..... 552
Kansas City, Organs Are in Demand in.... 99
Kansas City Regent Changes Hands..... 694
Karger, Mr. Getting, on the Run..... 1621
Karzas Back from Observation Trip..... 657
Kaufman, Capt., Back After Filming History Overseas 798
Kavanagh, A. J., Is One Grand Hustler... 1808
Kenney's 1,650-Seat House in Williamsport Now Open 198
Kellette Engage to Direct Paramount-Briggs Comedies 1641
Kensington New House Is Planned..... 385
Kenyon, Doris, to Appear on Stage and on Screen 1642
Kerrigan, J. W., Organizes Own Producing Company 1161
Kewpie, How Dolls Helped Advertise "Cannibals" Film 1346
Kewpie Comedy Starts..... 75
Kid Appeal Reaches Grown-ups..... 1775
King, Mollie, American Cinema to Star, in Six Films 884
Kirk, of Omaha, Has the Right Idea..... 693
Kirkpatrick, A. S., Returns to the Production Field 796
Kleine Strikes New Exchange Angle..... 1953
Kline, Harry, Appointed Big "U" Production Head 1311
Koerpel, J. A., Is Appointed Goldwyn's Seattle Manager 638
Koerpel, Inland West Coast Secures for New Activity 361
Kremer Closes Big Deal with Spoor..... 1783
Kugel, Lee, Gets Rid of a Grouch..... 1040

L

Laboratory of Scientific Photography Established 541
Lackaye, James M., Noted Character Actor, Dies 1752
Laemmle, Carl, Credits the Showmen..... 1496
Laemmle Sees a Bright Path Ahead..... 675
Lambs Gambol on Celluloid at Lasky Hollywood Studio 412
Law Prevents Selling of Standing Room in San Juan 1963
Lawton Launches Big Advertising on Fox Film 652
League Objects to C. O. D. System..... 1622
Lee, Jane and Catherine, Enter Producing Field 1956
Le Guere, George, Signed by Bacon as Leading Man 1351
Lehrman Comedies for First National Circuit 795
Lenihan, George F., Leaves Washington.... 1197
Leonhardt's Harry, Vacation Includes Trip to Broadway 1504
Lesser, Sol, Comes to Boom "Yankee Doodle in Berlin" 530
Lesser, Sol, to Have Bathing Girls Travel with Film 56
Levy, Arthur, Opens Office for Film Export and Import 516
Levy, Fred, Again Puts His Shoulder to Wheel 239
Lewis, Edgar, Set Aside Attachments Against 339
Liberty and Clemmer Raise Prices..... 1369
Liberty Loan, Film Men Ready for..... 58
Linick, Fred, and Ray Jacob Lease the Ziegfeld Theatre 220
Lintonian, New, Opens in Seneca Falls..... 1666
Livingston, M. H., Joins Staff of Universal.. 73
Lloyd, Frank, Director, Signs with Goldwyn 654
Loan, Big Goldwyn Film Again Free..... 666
Loan, Billie Burke Opens Big Drive at Captal 641
Loan, Coast Raises $1,773,450 for..... 1320
Loan, Films for Victory Drive Now Being Shown 197
Loan, New Victory, as Thank Offering for Achievement 344
Loan, Say Work Is Used as Guise for Sunday Campaign 651
Loan, Stars to Aid Navy in Campaign..... 637
Loan, Three Goldwyn Players Aid Naval Campaign 831
Loan, Victory Films for Fourth Reserve District 343
Loan Victory "Heroic Deeds Series' Stirs Deeply 358
Local Option Best Booking Plan..... 1615
Loew Will Build in Indianapolis..... 1806
Loew Will Have a 3,000-Seat House..... 1196
Loew Chooses Cleveland for Headquarters... 48
London, the World's Film Bourse..... 1341
Lorimore Reviews Australian Work..... 1343
Los Angeles Commerce Chamber Urges Affiliation 1025
"Lost Battalion" Incident Filmed..... 1651
Love, Montagu, Creates Most Intricate Make-up 1352
"Love's Prisoner" for Exploiting..... 1373

M

McDonald, Katherine, Heads Company..... 1652
McClure Starts Production on "The Yellow Eel" Serial 1175
McClure to Make Two-Reel Pictures..... 1008
MacGowan, Kenneth, Is Made Goldwyn Advertising Head 210
McMahon, F. H., How Good Old Mac Got Over Hill 799
MacManus Promises a Big Dramatic Historical Play 1497
MacManus' Reconstruction of History a New Departure 1787
Make an Audience for Every Film..... 79
Manager Counts Kiddies as Theatre's Best Friends 86
Manager of Pioneer Film Indorses Open Booking 1962
Manners Suit, Appeal Granted in..... 1758
Marietta's New Hippodrome Opened..... 1365
Marion Says: "Trade Follows Films"..... 53
Marsh, Margaret, Has Lead in "The Eternal Magdalene" 350
Marsh, Margaret, to Star in Her Own Two-Reelers 795
Martin with Red Cross Patients at Fort Dodge 659
Mary and Her "Daddy Long Legs"..... 1159
Maryland League Working on Plans for Annual Ball 231
Mason, Attention of Editor Leslie..... 355
Mayer, Louis B., Signs Mildred Harris.... 1948
Mayer, Louis, Talks About Anita Stwart's Pictures 364
Meck, Billy, Says Soldiers Make the Best Audiences 1780
Meighan, Thomas, to Be Male Lead in "Peg o' My Heart"..... 1342
Meighan, Thomas, to Star in Barrie's "Admirable Crichton" 1762
Mendelson, James L., Made Bulls-Eye Representative 1182
Metcalfe Will Be Prepared for Rush..... 1364
Methodist Centenary to Use Many Films... 1168
Metro Announces Change in Policy..... 1630
Metro Exchangemen Meet at Annual Convention 1956
Metro Scenario Department to Be Given More Room 828
Mexican Border Towns See Boom After July 1 1311
Mexico Objects to Films of Squalor..... 1613
Mexico Virgin Gold Mine for Films..... 1007
Meyer Banqueted on Eve of Departure for Chicago 1790
Miami Valley League Makes a Vigorous Showing 81
Miami Valley League Opens Dayton Headquarters Soon 1781
Michigan Film Man Directs Camp Custer's Big Theatre 66
"Mickey" Duncan "Gets the Jack" with... 1502
"Mickey," More Records Smashed with.... 1012
Miller, Director, Becomes Producer..... 372
Minneapolis and St. Paul to Have $1,000,000 Theatres 495
Minneapolis Exhibitor Factions Fail to Unite 1005
Minneapolis Film Board Condemns Booking Agencies 1020
Minneapolis Film Board Denies Rumors.... 1367
Minneapolis Film Board Is Honored..... 232
Minneapolis Film Men Sent to Penitentiary. 1909
Minneapolis Wants Mail Service..... 1639
Mix, Tom, Picture Draws 70 Per Cent. of Town's Population 835
Montclair, They Vote for a House in..... 1807
Montclair, Upper, Wants Two Houses..... 391
Moore and Crandall Become Keener Washington Rivals 1489
Moore, Owen, is Engaged by Selznick..... 1918
Morality of Picture Shows Discussed..... 539
Moreno's Contract with Vitagraph Is Extended 1182
Morosco Wins "Peg o' My Heart" Suit..... 656
Moss Combines with Famous Players..... 1929
Motion Picture Club Holds Reception at Commodore 530
Motion Picture Engineers Meet..... 667
Mt. Vernon Plaza Will Be Remodeled by Corporation 205
Movies Propose Help for Churches..... 651
Moving Picture Ventures Incorporated in New York State Increase in Number.... 1910
Motion Picture Photography, Conducted by Carl L. Gregory..... 905, 1514
Moving Picture Entertainments Made to Pay for Philanthropic and Other Enterprises 84
Moving Pictures Help Americanization Work 74
Moxley Resigns Regent Managership..... 102
Mullin, Eugene, Engaged by Universal as Scenario Head 64
Multnomah Company to Make Films in Portland 1312
Municipal Theatre Ownership Fails..... 1787
Munson, Audrey, in Canada; Can't Get U. S. Passport 1035
Music License, to force Ohio Showmen to Pay 198
Music Cue Sheets for Films of Current Release 96, 248, 382, 549, 838, 1041 1189, 1359, 1512, 1660, 1801, 1973
Music, Every Picture Needs Good 1759
Music Tax, Dayton Exhibitors Will Not Pay Royalty 1150
Musicians and Other Men Wanted for Navy Recruits 73
Myrick Leaves Oregon for Montana..... 1665

N

Names, Two, on Sign Did More Than Money. 1318
National Association Goes After "Fit to Win" 1141
National Exhibitors Meet June 25..... 1312
National Film Association Sprung at Chicago Meeting 1488
Nazimova Signs Metro Contract for Two Years 1620
Negro Organization, Democracy Film Company Is 1491
Neilan to Start for Circuit June 1..... 1028
Newark Now Has Million Dollar Film Corporation 1782
Newburg, World Man Give Once Over and Is Pleased 225
New Circuit for Eastern Canada..... 1646
New England Doing Big Business..... 1171
New Movement to Uplift Screen..... 1952
Newspapers, None in Albany, During Strike. 1035
Nielson Sees Big Runs in Illinois for "Mickey" 364
No Star in "The Turn in the Road"..... 209
Northam to Show British Pictures at Loew's Roof 837
Northern Ohio Towns Join with Miami Valley League..... 1936
Northwest Business Men Use Films to Boost Sales 198
Northwest Organization Improving..... 81
Northwestern Showmen Report Gains..... 1914
Novel Written from Picture Story..... 68
Nyhagen, Corporal, Returns; Wants Old Customers Back 821

O

Oakland's Kinema Will Be Enlarged..... 1980
O'Brien, Eugene, Second Selznick Star..... 670
Ohio Exhibitors Combat Much Adverse Legislation 224
Old, Looks Into Issuing Films Under New Names 362
Oliver Films Signs Lease for An Additional Studio 1030
Olson Heads Indianapolis Central..... 536
On $30 Per Capita Basis Texas Town Builds Theatre 1909
Ontario Exhibitors Plan to Meet April..... 81
Ontario Has Moving Picture Library..... 1646
Ontario May Amend Theatres Act..... 531
Ontario Province Rules Showmen Must Be British 1640
Ontario to Graduate Scale of Theatre License Fee 1914
Ontario Towns May Prohibit Picture Theatres Near Church..... 654
Operator Pay, Washington's, New Wage Scale Boost 1614
Operators, Dallas Faces Walk-Out of..... 1752
Oregon Exhibitors Disband League; Sell Furnishings 1005
Oregon Exhibitors Form Affiliation with Seattle Body 80
Organization, to Form New National..... 350
Osso Will Handle Films Internationally... 1495
Ottawa Operators' Local 257 Meets..... 692
Ottawa Operators Working on New Wage Increases 198
Ouimet, Ernest, of Montreal, Visits "Flying A" Studios 355
Outing-Chester Series Sold for Great Britain 48
Outing-Chester, Will Hunt Big American Game for 1482
Owner's New Corporation Organized in Northwest 652

P

Pacini, Charles, of Kenosha, Buys Majestic of Harvard 223
Palisade Laboratories Seeking Additional Help 206
Paramount, Canadian Goes to Regal.....1482
Paramount Theatre Chain Now Girdles Australia 1210
Parsons to Make Fewer and Funnier Pictures 1910
Patents Changes, Want Ways of Securing and Protecting 810
Pathe, Charles, in New York.....1035
Pathe Chief Honored by Friends.....1753
Pathe Contracts for Rubens-Goodman Plays. 794
Pathe Exchange Director Talks of New Sales Plan 658
Pathe Executive Resigns to Become Film Exporter 651
Pathe News Is First Film Sent by Air in Canada 1176
Pathe Says Monopoly Impossible.....1143
Pathe's Albany Exchange Takes Bigger
Pathe Employes Not Having Bonus to Share in Profits 1960
Quarters 373
Pearson Photoplays Lease Triangle's Yonkers Studio 794
Peebles Is the Wanderer in the Country of Films 540
Percy, Eileen, Is Engaged to Appear with Hayakawa 1315
Pettigrew's Girl Sees the Parade..... 69
Philadelphia Manager Says Summer Closing Is Needed 1949
Philadelphia Prepares for the Ball.....1193
Photoplaywright, The, Conducted by Epes W. Sargent 1521, 1967
Pickford Denies He Was Dishonorably Discharged 1006
Pickford Film Pleases Real Orphans.....1643
Pickford, Mary, as Salvation Lassie..... 540
Pico Leases Vicksburg Opera House.....1199
Picture Concerns Continue to Incorporate in New York 637
Picture House, $60,000, Is Part of Big Buffalo Boom 825
Picture Making, Helps the Legitimate..... 83
Picture on Stage Makes Advertising Stunt.1179
Picture Plant, Another, Building in Hollywood 217
Pictures, See as the Only Amusement..... 679
Pioneer Announces Opening of Branch in Buffalo 1673
Pioneer Purchases Rapf's "Sins of the Children" 883
Pittsburgh, Four Houses Raise Prices.....1192
Pittsburgh Projectionist Is Killed.....1804
Pittsburgh to Have New Film Centre..... 100
Pittsburgh's Projectionists Dance..... 387
Planck Planks Down Real Service.....1642
Playhouse, A. S. Black to Build in Bangor, Maine 1005
Playwright and Song Writer Collaborate on Scenarios 369
Poland, Joseph F., Author of Many Screen Plays 1160
Portland, A New Supply House Opens in...1054
Potter Succeeds Mead at Seattle.....1669
Power, Nicholas, Agent Back from Extended Trip 1206
Powers, P. A., Declares East Should Be Producing Center 371
Price Is a Masterly Propagandist..... 54
Prince of Wales Kills Old Precedent by Acting in Film 412
Prisoners' Plea to See "Humanity" Film Gratified 1178
Proctor Gets Big Albany Theatre..... 533
Proctor's, Ralph, Experience Assists United Artists 1034
Proctor, R. O., Leaves for Exhibitors' Convention 1910
Projection Department, Conducted by F. H. Richardson..93, 244, 379, 546, 683, 895, 1046, 1186, 1356, 1509, 1657, 1798, 1970
Projectionist's Society Has Successful Dinner 529
Providence Movie Ball Was Magnificent Affair 830
Publicity Honest, Further Advanced..... 63
Pulpit, Lewiston, Now Home of Moving Picture Screen 1342
Pulse of Industry Shown by Chart..... 652
Putting Over a Small Town Show.....1761

R

Rainbow Band to Play at the Minneapolis Palace 1180
Rambles 'Round Filmtown, Conducted by Walter K. Hill....60, 212, 352, 648, 806, 1013, 1152, 1324, 1626, 1764, 1930
Ramsaye, Terry, Resigns as Publicity Director 637
Rand Made Los Angeles Sales Head of "Big Four." 1629
Rapf Answers Author's Contentions.....1794
Rapf, Harry, to Manage Selznick Studios.. 638
Realart, New Distributor, Opens in New York 1788
Realart Pictures Expect to Release in September 1948
Realart Signs Mary Miles Minter.....1940
"Red Lantern, The," Makes Records in Runs and Prices 1166
"Red Lantern, The" Shines in Omaha.....1483
"Red Lantern, The" Stars Nazimova..... 920
Regent Does Big Business by Featuring Drew Comedy..... 676
Rembusch Enterprises Buy Martinsville Blackstone 1347
Renco to State Right "The Birth of a Race. 230
Reprisals Against Newspapers, Picture Men are Considering 1214
Return, The of "The Red Lantern".....1625
Reviews and Advertising Aids, Conducted by Edward Weitzel...121, 270, 425, 572, 710, 932, 1069, 1221, 1379, 1527, 1677, 1819, 1987
Rhodes, Billie, and Company Film "Blue Bonnet" Scene 1771
Rialto Celebrates Third Aniversary..... 40
Rice, Captain Harry E., Succeeds Irving Mack 72
Richmond Says Its Movie Ball Surpasses All Others 1496
Robertson-Cole and Jury's Affiliate..... 223
Robertson-Cole Buys Three Michelena Productions 700
Robertson-Cole Contracts for Brentwoods for Year 1486
Robertson-Cole Creates New Brand 810
Robertson-Cole, Foreign Demand for.....1172
Robertson-Cole Co. Gets Bell & Howell Line 402
Robertson-Cole Expands Its Foreign Distribution 1037
Robertson-Cole to Release Big Pictures During Summer 818
Robbins Presides Over Fox Sales Conference 364
Robinson, Dee, Will Build Modern Theatre in Peoria 825
Rochester Men, Associates Honor.....1313
Rochester Society Approves Strand.....1962
Rodgers, Will, Leaves for Goldwyn's Coast Studios 1641
Roebling Theatre Opens in Brooklyn.....1958
Roland, Ruth is the "One" Girl.....1619
Rome, J. Louis is on M. P. E. A. Committee.1518
Rothacker Accorded Unique Tribute for Print Service 1023
Rothacker Again Wins Commendation on Prints 1342
Rothacker Celebrated Ninth Anniversary..1166
Rothacker Was His "Wreckership"..... 811
Rothapfel Initial Unit Program.....1147
Rothapfel Shows His Unit Program.....1164
Rothapfel's Unit Idea Progressive..... 674
Rothapfel's Unit Program Gets Premiere at Rialto 805
Run Projection Room, Exhibitors Taught How to 83
Rubbernecking in Filmland, by Geibler, 67, 211, 357, 507, 653, 813, 1019, 1157, 1329, 1473, 1623, 1769

S

S. & S. Gets Territory on "Once to Every Man" 117
Saenger Company to Open Its Forty-sixth. 496
"Sahara" to Be a Hodkinson Release.....1175
San Francisco Enters Film World.....1954
St. Louis Drops Musical Programs.....1805
Salesmanship, Psychology of Film..... 801
Salt Lake Showmen Still Worried Over Tax Payment 496
Sanderson, Marshall F. Finds Chinese Like "Fat" Comedy 340
San Francisco Sees Stars in Person..... 101
Sawyer and Lubin to State Right "Virtuous Men" 707
Says Soldiers at the Front Want to See Scenic Films 228
Scenarist Gains Salary Verdict in Appeals Court 677
Scenic Pictures, Form Company in Seattle to Make 1175
Schaefer Is in New York to Attend Board. 206
Schlesinger Closes Deal for Black Diamond.1636
Schlesinger, Leon, Leaves Inter-Ocean..... 402
Schnitzer Returns from Trip Across the Country 237
Schulberg, Ben, Leaves United Artists..... 216
Schwerin Secures Big Garson Film for South 805
Seattle Rex Does Good Business..... 389
Seattle Starts Advertising Motion Picture Convention 1779
Select Chiefs Hold Convention 647
Select Gives Lively Housewarming..... 551
Select Makes McCormick Head of Washington Branch 1787
Select Pictures Sues Australasian Company 829
Select Signs Contract with Sergeant Empey. 198
Selznick and Garson, C. K. Y. Settle Suit....1618
Selznick Brings Studio Staff East..... 238
Selznick, Lewis J., Now Sole Owner of Select.340
Selznick Promotes Two Salesmen and a Manager 1036
Selznick Reported to Have Purchased Select Control 197
Sennett's Water Nymphs on Tour..... 827
Serials, Finds Demand for, Increasing.... 74
Shadows of the Past (Anita Stewart)..... ..
Shallenberger Boosts State Rights.....1503
Sherman, Harry, to Produce "The Roundup" for Screen 1173
Sherry Appoints Many New Local Representatives 1322
Sherry Organizes New Sales Force..... 826
Sherwin, Louis, Now on Goldwyn Scenario Staff 513
Show May Advertise Church: Church May Advertise Show 1139
Showmanship, Scientific, is Needed.....1032
Showmen Should Keep Looking Ahead..... 835
Shurtleff, C. E., Inc., Ready to Produce London Stories 516
Signal Corps Overseas Films on Sale 671
Simone Returns to America a Hero from France 343
Simplex Factory Working Nights to Fill Orders 233
Simplex, Naval Projection Expert Visits Plant 1036
Simpson, Ben, Leaves San Francisco.....1664
Sincerity the Keynote of Success.....1176
Smith, A. Victor, Returns to Vitagraph from Overseas 816
Smith, A. E. Reviews Trade History..... 535
Smith, George, Sailing for London..... 642
Smith, Manager of Metro, Pays Homage to Nazimova 523
Soldiers Partial to Religious Film 1768
South Ready for Big Things..... 506
Southeastern Theatre Men to Meet June 15 1312
Southern Exhibitors to Be in Washington May 15 1010
Southern Leagues to Confer with Washington Managers 1010
Southland, Finds Business Good in..... 367
Southland, Getting a Line on the..... 86
Spitz Supervised Making of Stage Women's Films 1945
Spokane, Obligations of Producer Not Quite Met 542
"Spooning," Puts End to, in Theatres 515
Stars, Film, Aid Triumphant Tour of Veteran Battleship 1175
Stars Need Good Vehicles to Draw.....1960
Stern, Abe & Julius to Make Rainbow Comedies 1630
Stern, Walter, Signs Important Contracts.. 823
Story Question, Thrashing Out.....1485
Strand Has Fifth Anniversary Week..... 573
Strand Prepares Elaborate Anniversary Week Program 66
Studio, To Break Ground for New, Soon.... 831
Suit Against Vitagraph "Arsene Lupin," Dismissed 1156
Sult Brothers Will Build New Theatre in Berwick 1953
Sullivan, D. J. Is Appointed Kinograms General Manager 794
Sunday Amusement, Pastor Advocates.....1645
Sunday, Bay State Shows Threatened..... 343
Sunday Bill, Albany and Trenton Advance.. 206
Sunday, Bill, Colorado Senate Asked to Vote on 58
Sunday Bill Passed in New York..... 341
Sunday, Binghamton Votes for Open.....1005
Sunday, Brooklyn Showmen Hail Bill..... 640
Sunday Closing, Exhibitor's League in Boston Begins Fight Against..... 55
Sunday Closing, Indianapolis Pastors Renew Fight for 1140
Sunday Closing, Pending Bills Hit Coast Industry 58
Sunday Closing, Rorke Bill Argued in Pennsylvania 59
Sunday Closing Question, Logansport Agitated By 1776
Sunday, Elizabeth is Anxious to Have Referendum 343
Sunday, Indiana Mayor's Rescind "Blue Laws" 1614
Sunday, Iowa Assembly Wants Blue Law Kept 231
Sunday, Jersey Listens to Argument..... 342
Sunday Laws Hit Bathing Beauties.....1328
Sunday Local Option Bill Passed by New York Senate 197
Sunday, Model Ordinance Prepared.....1140
Sunday Movies, Police Testify for.....1339
Sunday, Nebraska Towns Fighting for Opening 1020
Sunday, New York's Bill Signed..... 639
Sunday, Ohio Film Men Gather to Aid Picture Bill 344
Sunday Opening Fight, Universal Exchanges Aid in 207
Sunday Opening Has Strong Backing..... 208
Sunday Opening, Jamestown City Fathers Split Over 1339
Sunday Opening, New Jersey Discussed at Trenton 57
Sunday Opening, Rochester Lawyer Speaks for 1182
Sunday Opening, Steady Move Toward..... 207
Sunday Opening, Waco Exhibitors Acquitted 198
Sunday Picture Bill, Ohio Legislature Fails to Pass 1351
Sunday Pictures, Police Report on.....1637
Sunday Pros and Cons Plead..... 497
Sunday, Quebec Exhibitor Fined $40 for Opening 829
Sunday Question, Mrs. Exhibitor Buckles on Sword 205
Sunday, R. T. Valle Alone Fights for Shows 344
Sunday Rest, Toronto Showmen Want.....1760
Sunday, Schnectady Managers Indifferent..1645
Sunday Shows, Auburn to Censor.....1490
Sunday Shows, Greenburg's City Council Votes Against 1037
Sunday Show Issue Up in Montreal..... 59
Sunday Shows Mark Opportunities.....1156

Sunday Shows, New York Towns Argue..... 829
Sunday Shows, Ohio Labor President Says Workers Want 82
Sunday Shows, Utica Managers Fighting to Legalize 1140
Sunday, Upstate Towns Fighting for Opening 1172
Sunday, Vermont Has First Movies Despite Blue Laws 339
Sundays, Bars Religious Subject on.....1316
Sunlight Arcs Interest Growing in..... 912
Supply Business Booms in Northwest.....1370
Sutphen of Omaha Is Some Showman..... 253
Swiss Want American Film Features..... 533

T

Talbot, Stella, Appearing in Six Southern Cities 1177
Talmadge, Constance, Circuit Signs 796
Tapley, Rose, Has Busy Week in Chicago and Evanston 1166
Tax, Crandall Sounds Warning On.....1328
Tax, Distributors Decide to Impose..... 534
Tax, $4,756,057 Is Amount of February Ticket 652
Tax on Music Compositions, St. Paul Showmen Fighting 1150
Tax Regulations to Be Issued Soon.....1034
Tax Regulations, Revenue Commissioner Issues 1751
Tax, Rental, Falls On the Exhibitor..... 220
Tax, Salt Lake Managers Want Revenue Collector Nearer 220
Tax, Salt Lake Rebates for Influenza Months 638
Taxed, Picture Corporations Will Have Charity Gifts 1786
Taxes, Bill to Repeal Introduced Into Congress 1751
Taxes Face San Francisco Showmen.....1618
Taxing, New Schedule Proposed for Louisville 351
Tellegen, Lou, to Star with Farrar.....1010
Tenessee Governor Bestows Signal Honors On Exhibitor 226
Texas Operators to Quit, Building Trades Call On 1613
Theatre, Another for Washington.....1641
Theatre Canadians Discuss Regulations with Officials 835
Theatre, Charles Segal Buys Another..... 849
Theatre, Dee Robinson Building in Peoria.1022
Theatre, Detroit, Holds a Midnight Ball and Show 1039
Theatre, Eastern, Merger Announced.....1647
Theatre, Glynne and Ward to Build $40,000 in Astoria 1005
Theatre, Houlton, Maine, Has New Motion Picture 1027
Theatre, Hulsey's Will Be Some House.....1361
Theatre, Indianapolis, Ohio, Will Cost $75,000 1515
Theatre in Town, Brookline Rejects Idea....1320
Theatre, Joseph Goldberg Plans Bigger Majestic 795
Theatre, Modern Flatbush, Will Cost Half Million 646
Theatre, Portland Houses to Boost Building 1517
Theatre Seating 2,300 in Portland to Be Built by Black 1172
Theatre, Started with $70 and Sold Soon for $5,000 1351
Theatre, $300,000 Will Be Erected in South Boston 1156
Theatre, Toronto To Get 3,000-Seat; Costing $1,000,000 1173
Theatre, Troy Will Have Another Photoplay Soon..... 828
Theatres, Cleveland Soon to Have Three More 1033
Theatres, Four New, Boom New England.. 825
Theatres, Hackensack Has Too Many for Population 1336
Theatres, New England Doing Well.....1347
Theatres, New York Builds Up in the Millions 1348
Theatres, Picture Helping Service Men Get Jobs 1139
Theatres, Six More for Philadelphia..... 795
Theatres, Small Town in Middle West Opening Many New 1006
Theatres, Strike Tied Up Winnipeg.....1366
Theatres, Two New, for Los Angeles..... 217
Thomas, Augustus, Aids in Filming First Four Star Feature..... 117
Thomas of Omaha, How He Does Things...1145
Thomas of Omaha Puts Over Publicity Stunts 64
Thompson, H. Likes Picture Work More Than the Stage.....1176
Thompson Worked a Year On New Processing Machine 215
Ticket Instantaneous Totaler..... 537
Tiger Film to Produce Alice Avon's "The Snare" 1635
Times, The, Have Changed in Rochester....1516
Tippett of London Here for Conference with Laemmle 197
Tips for the House Manager, By E. T. Keyser 243
Titling, The Crime of Careless..... 404
To Produce Educational Pictures.....1951
Toronto Police Confiscate Johnson-Willard-Fight Film 496
Toronto Theatre Advocates Matinees..... 254
Tower Company to Reissue "Custer's Last Fight" 392
Trade Paper Forum Is Wide Open..... 49
Trade Rules, Hold Joint Meeting On..... 822
Treasury Department Now Takes Uncertified Checks 1641
Triangle to Produce in the East.....1486
Truex Will Be Starred Individually in Comedies 1486

U

Union Deprecates Opening Theatres That Cannot Pay 373
United Artist's Corporation Announce New Era in Film Rental 1149
United Artists First Film a Fairbank's, September 7 513
Universal Establishes Mexico Office..... 670
Universal Has Novel Idea to Boost Company's Sales 1505
Universal Month, June to Be Big.....1142
Universal New Policy Announced.....1323
Universal Observes Anniversary.....1011
Universal to Institute Short Subject.....1781
Universal to Make Big Serial Here and Abroad 1344
Universal's Industrial Men Dine.....1474
"Unpardonable Sin" Garson Picture Opens in New York 826
"Unpardonable Sin, The" Indorsing 1017
Unsell, Eve, Tells Her Method of Classifying Moving Pictures 1169
U. S. Supremacy in the Film World.....1944

V

Verdi, The, Will Soon Be Remodeled..... 386
Virginia Exhibitor Fears "Reform"..... 538
Visit of Film Magnates to Southwest May
Vitagraph, Entire Plant Will Move to Los Angeles 359
Vitagraph Signs Important Contract..... 675
Vitagraphs to Show South of Line.....1336

W

Walter's, Eugene, "Wolf" Comes On Screen in Fall 1636
Walthall to Appear in Six Pictures Made by Pioneer 671
War, Find New Value in Work Films..... 369
Warren, F. B. Joins Hodkinson Corporation. 48
Warwick, Robert, Is Signed by Famous Players-Lasky 802
War Trade Board Withdraws All Enemy Trading Lists 836
Washington Showmen Asked to Aid Foreign Charities 526
Waters, Percy L., Screens "Come Back"...1142
Webster and Selznick Get Big Offices with Select 823
Weeks, C. A., of Zane Grey Company, Back from Trip to Coast..... 534
Weil to Build $150,000 Theatre in Port Huron 68
West Chester's, Watch Wrinkles 665
Western Dramas Interest Peoples of Indian Empire 1943
Whalen's "Great Sardine" Sells Bonds at Poli's 837
Wharton Made Supervising Head of San Antonio Films 1649
What the Educational Screen Shows.....1793
White, Pearl, Signs with William Fox....1952
Willard, Champion Jess, to Star in Big Production 1146
Willard Film, Private Showing for.....1650
Willard's, Jess, Feature Completed.....1493
Williams, Kathlyn, Will Organize Own Company 359
Williams Flays "Single Pictures" 1317
Williamson Cultivates the Octopus.....1637
Winnipeg, and Now Comes the Turn of... 553
Winnipeg Wants Pictures with Canadian Flavor 531
Woman Exhibitor Offers Jobs to Ex-Service Men 210
Woman Back "Our Teddy" Campaign..... 816
"Women Who Win" Gets Another Royal Player 674
World to Erect Building for Pittsburgh Exchange 1178
World Pictures to Release Three More Kleine Pictures 527
World to Distribute Five Chaplins 534

Y

York Receives a Real Welcome Home.....1809

Z

Zion Company to Produce Russian and Jewish Films 394
Zukor Says Star Series Plan is Easy to Attack, Hard to Defend.....1918

Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects released during the three months ending June 30, 1919, and upon the majority of which have been published reviews, comments, and advertising aids. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and "A" for advertising aids; "A and R" for advertising aid and reviews combined. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Ace High (2 parts) (Universal-Western)—June 7.
Across France with the Yanks, "Gas Hounds" (1 part) (Paramount-Burton-Holmes)—May 18.
Action of the Heart, The; and With Rod and Reel (1 part) (Paramount-Bray)—May 25.
After His Own Heart (Metro)—May 5; A. & R.-940.
Allied War Heroes Arrive in Switzerland (1 part) (Sherry-Burlingham).
All in the Swim (1 part) (Universal-Star)—June 9.
All Jazzed Up (2 parts) (Universal-L-Ko)—June 4.
All Wrong (Pathe) (1 part)—June 1; A. & R.-1227.
Almost Married (Metro)—June 2; A. & R.-1687.
Amateur Adventuress, The (Metro)—April 28; A. & R.-1070.
Amateur Liar, An (2 parts) (Paramount-Drew)—April 20; R.-273.
Amateur Widow, An (World); A. & R.-1227.
Ambrose Day Off (1 part) (Frohman Amusement Co.).
Americans in the Making; Waders of the Marsh (1 part) (Paramount-Bray)—June 1.
Anybody's Widow (1 part) (Christie).
Apartment 23 (1 part) (Christie).
As a Man Thinks (W. W. Hodkinson-Artco)—April 30; A. & R.-711.
As Others See Us (1 part) (Bull's Eye).
At the Mercy of a Monster (No. 5 of the Red Glove) (2 parts) (Universal-Special)—April 14; C-1078.
Auction of Souls (8 parts) (First National)—A. & R.-1379.
Avalanche, The (Famous Players-Lasky-Artcraft)—June 22.

B

Bachelor's Wife, A (Pathe-American)—June 1; A. & R.-1235.
Back to the Woods (1 part) (Pathe-Rolin)—June 1; C-1239.
Bank, The (1 part) (World-Chaplin Reissue).
Bare Fisted Gallagher (Exhibitors Mutual-Robertson-Cole)—June; A. & R.-1999.
Bare Fists (6 parts) (Universal-Special)—May 5; A. & R.-576.
Bath Towel Beauties; Canadian Big Game (1 part) (Paramount-Bray)—May 4.
Be a Little Sport (Fox-Excel)—June 29.
Beans; Putting Nature Under Glass (1 part) Paramount-Bray)—June 15; R-1793.
Beating the Odds (Vitagraph)—May 12; A. & R.-941.
Beauty and the Boob (2 parts) (Universal-L-Ko)—June 18.
Beauty Proof (Vitagraph)—June 23; A. & R.-1539.
Before Breakfast (1 part) (Pathe-Rolin)—May 18; C-941.
Behind the Scenes (2 part) (Bull's Eye).
Behind the Scenes (Famous Players-Lasky-Success-Reissue)—June 15.
Best Man, The (W. W. Hodkinson)—May 4; R-718; A-941.

Better Times (Robertson-Cole-Mutual)—June; A. & R.-1821.
Betty's Bolsheviki (1 part) (Exhibitors Mutual-Strand)—June 8.
Beware (Warner Bros.).
Big Little Person, The (6 parts) (Universal-Special)—June 2.
Bill Stringer's Poems (1 part each) (Ernest Shipman).
Bird of Commerce; Interior Decorations (1 part) (Paramount-Bray)—June 8.
Birth of a Race, The (10 parts) (Renco Film); R-938.
Birth of Color; Interior Decorations (1 part) (Paramount-Bray)—June 8.
Bishop's Emeralds, The (6 parts) (Pathe-Pearson)—June 8; A. & R.-1533.
Black House Bandit, The (2 parts) (Universal-Western)—March 15; C-1543.
Blackie's Redemption (Metro)—April 14; A. & R.-575.
Blinding Trail, The (6 parts) (Universal-Special)—May 19; A. & R.-431.
Bolshevism on Trial (Select)—April; A & R-717.
Boomerang, The (7 parts) (Pioneer Film)—A. & R.-939.
Break the News to Mother (6 parts) (Select)—May; A. & R.-1535.
Bridge Trap, The (No. 2 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—June 2; R-1535.
Bringing In the Law (No. 10 of The Tiger's Trail (2 parts) (Pathe-Astra)—June 22; C-1833.
Broken Blossoms (D. W. Griffith)—R-1321.
Broken Butterfly (Maurice-Tourneur).
Bullskiviks (1 part) (Universal-Star)—May 12; C-1239.
Buried Alive (No. 2 of Elmo the Mighty) (2 parts) (Universal-Special)—June 23; R-1831.
Busher, The (Famous Players-Lasky-Paramount)—May 18; A. & R.-1529.
By Indian Post (2 parts) (Universal-Western)—April 12; C-1239.

C

Caleb Piper's Girl (Pathe-Astra)—May 18; A. & R.-935.
Call the Cops (2 parts) (Universal-L-Ko); C-1239.
Cambric Mask, The (Vitagraph)—April 7; A. & R.-126.
Cameraring Through Africa No. 1 (1 part) (Outing Chester).
Cameraring Through Africa No. 2 (1 part) (Outing Chester).
Camping in the Great Northwest (1 part) (Paramount-Bray); R-678.
Can the Poor Fish (1 part) (Goldwyn-Ford)—May 11.
Can Wives Be Trusted? (1 part) (Christie).
Captain Kidd, Junior (Famous Players-Lasky-Artcraft)—April 6; A. & R.-712.
Captive Bride, The (2 parts) (Universal-Western)—June 28.
Castles in the Air (Metro)—May 12; A. & R.-1383.
Caught With the Goods (1 part) (Bull's Eye).
Cave Man's Bride, The (1 part) (Fox-Mutt and Jeff)—May 4; C-1077.
Cave of Terror (No. 4 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—June 16.
Challenge of Chance, The (Independent Sales-Continental).
Charge It to Me (Pathe-American); A. & R.-716.
Charlie Treats 'Em Rough (1 part) (Universal-Nestor)—April 7.
Chateau Thierry and Beyond (1 part) (Paramount-Holmes)—June 29.
Cheerio Chums—Will, I'll Be Blowed (1 part) Dudley Buxton); R-1225.
Cheerio Chums—Hot Stuff (1 part) (Dudley Buxton); R-1225.
Chimmie Fadden (Famous Players-Lasky-Success-Reissue)—April 27.
Circumstantial Evidence (2 parts) (Goldwyn-Capitol)—May 18.
City of Comrades, The (Goldwyn-Star)—June 22.
Cleared of Guilt (No. 14 of the Lightning Raider) (2 parts) (Pathe-Astra)—April 6; C-128.
Cliff of Treachery, The (No. 5 of Perils of Thunder Mountain) (2 parts) (Vitagraph—June 23.
Climbing the Cascade Mountains (1 part) (Paramount-Bray)—R-1181.
Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs (1 part) (Paramount-Bray)—April 13.
Coast Guard Patrol, The (7 parts) (Ernest Shipman.
Columbia, the Gem of the Highways (Exhibitors Mutual-Rothacker-Outdoor); March 2; R-542.
Come Out of the Kitchen (Famous Players-Lasky-Paramount)—May 11; A. & R.-1225.
Coming of the Law, The (Fox-Victory)—May 11; R-1229.
Comets (1 part) (Paramount-Bray) March 30; R-84.
"Con" in Economy, The (2 parts) (Paramount-Flagg)—June 29.
Conquered Hearts (7 parts) (World).
Courageous Coward, The (Exhibitors Mutual-Robertson Cole)—April; A. & R.-579.
Cowardice Court (Fox-Excel)—June 15; A. & R.-1989.
Cow's Husband, The (1 part) (Fox-Mutt and Jeff)—March 30; C-580.
Crack Your Heels (1 part) (Pathe-Rolin)—April 30; C-433.
Crimson Gardenia, The (6 parts) (Goldwyn-Star)—May 18; A. & R.-1993.
Cry of the Weak, The (Pathe-Astra)—May 4; A. & R.-577.
Current Events No. 14 (1 part) (Universal)—April 4.
Current Events No. 15 (1 part) (Universal)—April 11.
Current Events No. 16 (1 part) (Universal)—April 18; C-1078.
Current Events No. 17 (1 part) (Universal)—April 25.
Current Events No. 18 (1 part) (Universal)—May 2.
Current Events No. 19 (1 part) (Universal)—May 9; C-1399.
Current Events No. 20 (1 part) (Universal)—May 16.
Current Events No. 21 (1 part) (Universal)—May 23.
Current Events No. 22 (1 part) (Universal)—May 30.
Current Events No. 23 (1 part) (Universal)—June 6.
Current Events No. 24 (1 part) (Universal)—June 13.
Current Events No. 25 (1 part) (Universal)—June 20.
Current Events No. 26 (1 part) (Universal)—June 27.
Cut It Out (Goldwyn-Ford)—April 6; R-239.
Cyclone Smith (No. 1, A Prisoner for Life) (2 parts) (Universal-Special)—May 12; C-1399.
Cyclone Smith (No. 2, A Phantom Fugitive) (2 parts) (Universal-Special)—May 19; C-1399.
Cyclone Smith (No. 3, The Wild Rider) (2 parts) (Universal-Special)—May 26; C-1399.
Cyclone Smith (No. 4, Cyclone Smith's Comeback) (2 parts) (Universal-Special)—June 2.
Cyclone Smith (No. 5, A Pistol Point Proposal) (2 parts) (Universal-Special)—June 9; C-1833.
Cyclone Smith (No. 6, Cyclone Smith Plays Trump (2 parts) (Universal-Special)—June 16.
Cyclone Smith (No. 7, The Missing Bullet) (2 parts) (Universal-Special)—June 23.
Cyclone Smith (No. 8, Down but Not Out) (2 parts) (Universal-Special)—June 30.
Cyclone Smith Plays Trump (No. 6 of Cyclone Smith) (2 parts) (Universal-Special)—June 16.
Cyclone Smith's Comeback (No. 4 of Cyclone Smith) (2 parts) Universal-Special)—June 2.

D

Dabbling in Society (2 parts) (Fox-Sunshine)—June 15.
Daddy Ambrose (1 part) (Frohman Amusement).
Daddy Long Legs (First National)—A-1223; R-1159.
Damaged Goods (7 parts) (American Film Reissue).
Danger Ahead (No. 8 of The Tiger's Trail) (2 parts) (Pathe-Astra)—June 8; C-1543.
Danger Signals (No. 4 of the Tiger's Trail) (2 parts) (Pathe-Astra)—May 11; C-1077.
Daughter of Mine (Goldwyn)—March 30; A. & R.-935.
Daughter of the Don, The (Ernest Shipman).
Daughter of the Wolf, A (Famous Players-Lasky-Paramount)—June 22.
Delicious Little Devil, The (6 parts) (Universal-Special)—May 12; A. & R.-577.
Democracy (Triangle)—April 6.
Desert Hero, A (2 parts) Paramount-Arbuckle)—June 1; A. & R.-2009.
Deserter, The (2 parts) (Bull's Eye).
Desperate Chance, A (No. 7 of The Red Glove) (2 parts) (Universal-Special)—April 28; C-1239.
Destiny (6 parts) (Jewel)—June 2.
Devil M'Care (Triangle)—April 20.
Devil's Trail, The (World)—June 16; A. & R.-1825.
Diana of the Green Van (Exhibitors Mutual-Robertson Cole)—April; A. & R.-429.
Dictator, The (Famous Players-Lasky-Success)—April 13.
Divorce Trap, The (Fox-Victory)—May 25; A. & R.-1541.
Dombey and Son (6 parts) (Triangle)—June 25.
Down but Not Out (No. 8 of Cyclone Smith) (2 parts) (Universal-Special)—June 30.
Dreamy Chinatown (1 part) (Bull's Eye Film).

E

Eagle and the Fawn, The (1 part) (Educational Film); R-679.
Elmo, the Mighty, (No. 1, The Mystery of Bad Mountain) (2 parts) (Universal-Special)—June 16; R-1831.
Elmo, the Mighty (No. 2, Buried Alive) (2 parts) (Universal-Special)—June 23; R-1831; C-2009.
Elmo, the Mighty (No. 3, The Flames of Hate) (2 parts) (Universal-Special)—June 30; R-1831.
Essay of the Hills, An (Educational-Bruce)—R-84.
Eternal Magdalene, The (Goldwyn-Special)—A. & R.-713.
Eternal Penalty, The (Aywon Film).
Even Money (1 part) (Universal-Nestor)—April 26.
Experimental Marriage (Select)—March; A. & R.-123.
Expert Eloper, The (1 part) (Universal-Star)—April 28; C-1239.
Exquisite Thief, The (Universal) (6 parts)—R-279.
Extravagance (Famous Players-Lasky)—March 16; A-Vol. 39-1644; A. & R.-125.
Eyeful of Egypt, An (Exhibitors Mutual-Rothacker-Outdoor)—March 9; R-542.
Eyes of the Soul (Famous Players-Lasky-Artcraft)—April 20; A. & R.-710.

F

Facing Death (No. 8 of The Red Glove) (2 parts) (Universal-Special)—May 5; C-1239.
Fallen Idol, A (Fox-Standard)—May 18; A. & R.-1387.
False Evidence (Metro)—A. & R.-714.
False Gods (No. 3 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Family Tree, The (Metro)—June 16.
Fares and Fair Ones (2 parts) (Vitagraph-Big-V)—May 5.
Fear Woman, The (Goldwyn-Star)—June 1.
Fighting for Gold (Fox)—March; A. & R.-270.
Filipino School Days (1 part) (Paramount-Burton Holmes)—April 27.
Film Fairies (1 part) (Bull's Eye Film).
Final Closeup, The (Famous Players-Lasky-Paramount)—May 18; A. & R.-1683.
Fire Flingers (6 parts) (Universal-Special)—April 21.
Fireman! Save My Child (1 part) (Fox-Mutt and Jeff)—March 2; C-128.
Fires of Faith (Famous Players-Lasky-Paramount)—A. & R.-1069.
Firing Line, The (Paramount-Artcraft)—June 29.
First Rothapfel Unit Program, 1919 (No. 1, The Wood of Fair Water) (No. 2, The Last Hour) (No. 3, False Gods) (No. 4, A Thought of Equity) (No. 5, Wild Flowers) (Independent Sales-Rothapfel)—R-1147.
Fit to Win (6 parts) (Public Health)—R-276.
Flames of Death, The (No. 6 of The Red Glove) (2 parts) (Universal-Special)—April 21; C-1239.
Flames of Hate, The (No. 3 of Elmo, the Mighty) (2 parts) (Universal-Special)—June 30; R-1831.
Flaming Waters, The (No. 7 of The Tiger's Trail (2 parts) (Pathe-Astra)—June 1; C-1399.
Flapjacking in the Adirondacks (1 part) (Paramount-Bray)—R-238.
Flying Cannon (1 part) (Paramount-Bray)—R-1793.
Follies Girl, The (Triangle)—April 27; A. & R-574.
For Better, For Worse (Famous Players-Lasky-Artcraft)—April 27; A-937; R-815.
For Love of Betty (1 part) (Robertson-Cole-Strand)—May 25.
Foolish Age, The (2 parts) (Paramount-Mack Sennett)—April 13.
Fools and Their Money (Metro)—June 16; A. & R.-1989.
Fool's Gold (6 parts) (Arrow)—A. & R.-1076.
Frisky Lions and Wicked Husbands (2 parts) (Universal-Century)—May 28; C-1399.
Frocks and Frills of the Philippines (1 part) (Paramount-Holmes)—June 22.
From Cocoon to Kimono (1 part) (Paramount-Burton Holmes)—May 25.
From Mud Dug (Goldwyn-Ford)—May 25.
From the Tiber to the Piave (1 part) (Paramount-Holmes)—June 15.
Full House, A (1 part) (Christie).
Full of Pep (Metro)—May 26; A. & R.-1533.
Fun in a Flat (1 part) (Universal-Star)—May 5; C-1239.
Fun in Feet; Scenic Wonders of Mt. Lowe (1 part) (Paramount-Burton Holmes)—April 20.

G

Gentleman From India, A (Famous Players-Lasky-Success Reissue)—May 18.
Getting Gay with Neptune (1 part) (Outing Chester)—R-1501.
Getting Mary Married (Select)—April; A. & R.-427.
Ghost Girl, The (2 parts) (Universal-Special)—Jan. 26; C-580.
Ghost of Slumber Mountain, The (1 part) (World-Superfeature).
Giants in Fairyland; Climbing the Cascades (1 part) (Paramount-Bray)—May 18.
Ginger (World Film)—May 5; A. & R.-711.
Girl at Bay, A (Vitagraph)—A. & R.-2005.
Girl From Nowhere, The (Pioneer Film).
Girl Next Door, The (Famous Players-Lasky-Paramount)—May 4; A. & R.-1385.
Girl of Hell's Agony, The (Frohman)—R-1833.

Girl Who Stayed at Home, The (Famous Players-Lasky-Artcraft)—March; A. & R.-121.
Girlies and Grubbers (2 parts) (Vitagraph-Big V)—April 7.
Girls (Famous Players-Lasky-Paramount)—June 29.
Glowing Eyes, The (No. 2 of The Tiger's Trail) (2 parts) (Pathe-Astra)—April 27; C-580.
God and the Man (6 parts) (Ideal Film)—R-1074.
God Bless Our Red, White and Blue (6 parts) (Samuelson Films)—R-1225.
Going Up (Goldwyn-Ford)—May 4.
Good Roads (Goldwyn-Ford)—April 20.
Good Gracious, Annabelle (Famous Players-Lasky-Paramount)—March 2; A. & R.-277.
Good Night Turk (2 parts) (Universal-L-Ko)—May 7; C-1078.
Gornergrat Railway, The (Sherry-Burlingham).
Greased Lightning (Famous Players-Lasky-Paramount)—April 20; A. & R.-934.
Great Expectations (Famous Players-Lasky-Success Reissue)—June 1.
Green-Eyed Johnny (1 part) (Universal-Nestor)—April 14; C-1078.
Gretna Green (Famous Players-Lasky-Success Reissue)—April 20.
Guided and Miss Guided (1 part) (Outing-Chester)—R-238.
Gun Law (2 parts) (Universal-Western)—May 10; C-1078.
Gun Packer, The (2 parts) (Universal-Western)—May 24.
Gymbelles and Boneheads (2 parts) (Universal-L-Ko)—March 26; C-433.

H

Hands Up (1 part) (Fox-Mutt and Jeff)—June 8; C-1833.
Happiness a la Mode (Select)—June; A. & R.-1993.
Happy Returns (1 part) (Universal-Star)—June 30.
Harems and Hokum (2 parts) (Vitagraph-Big V).
Harmony in a Flat (2 parts) (Universal-Star)—May 5.
Harold, the Last of the Saxons (2 parts) (Paramount-Drew)—May 4.
Haunted Bedroom, The (Famous Players-Lasky-Paramount)—May 25; A. & R.-1689.
Hawaii (World-Prizma)—R-1181.
Hay Foot, Straw Foot (Famous Players-Lasky-Paramount)—June 22.
He Was No Lady (1 part) (Universal-Special)—Jan. 27; C-580.
Healthy and Happy (2 parts) (Vitagraph-Big V)—June 2.
Hearst News No. 10 (1 part) (Universal)—March 3; C-128.
Hearst News No. 15 (1 part) (Universal)—April 7.
Hearst News No. 16 (1 part) (Universal)—April 14.
Hearst News No. 17 (1 part) (Universal)—April 21.
Hearst News No. 18 (1 part) (Universal)—April 28.
Hearst News No. 19 (1 part) (Universal)—May 5.
Hearst News No. 20 (1 part) (Universal)—May 12.
Hearst News No. 21 (1 part) (Universal)—May 19.
Hearst News No. 22 (1 part) (Universal)—May 26.
Hearst News No. 23 (1 part) (Universal)—June 2.
Hearst News No. 24 (1 part) (Universal)—June 9.
Hearst News No. 25 (1 part) (Universal)—June 16.
Hearst News No. 26 (1 part) (Universal)—June 23.
Hearst News No. 27 (1 part) (Universal)—June 30.
Hearts and Flowers (2 parts) (Paramount-Sennett)—June 8.
Hearts and Hats (1 part) (Exhibitors Mutual-Strand)—June 1.
Hearts Asleep (Exhibitors Mutual-Robertson-Cole)—March; A. & R.-274.
Hearts in Hock (2 parts) (Universal-L-Ko)—March 19; C-128.
Hearts of Men (6 parts) (Abrams-Beban)—A. & R.-426.
Help! Help! Police! (Fox-Victory)—April 27; A. & R.-933.
Here Comes the Groom (1 part) (Outing-Chester).
His Bridal Night (Select)—June.
His Buddy (2 parts) (Universal-Western)—March 29; C-1543.
His Debt (Exhibitors Mutual-Robertson-Cole)—May; A. & R.-1391.
His Scarlet Past (1 part) (Exhibitors Mutual-Strand)—May 4.
His Wicked Eyes (2 parts) (Universal-L-Ko)—May 21.
His Vampy Ways (2 parts) (Pathe)—May 11; C-1077.
Homebreaker, The (Famous Players-Lasky-Paramount)—A. & R.-932.
Homespun (Pathe-American).
Home Run Bill (1 part) (Universal-Nestor)—March 17; C-1543.
Home Town Girl, The (Famous Players-Lasky-Paramount)—May 11; A. & R.-1393.
Home Wanted (World)—June 30.
Honor of Men, The (1 part) (Universal-Star)—April 19.
Hornet's Nest, The (Vitagraph).
House Divided, A (Independent Sales-Blackton)—A. & R.-936.
House Without Children, The (Film Market).
Howling Lions and Circus Queens (2 parts) (Universal-Century)—June 25.
How the Telephone Talks (1 part) (Paramount-Bray)—April 27; R-678.
How's Your Husband? (1 part) (Universal-Star)—Jan. 12; C-580.
Hulda from Holland (Famous Players-Lasky-Success Reissue)—April 6.
Human Chain, The (No. 3 of The Tiger's Trail) (2 parts) (Pathe-Astra)—May 4.

I

I'll Get Him Yet (Famous Players-Lasky-Paramount)—May 25; A. & R.-1381.
In a Pinch (2 parts) (Goldwyn-Capitol)—June 1.
In Bad All Around (2 parts) (Universal-L-Ko)—May 14; C-1239.
In Death's Grip (No. 12 of The Red Glove) (2 parts) (Universal-Special)—June 2.
In Search of Arcady (Exhibitors Mutual-Robertson-Cole)—June.
In the Breakers (No. 11 of The Tiger's Trail) (2 parts) (Pathe-Astra)—June 19.
In the Days of Daring (Aywon Film).
In the Wild West (2 parts) (Territorial Sales-Jester).
Innocent Adventuress, An (Famous Players-Lasky-Paramount)—June 8.
Interior Decoration (1 part) (Paramount-Bray)—R-1793.
International News No. 10 (1 part) (Universal)—March 5; C-128.
International News No. 15 (1 part) (Universal)—April 9.
International News No. 16 (1 part) (Universal)—April 16.
International News No. 17 (1 part) (Universal)—April 23; C-1078.
International News No. 18 (1 part) (Universal)—April 30.
International News No. 19 (1 part) (Universal)—May 7; C-1399.
International News No. 20 (1 part) (Universal)—May 14.
International News No. 21 (1 part) (Universal) May 21.
International News No. 22 (1 part) (Universal)—May 28.
International News No. 23 (1 part) (Universal)—June 4.
International News No. 24 (1 part) (Universal)—June 11.
International News No. 25 (1 part) (Universal) June 18.
Intrusion of Isabel, The (Pathe-American)—A. & R.-277.
Island of Intrigue, The (Metro)—April 7; A. & R.-425.
Itasca Makes Her Bow (Outing-Chester)—R-1501.

J

Jacques of the Silver North (Select)—May; A. & R.-1679.
Joselyn's Wife (Exhibitors Mutual-Robertson-Cole)—May; A. & R.-1072.
Jungle Trail, The (Fox)—April 20; A. & R.-573.
Just Dropped In (1 part) (Pathe-Rolin)—April 13; C-128.
Just Neighbors (1 part) (Pathe-Rolin)—C-2009.
Just Squaw (Exhibitors Mutual-Robertson-Cole)—April; A. & R.-934.

K

Khavah (Zion Films)—A. & R.-1237.
Kiddies (World-Prizma).
Kiddies in the Ruins, The (3 parts) (Welsh, Pearson & Co.)—R-1074.
Kingdom Come (2 parts) (Universal-Western)—June 21.
Kiss the Bride (1 part) (Christie).
Kitchen Police (1 part) (Universal-Star)—Feb. 3; C-580.
Knickerbocker Buckaroo (Famous Players-Lasky-Artcraft)—May 18; A-1537; R-1475.

L

Labrador and Newfoundland (1 part) (Post Film)—R-1793.
Lady Bellhop's Secret, A (2 parts) (Fox-Sunshine)—Feb. 23; C-1077.
Lady of Red Butte, The (Famous Players-Lasky-Paramount)—May 11; A. & R.-1527.
Lady Windemere's Fan (Triangle)—June 15; A. & R.-1689.
Land of Mompies (1 part) (Paramount-Burton Holmes)—April 13.
Land of the Ukelele, The (1 part) (Ford Educational)—June 1.
Last Bottle, The (2 parts) (Paramount-Flagg)—April 6.
Last Hour, The (No. 2 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Last Outlaw, The (2 parts) (Universal-Western)—June 15.
Law of Men, The (Famous Players-Lasky-Paramount)—April 27; A. & R.-1221.
Lay Off (1 part) (Universal-Star)—March 17; C-1543.
Leap for Life, A (No. 9 of The Red Glove) (2 parts) (Universal-Special)—May 12; C-1543.
Leave It to Susan (Goldwyn-Star)—May 11; A. & R.-1531.
Left at the Post (1 part) (Fox-Mutt and Jeff)—May 18.
Lessons in Swordmanship; Perfect Potatoes (1 part) (Paramount-Bray)—May 11.
Let's Elope (Famous Players-Lasky-Paramount)—April 23.
Let Fido Do It (2 parts) (Universal-L-Ko)—April 16; C-1239.
Lightning Raider, The (No. 14, Cleared of Guilt) (2 parts) (Pathe-Astra)—April 6; C-128.
Lightning Raider, The (No. 15, Wu Fang Atones) (2 parts) (Pathe-Astra)—April 13; C-433.
Lion's Den, The (Metro)—May 19; A. & R.-1389.
Little Boss, The (Vitagraph)—June 2.
Little Diplomat, The (Pathe-Diando)—June 15; A. & R.-1395.
Little Intruder, The (World)—April 7; A. & R.-122.
Little Lucy's Lion (Exhibitors Mutual-Strand)—June 15.
Little Miss Pinkerton (Exhibitors Mutual-Strand)—June 29.
Little Orphan, The (Tyrad Film).
Little Widow, The (2 parts) (Paramount-Sennett)—April 27.
Lone Larry (2 parts) (Universal-Western)—May 17.
Lone Star Ranger, The (Fox-Standard)—June 29.
Long Arm of Manister, The (Pioneer).
Looney Lions and Monkey Business (2 parts) (Universal-Century)—April 23; C-1077.
Lost—A Bridegroom (1 part) (Christie).
Lost Millions, The (No. 14 of The Red Glove) (2 parts) (Universal-Special)—June 16.
Love and the Woman (World)—June 30; A. & R.-2003.
Love Call, The (Exhibitors Mutual-Robertson-Cole)—April; A. & R.-716.
Love Hunger, The (W. W. Hodkinson)—Feb. 23.
Love Letter, The (Universal-Star) (2 parts)—April 12.
Love That Dares, The (Fox-Excel)—April 20; A. & R.-713.
Love or Fame (Selznick Pictures).
Love's Faces (2 parts) (Paramount-Sennett)—May 25.
Love's Prisoner (6 parts) (Triangle)—June 8; A-1373; R-1535.

M

Madelon of the Redwoods (Metro)—April 21.
Man and His Money, A (Goldwyn)—A. & R.-574.
Man of Honor, A (Screen Classics)—A. & R.-572.
Man of Might (No. 11, The Ship of Dread) (2 parts) (Vitagraph)—C-941.
Man of Might (No. 12, The Volcano's Prey) (2 parts) (Vitagraph)—C-1239.
Man Who Stayed at Home, The (Screen Classics)—A. & R.-1987.
Man Who Turned White, The (Exhibitors Mutual-Robertson-Cole)—June; A-1055; R-1071.
Man Who Won, The (Vitagraph).
Marathon, The (1 part) (Pathe-Rolin)—May 25; C-1077.
Marie, Ltd. (Select)—March; A. & R.-273.
Married in Haste (Fox)—April 6; A. & R.-429.
Mary O'Rourke (Pathe-American)—May 11.
Mary Regan (First National)—A. & R.-1071.
Master Man, The (Pathe)—May 25; A. & R.-1074.
Mayor of Filbert, The (7 parts) (Triangle)—May 25; A. & R.-1231.
Men Met in the Mountains (1 part) (Educational-Bruce)—R-1793.
Men, Women and Money (Famous Players-Lasky-Paramount)—June 15; A. & R.-2001.
Midnight Alarm, The (2 parts) (Goldwyn-Capitol)—April 6.
Mints of Hell (Exhibitors Mutual-Robertson-Cole)—May; A. & R.-1233.
Miss Adventure (Fox-Excel)—May 4; A. & R.-940.
Missing Bullet, The (No. 7 of Cyclone Smith) (2 parts) (Universal-Special)—June 23.
Missing Heir, The (No. 9 of The Tiger's Trail) (2 parts) (Pathe-Astra)—June 15; C-1833.
Mr. Outing Climbs Aboard (1 part) (Outing-Chester).
Model Girls (World-Prizma).
Model Husband, A (1 part) (Universal-Star)—June 23.
Modern Husbands (Exhibitors Mutual-Robertson-Cole)—April; A. & R.-1537.
Money Corral, The (Famous Players-Lasky-Artcraft)—May 4; A. & R.-714.
Money Talks (2 parts) (Fox-Sunshine)—March 23; C-128.
Movie Riot, A (2 parts) (Universal-L-Ko)—April 9; C-1078.
Big V)—April 21.
Mules and Mortgages (2 parts) (Vitagraph-

Mutt, the Mutt Trainer (1 part) (Fox-Mutt and Jeff)—April 6.
My Lady's Garter (Maurice Tourneur).
My Little Sister (Fox-Standard)—June 29; A. & R.-1991.
Mysteries of Snow; With Rod and Reel (1 part) (Paramount-Bray)—June 22.
Mysterious Message, The (No. 15 of The Red Glove) (2 parts)—June 23; C-1833.
Mystery of Mad Mountain, The (No. 1 of Elmo the Mighty) (2 parts) (Universal-Special)—June 16; R-1831.

N

Nearer, My God, to Thee (Hepworth)—R-1075.
Nellie's Naughty Boarder (2 parts) (Universal-L-Ko)—June 11.
New Moon, The (6 parts) (Select)—May; A. & R.-1123.
New Screen Magazine No. 10 (1 part) (Universal)—April 25.
New Screen Magazine No. 11 (1 part) (Universal)—May 2.
New Screen Magazine No. 12 (1 part) (Universal)—May 9.
New Screen Magazine No. 13 (1 part) (Universal)—May 16
New Screen Magazine No. 14 (1 part) (Universal)—May 23.
New Screen Magazine No. 15 (1 part) (Universal)—May 30.
New Screen Magazine No. 16 (1 part) (Universal)—June 6.
New Screen Magazine No. 17 (1 part) (Universal)—June 13.
New Screen Magazine No. 18 (1 part) (Universal)—June 20.
New Screen Magazine No. 19 (1 part) (Universal)—June 27
Next Isle Over (1 part) (Pathe-Rolin)—March 30; C-128.
Night at the Show, A (2 parts) (World Chaplin Reissue).
Nobody's Baby (1 part) (Exhibitors Mutual-Strand)—May 11.
No Mother to Guide Him (2 parts) (Paramount-Sennett)—June 22.
Northern Sports in Southern Waters (1 part) (Goldwyn-Ford)—R-238.
Nugget in the Rough (Ernest Shipman).

O

Off the Trolley (1 part) (Pathe-Astra)—June 22; C-1833.
Oh! Boy (6 parts) (Pathe)—June 22; A. & R.-1829.
Oh, My Dear (1 part) (Christie).
Oh, Susie, Be Careful (1 part) (Christie).
Oh, Teacher! (1 part) (Fox-Mutt and Jeff)—June 1; C-1833.
Oh, You Women! (Famous Players-Lasky-Paramount)—May 4.
One Big Night (1 part) (Bull's Eye).
One of the Finest (Goldwyn-Star)—May 4; A. & R.-1681.
One Thing at a Time, O'Day (Metro)—June 23.
One Week of Life (Goldwyn-Star)—April 13; A. & R.-1389.
Only Way, The (Goldwyn-Ford)—June 8; R-1793.
Open Your Eyes (Warner).
Other Man's Wife, The (Independent Sales)—A. & R.-1827.
Other Men's Wives (Famous Players-Lasky-Paramount)—June 15.
Out and In Again (1 part) (Fox-Mutt and Jeff)—March 23; C-433.
Outcasts of Poker Flat (Universal)—A. & R.-2007.
Out-Columbusing Columbus (Outing-Chester)—R-1501.
Out of Death's Shadow (No. 10 of The Red Glove) (2 parts) (Universal-Special—May 19; C-1543.
Out of the Depths (Metro)—April 14.
Out of Tune (2 parts) (Bull's Eye Film).

P

Painted World, The (Vitagraph)—June 16.
Pale Pack Train, The (1 part) (Educational-Bruce)—R-1181.
Palestine Pilgrimage, A (1 part) (Exhibitors Mutual-Outdoor)—R-678.
Parisian Tigress, The (Metro)—March 31; A. & R.-271.
Passing Gentlemen, The (No. 4 of The Red Glove) (2 parts) (Universal-Special)—April 7; C-1842.
Passing the Buck (2 parts) (Larry Semon)—May 12; C-1078.
Pathe News No. 30 (1 part) (Pathe)—April 6.
Pathe News No. 31 (1 part) (Pathe)—April 6.
Pathe News No. 32 (1 part) (Pathe)—April 13.
Pathe News No. 33 (1 part) (Pathe)—April 13.
Pathe News No. 34 (1 part) (Pathe)—April 20.
Pathe News No. 35 (1 part) (Pathe)—April 20.
Pathe News No. 36 (1 part) (Pathe)—April 27.
Pathe News No. 37 (1 part) (Pathe)—April 27.
Pathe News No. 38 (1 part) (Pathe)—May 4.
Pathe News No. 39 (1 part) (Pathe)—May 4.
Pathe News No. 40 (1 part) (Pathe)—May 11.
Pathe News No. 41 (1 part) (Pathe)—May 11.
Pathe News No. 42 (1 part) (Pathe)—May 18.
Pathe News No. 43 (1 part) (Pathe)—May 18.
Pathe News No. 44 (1 part) (Pathe)—May 25.
Pathe News No. 45 (1 part) (Pathe)—May 25.
Pathe News No. 46 (1 part) (Pathe)—June 1.
Pathe News No. 47 (1 part) (Pathe)—June 1.
Pathe News No. 48 (1 part) (Pathe)—June 8.
Pathe News No. 49 (1 part) (Pathe)—June 8.
Pathe News No. 50 (1 part) (Pathe)—June 15.
Pathe News No. 51 (1 part) (Pathe)—June 15.
Pathe News No. 52 (1 part) (Pathe)—June 22.
Pathe News No. 53 (1 part) (Pathe)—June 22.
Pathe News No. 54 (1 part) (Pathe)—June 19.
Pathe News No. 55 (1 part) (Pathe)—June 19.
Pathe Review No. 5 (1 part) (Pathe)—March 18; C-1077.
Pathe Review No. 7 (1 part) (Pathe)—April 13; R-84.
Pathe Review No. 8 (1 part) (Pathe)—April 27; R-541.
Pathe Review No. 9 (1 part) (Pathe)—May 11; C-580.
Pathe Review No. 10 (1 part) (Pathe)—May 25.
Pathe Review No. 11 (1 part) (Pathe)—June 8; R-1793.
Pathe Review No. 12 (1 part) (Pathe)—June 22.
Patricia (Metro)—June 9.
Peace and Riot (2 parts) (Territorial Sales-Jester).
Peaches and Pigtails (1 part) (Fox-Mutt and Jeff)—April 20; C-941.
Pen Points of Progress (1 part) (Pathe)—June 19.
Peppy Polly (Famous Players-Lasky-Paramount)—March 30; A. & R.-432.
Perfect Lover, The (Selznick Pictures).
Perils of the Beach (1 part) (Bull's Eye).
Perils of Thunder Mountain (No. 1, The Spear of Malice) (2 parts) (Vitagraph)—May 26; R-1535.
Perils of Thunder Mountain (No. 2, The Bridge Trap) (2 parts) (Vitagraph)—June 2; R-1535.
Perils of Thunder Mountain (No. 3, The Teeth of Steel) (2 parts) (Vitagraph)—June 9.
Perils of Thunder Mountain (No. 4, Cave of Terror) (2 parts) (Vitagraph)—June 16.
Perils of Thunder Mountain (No. 5, The Cliff of Treachery) (2 parts) (Vitagraph)—June 23.
Perils of Thunder Mountain (No. 6, The Tree of Torture) (2 parts) (Vitagraph)—June 30.
Pest, The (Goldwyn-Star)—April 20; A. & R.-712.
Pets and Pests (1 part) (Fox-Mutt and Jeff)—June 22.
Pettigrew's Girl (Famous Players-Lasky-Paramount)—March 23; A. & R.-275.
Phantom Fugitive, A (No. 2 of Cyclone Smith) (2 parts) (Universal-Special)—May 19; C-1399.
Phil Apperson's Boy (6 parts) (First National)—June 25.
Phil-for-Short (6 parts) (World)—A. & R.-1539.
Piking After Pizarro (1 part) (Outing Chester)—R-1793.
Pilatus Railway, The (1 part) (Sherry-Burlingham).
Pistol-Point Proposal, A (No. 5 of Cyclone Smith) (2 parts) (Universal-Special)—June 9; C-1833.
Pistols for Breakfast (1 part) (Pathe-Rolin)—June 8; C-1543.
Pitfalls of a Big City (6 parts) (Fox)—April 13; A. & R.-427.
Place in the Sun, A (Triangle)—May 4; A. & R.-939.
Plant Growth; Columbian Highway (1 part) (Paramount-Bray)—June 29.
Playthings of Passion (United Picture Theatres)—June 8; A. & R.-1531.
Police (2 parts) (Wold-Reissue).
Poor Boob (Famous Players-Lasky-Paramount)—March 9; A. & R.-430.
Poppy Girl's Husband, The (Famous Players-Lasky-Artcraft)—March 16; A. & R.-124.
Pretty Smooth (6 parts) (Universal-Special)—June 16; A-1395; R-1235.
Prisoner for Life, A (No. 1 of Cyclone Smith) (2 parts) (Universal-Special)—May 12; C-1399.
Prize Fight, A (1 part) (Fox-Mutt and Jeff)—June 29.
Profiteers, The (Pathe)—June 19; A. & R.-1999.
Pure Havana (1 part) (Goldwyn-Ford)—R-1793.
Putting It Over (Famous Players-Paramount)—June 1.

Q

Quickening Flame, The (World)—April 21; A. & R.-425.

R

Raid, The (2 parts) (Universal-Western)—May 3.
Ranger, The (Kremer-Shorty Hamilton).
Red Glove, The (No. 4, The Passing Gentleman) (2 parts) (Universal-Special)—April 7; C-Vol. 39, 1842.
Red Glove, The (No. 5, At the Mercy of a Monster) (2 parts) (Universal-Special)—April 14; C-1078.
Red Glove, The (No. 6, The Flames of Death) (2 parts) (Universal-Special)—April 21; C-1239.
Red Glove, The (No. 7, A Desperate Chance) (2 parts) (Universal-Special)—April 28; C-1239.
Red Glove, The (No. 8, Facing Death) (2 parts) (Universal-Special)—May 5; C-1239.
Red Glove, The (No. 9, A Leap for Life) (2 parts) (Universal-Special)—May 12; C-1543.
Red Glove, The (No. 10, Out of Death's Shadow) (2 parts) (Universal-Special)—May 19; C-1543.
Red Glove, The (No. 11, Through Fire and Water) (2 parts) (Universal-Special)—May 26.
Red Glove, The (No. 12, In Death's Grip) (2 parts) (Universal-Special)—June 2.
Red Glove, The (No. 13, Trapped) (2 parts) (Universal-Special)—June 9.
Red Glove, The (No. 14, The Lost Millions) (2 parts) (Universal-Special)—June 16.
Red Glove, The (No. 15, The Mysterious Message) (2 parts) (Universal-Special)—June 23; C-1833.
Red Head (Select)—April; A. & R.-1383.
Red Lantern, The (7 parts) (Nazimova)—A-920; R-933.
Redemption of David Corson (Famous Players-Lasky-Success-Reissue)—June 22.
Regular Fellow, A (Triangle)—April 13; A. & R-276.
Reilly's Washday (2 parts) (Paramount-Sennett)—March 23; C-128.
Rescuing Angel, The (Famous Players-Lasky-Paramount)—April 6; A. & R.-679.
Riders of Vengeance (6 parts) (Universal-Special)—June 9; A. & R.-1237.
Riding Wild (2 parts) (Universal-Western)—March 23; C-1543.
Ring Up the Curtain (1 part) (Pathe-Rolin)—April 27; C-580.
River of Lake Leman, The (1 part) (Sherry-Burlingham).
Road Called Straight, The (Goldwyn-Betzwood)—A. & R.-932.
Roaring Road, The (Famous Players-Lasky-Paramount)—April 27; A. & R.-573.
Rogue's Romance, A (Vitagraph)—June 9; A. & R.-1397.
Romany Lass, A (6 parts) (Harma Prod)—A. & R.-578.
Romany Rye (Maurice Tourneur).
Root of Evil, The (Triangle)—June 1.
Rose of Granada, The (Famous Players-Lasky-Paramount)—June 29.
Roses and Thorns (Awyon Film).
Rowdy Ann (2 parts) (Christie)—R-1529.
Rustic Romeo, A (1 part) (Christie).
Rough on Roller Skates (2 parts) (Universal-L-Ko)—April 2.
Rustling a Bride (Famous Players-Lasky-Paramount)—A. & R.-1381.

S

Sage-Brush League, The (Romayne Superfilm).
Sahara (W. W. Hodkinson); A-1371 (See "Fires of Faith").
Sally's Blighted Career (2 parts) (Christie)—A. & R.-1075.
Sambo's Wedding Day (2 parts) (Universal-L-Ko)—April 30; C-1077.
Sammy in Siberia, A (1 part) (Pathe-Rolin)—April 6.
Sawdust Doll, The (Pathe-Diando)—April 30; A. & R.-124.
Scar, The (World)—April 14; A. & R.-270.
Scrambles in the High Alps (1 part) (Sherry-Burlingham).
Scared Stiff (1 part) (Universal Star)—April 21.
Sea Sirens (1 part) (Christie).
Sea Wolf, The (2 parts) (Goldwyn-Capitol)—May 4.
Secret Assassin, The (No. 6 of The Tiger's Trail) (2 parts) (Pathe-Astra)—May 25; C-1239.
Secret Service (Famous Players-Lasky-Paramount-Artcraft)—June 15.
Seeing Sights in London (1 part) (Paramount-Holmes)—April 6.
Seeing Things (1 part) (Fox-Mutt and Jeff)—April 27; C-1077.
Shadows of the Past (2 parts) (Vitagraph-Special).
Shanghaied (2 parts) (World-Reissue).
She Wolf, The (Frohman Amusement Co.)—A. & R.-1823.
Shell Game (Fox-Mutt and Jeff)—May 25; C-1833.
Sheriff's Son, The (Famous Players-Lasky-Paramount)—March 30; A. & R.-272.
Ship of Dread, The (No. 11 of The Man of Might) (2 parts) (Vitagraph)—C-941.
Si Senor (2 parts) (Pathe-Rolin)—May 11; C-941.
Signet of Sheba (Pathe-American).
Silken Cities of Suwako, The (1 part) (Paramount-Holmes)—June 8.
Silver Girl, The (Pathe)—April 6.
Sir Sydney (1 part) (Fox-Mutt and Jeff)—May 11.
Siren's Song, The (Fox)—May 4; A. & R.-1075.
Six Feet Four (Pathe-American).
Skate at Sea, A (2 parts) (Universal-L-Ko); April 2.
Skidding Thrones (1 part) (Universal-Star)—April 14; C-433.
Sleeping Lion, The (6 parts) (Universal)—June 23; A. & R.-1393.
Smell of the Yukon, The (1 part) (Universal-Star)—March 24; C-1543.
Snail, The (Victor Kremer).
Sneak, The (Fox-Victory)—July 20; A. & R.-1829.
Social Pirate, The (World)—May 19; A. & R.-1076.

Soft Tenderfoot, A (2 parts) (Fox-Sunshine)—May 11.
Solitary Sin, The (Solitary Sin Corp.).
Somebody's Business (W. H. Productions).
Some Bride (Metro)—June 9; A. & R.-1825.
Some British Bits Well Done (1 part) (Paramount-Holmes)—April 20.
Some Liar (Pathe-American)—May 18; A. & R.-1072.
Something to Do (Famous Players-Lasky-Paramount)—April 13; A. & R.-937.
Soul's Crucification, A (Broadwest)—R-1225.
Spark Divine, The (Vitagraph)—June 30; A. & R-1823.
Spear of Malice, The (No. 1 of The Perils of Thunder Mountain) (2 parts) (Vitagraph)—May 26; R-1535.
Speedy Meade (Goldwyn-Bennison)—March 23; A. & R.-426.
Splendid Romance, The (Famous Players-Lasky-Paramount)—June 1.
Sporting Chance, A (Pathe-American)—A. & R.-2003.
Sporting Life (Famous Players-Lasky-Artcraft).
Spotlight Sadie (Goldwyn-Star)—April 6; A. & R.-715.
Spring Fever (1 part) (Pathe-Rolin)—June 19; C-1833.
Square Deal Sanderson (Famous Players-Lasky-Artcraft)—June 8; A. & R.-1991.
Squared (2 parts) (Paramount-Drew)—June 15.
Star Boarder (2 parts) (Vitagraph-Semon)—June 9.
Star Over Night, A (2 parts) (Jewel)—June 16.
State Room Secrets (1 part) (Universal-L.-Ko)—April 7.
Stepping Out (Famous Players-Lasky-Paramount)—June 29.
Still Waters (Famous Players-Lasky-Success)—June 8.
Stitch in Time, A (Vitagraph)—May 5; A-1941; R-715.
Stop, Cease, Hesitate (2 parts) (Universal-Star)—June 16.
Stop-Look and Listen (1 part) (Christie).
Stopping Bullets (1 part) (Bull's Eye Film).
Stronger Vow, The (6 parts) (Goldwyn-Star)—April 27; A. & R.-939.
Stuff of Heroes (Pathe-American).
Stung (2 parts) (Bull's Eye Film).
Subbing for Tom Mix (1 part) (Fox-Mutt and Jeff)—April 13; C-941.
Sunnyside (First National-Chaplin)—A. & R.-1987.
S'prise Party'n Ever-thing, A (2 parts) (Briggs Pictures, Inc.).
Swat the Crook (1 part) (Pathe-Rolin)—June 15; C-1543.
Sweet Papa (1 part) (Fox-Mutt and Jeff)—June 15; C-1833.
Swordsmanship (1 part) (Paramount-Bray); R-1181.

T

Tagalog Toilers (1 part) (Paramount-Holmes)—May 11.
Taking Things Easy (1 part) (Universal-Star)—May 26.
Tangled Threads (Exhibitors Mutual-Robertson-Cole)—June; A. & R.-1683.
Taxi (Triangle)—May 11; A. & R.-1073; A-891.
Teeth of Steel, The (No. 3 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—June 9.
Tell Your Wife Everything (1 part) (Christie).
Tenderfoot, The (Territorial Sales).
Test of Honor, The (Famous Players-Lasky-Paramount)—April 6; A-428; R-365.
That's Good (Metro)—March 24; A. & R-126.
Their Day of Rest (2 parts) (Goldwyn-Capitol)—June 29.
Their First Flivver (1 part) (Bull's Eye).
Thin Ice (Vitagraph)—May 26; A. & R.-1231.
Third Degree, The (Vitagraph)—May 19; A. & R.-1073.
Thou Shalt Not (6 parts) (Fox)—March 23; A. & R.-125.
Thought of Equity, A (No. 4 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Three Green Eyes (World)—April 28; A. & R.-573.
Three in a Closet (1 part) (Universal-Star)—May 19; C-1078.
Three in a Row (1 part) (Robertson-Cole-Mutual-Strand)—May 18.
Three Men and a Girl (Famous Players-Lasky-Paramount)—March 30; A. & R.-271.
Through Fire and Water (No. 11 of The Red Glove) (2 parts) (Universal-Special)—May 26.
Through the Toils (World)—June 9; A. & R.-1691.
Thunderbolts of Fate (W. W. Hodkinson)—April 6; A. & R.-430.
Tiger Lily, The (Pathe-American).
Tiger of the Sea, The (7 parts) (Ernest Shipman).
Tiger Trap, The (No. 5 of The Tiger's Trail) (2 parts) (Pathe-Astra)—May 18; C-1077.
Tiger Worshippers, The (No. 1 of The Tiger's Trail) (3 parts) (Pathe-Astra)—April 30; A. & R.-278; C-580.
Tiger's Trail, The (No. 1, The Tiger Worshippers) (3 parts) (Pathe-Astra)—April 30; A. & R.-278; C-580.
Tiger's Trail, The (No. 2, The Glowing Eyes) (2 parts) (Pathe-Astra)—April 27 C-580.
Tiger's Trail, The (No. 3, The Human Chain) (2 parts) (Pathe-Astra)—May 4.
Tiger's Trail, The (No. 4, Danger Signals) (2 parts) (Pathe-Astra)—May 11; C-1077.
Tiger's Trail, The (No. 5, The Tiger Trap) (2 parts) (Pathe-Astra)—May 18; C-1077.
Tiger's Trail, The (No. 6, The Secret Assassin) (2 parts) (Pathe-Astra)—May 25; C-1239.
Tiger's Trail, The (No. 7, The Flaming Waters) (2 parts) (Pathe-Astra)—June 1; C-1399.
Tiger's Trail, The (No. 8, Danger Ahead) (2 parts) (Pathe-Astra)—June 8; C-1543.
Tiger's Trail, The (No. 9, The Missing Heir) (2 parts) (Pathe-Astra)—June 15; C-1833.
Tiger's Trail, The (No. 10, Bringing in the Law) (2 parts) (Pathe-Astra)—June 22; C-1833.
Tiger's Trail, The (No. 11, In the Breakers) (2 parts) (Pathe-Astra)—June 19; C-2009.
Tin Can Toys; Winter Sports at Lake Placid (1 part) (Paramount-Bray)—April 6; R-238.
Too Many Crooks (Vitagraph)—June 16; A. & R.-1785.
Too Many Sweethearts (1 part) (Robertson-Cole-Mutual-Strand)—April 6.
Too Many Wives (1 part) (Christie).
Tootsies and Tamales (2 parts) (Vitagraph-Big-V)—May 19.
Topics of the Day No. 1 (300 feet) (Pathe)—May 4.
Topics of the Day No. 2 (300 feet) (Pathe)—May 11.
Topics of the Day No. 3 (300 feet) (Pathe)—May 18.
Topics of the Day No. 4 (300 feet) (Pathe)—May 25.
Topics of the Day No. 5 (300 feet) (Pathe)—June 1.
Topics of the Day No. 6 (300 feet) (Pathe)—June 8.
Topics of the Day No. 7 (300 feet) (Pathe)—June 15.
Topics of the Day No. 8 (300 feet) (Pathe)—June 22.
Topics of the Day No. 9 (300 feet) (Pathe)—June 19.
Trapped (No. 13 of The Red Glove) (2 parts) (Universal-Special)—June 9.
Tree of Torture, The (No. 6 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—June 30.
Triple Trouble (2 parts) (World-Chaplin).
Trixie from Broadway (Pathe-American)—May 11; A. & R.-1677.
Trout—Kileuea's Lakes of Fire (1 part) (World-Prizma).
True-Heart Susie (Famous Players-Lasky-Artcraft)—June 1; A. & R.-1677.
'Twas Henry's Fault (Robertson-Cole-Mutual-Strand)—June 22.
Twilight (William L. Sherry).
Two Men of Tinted Butte (2 parts) (Universal-Western)—May 31; C-1399.
Two Women (Vitagraph)—April 28.

U

Unbeliever, The (7 parts) (World).
Unchastened Woman, The (7 parts) (World).
Uncle Remus—Brer Rabbit (1 part) (Anson-Dyer)—R-1075.
Unknown Love, The (6 parts) (Pathe)—April 27; A. & R.-575.
Unknown Quantity, The (Vitagraph)—April 14; A. & R.-273.
Unpainted Woman, The (6 parts) (Universal-Special)—May 26; A. & R.-938.
Unpardonable Sin, The (Harry Garson)—R-1017.
Unwritten Code, The (World)—May 12; A. & R.-937.
Upside Down (Triangle)—June 22; A. & R.-1997.
Upstairs and Down (Selznick)—A. & R.-1819.
Usurper, The (Vitagraph)—April 28; A. & R.-576.

V

Volcano's Prey, The (No. 12 of The Man of Might) (2 parts) (Vitagraph)—C-1239.
Veiled Adventure, The (Select)—April; A. & R.-1225.
Virtuous Husbands (2 parts) (Fox-Sunshine)—May 25; C-1543.
Virtuous Men (7 parts) (S-L Pictures)—A. & R.-428; A-2009.
Virtuous Sinners (Pioneer)—A. & R.-1229.
Visit to New Orleans, A (Goldwyn-Ford)—April 27.

W

Wanted—A Baby (2 parts) (Goldwyn-Capitol)—April 20.
Warrens of Virginia (Famous Players-Lasky-Success-Reissue)—June 29.
Waswanipae Week End, A (1 part) (Outing-Chester); R-238.
Water Lily, The (Triangle)—May 18.
Weaker Vessel, The (6 parts) (Universal-Special)—June 30; A. & R.-1685.
Welcome, Little Stranger (2 parts) (Paramount-Flagg)—May 18.
Well, I'll Be— (2 parts) (Vitagraph-Semon)—April 14; R-128.
Westerners, The (W. W. Hodkinson-B. H. Hampton Prod.).
What Am I Bid? (6 parts) (Universal-Special)—April 14; A. & R.-272.
What Money Can't Buy (Famous Players-Lasky-Success)—May 11.
What Uncle Sam Had Up His Sleeve (1 part) (Goldwyn-Ford)—March 23; R-238.
When a Feller Needs a Friend (1 part) (Briggs Pictures).
When Black Is Red (1 part) (Goldwyn-Ford)—June 8.
When Doctors Disagree (Goldwyn)—May 25.
When Fate Decides (Fox-Excell)—June 6; A. & R.-1529.
When Love Is Blind (2 parts) (Paramount-Sennett)—May 11.
When My Ship Comes In (Independent Sales)—A. & R.-122.
Where the Screen Tree Grows (1 part) (Outing-Chester); R-1793.
White Heather (Famous Players-Lasky-Paramount-Artcraft)—June 29; A. & R.-1070.
Whitewashed Walls (Exhibitors Mutual-Robertson-Cole)—March; A. & R.-274.
Wife Breakers, The (1 part) (Universal-Star)—March 31; C-433.
Wild Flowers (No. 5 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Wild Goose Chase, A (1 part) (Goldwyn-Ford)—May 18; R-1181.
Wild Rider, The (No. 3 of Cyclone Smith) (2 parts) (Universal-Special)—May 26; C-1399.
Wild Waves and Angry Women (1 part) (Fox-Mutt and Jeff)—March 9; C-128.
Wild Wedding Belles (1 part) (Outing-Chester)—R-1793.
Wild Woman, The (2 parts) (Bull's Eye Film).
William Hohenzollern, Sausage Maker (1 part) (Fox-Mutt and Jeff)—C-433.
Wise Wives (1 part) (Universal-Star)—June 2.
With the Yanks in France (1 part) (Paramount-Burton Holmes)—May 4.
With Uncle Sam's Submarine Chasers (1 part) (Paramount-Holmes)—June 1.
Wolf of the Tetons, The (1 part) (Educational-Bruce)—R-1181.
Wolves of the Night (Fox-Standard)—June 1.
Woman in the Case, The (Famous Players-Lasky-Success)—May 25.
Woman on the Index, The (Goldwyn)—Feb. 23; A. & R.-121.
Woman Thou Gavest Me, The (Paramount1Artcraft)); A. & R.-1821.
Woman There Was, A (Fox-Standard)—June 15; A. & R.-1679.
Woman Under Oath, The (United Picture Theatre)—A. & R.-1997.
Artcraft)—A. & R.-1821.
Wonderful Night, A (2 parts) (Goldwyn-Capitol)—June 15.
Wood of Fair Water, The (No. 1 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Words and Music By—(Fox)—May 18; A. & R.-1387.
Wrangling Dudes (1 part) (Outing Chester).
Wu Fang Atones (No. 15 of The Lightning Raider) (2 parts) (Pathe-Astra)—April 13; C-433.

Y

Yankee Princess, A (Vitagraph)—April 21; A. & R.-431.
Young Mr. Jazz (1 part) (Pathe-Rolin)—May 4; C-580.
You're Fired (Famous Players-Lasky-Paramount)—June 8; A. & R.-1995.
Your Wife and Mine (6 parts) (Tyrad)—R-279.
Yvonne from Paris (Pathe-American).

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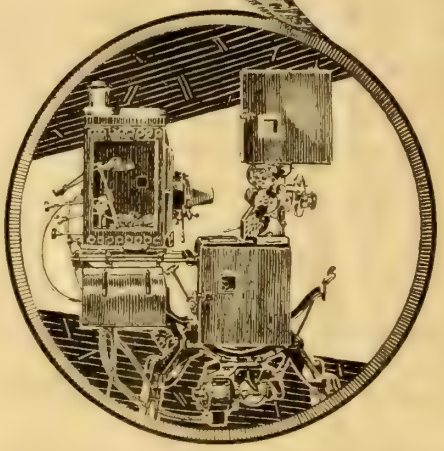

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